PE 1109 [Encyclopedia of English Grammar. (n.p., n.d.)]
Gelijk in den hemel. Zoo ook op de aarde. Geef ons heden ons dagelijksch brood. En vergeef ons onze schulden, Gelijk ook wij vergeven onzen schuldenaren. En leid ons niet in verzoeking, Maar verlos ons van den booze. Want uw is het koningrijk, en de kracht, en de heerlijkheid in de eeuwigheid. Amen.

**English.**

Our Father, which art in Heaven, hallowed be thy name. Thy kingdom come. Thy will be done in Earth as it is in Heaven. Give us this day, our daily bread; and forgive us our trespasses, as we forgive those who trespass against us. And lead us not into temptation, but deliver us from evil. For thine is the kingdom, and the power, and the glory, for ever and ever. Amen.

1. **AN IDEA.**

"A mental image, sentiment, opinion." — Walker.

"The notices which we gain by sensation and perception, and which we treasure up in the mind to be the materials of thinking and knowledge, are denominated ideas." — Samuel Kirkham.

"An Idea is an image fixed in the mind, or an impression made on the mind." — Nathan Ruggles Smith.

2. **A WORD.**

"Words are articulate sounds, used by common consent, not as natural, but as artificial signs of our ideas." — S. Kirkham.

"Words are articulate sounds, by which ideas are communicated." — Wright’s Grammar.

"Words are certain articulate sounds, used by common consent, as signs of our ideas." — Bullions.

Words are divided into two classes:

1. Primitive words.
2. Derivative words.

The words of the English language amount to many thousands. Formerly, when society was young, men had few ideas, and consequently, it took few words to communicate them. But as society improved in knowledge, new words or signs had to be invented, in order to represent to the eye or ear, the idea, in the absence of the object.
PART SECOND.

GRAMMAR.

This term, being derived from the Greek word *gramma*, a letter, legitimately embraces all those principles which regulate the expression of our ideas by letters. Letters being elements of words, and the representatives of sounds, used by common consent, having significance only from agreement, and *words* being the components of *discourse*, spoken as well as written, I am warranted in saying that *Grammar* extends to all the rules and laws which regulate *spoken* and *written* language.

I do not contend, with Mr. Webster, that the *laws* which govern language are founded in "nature." They are *arbitrary*.

"Grammar is the science of language."—Kirkham.

"Grammar, as a science, treats of the *natural* connection between *ideas* and *words*, which are the signs of ideas, and develops the principles of all language."—Webster.

"Grammar is both a *science* and *art*.

"As a *science*, it investigates the principles of language in general. When thus used, it is denominated *general* or *universal* Grammar, and sometimes *comparative* Grammar.

"As an *art*, it teaches the right method of applying these principles to a particular language, so as thereby to express our thoughts in a correct and *proper* manner, according to established usage."—Bullions.

"Grammar is the science which treats of the principles of language."—Wells' School Grammar.

Grammar may be treated under the two following heads:

I. Universal Grammar.

II. Particular Grammar.
1. By Universal Grammar, is understood the Grammars of all languages.

2. Particular Grammar, or Special Grammar, has reference to the Grammar of only one language.

ENGLISH GRAMMAR.

English Grammar is the law of the English language.

The standard of grammatical accuracy, is the practice of the best speakers and writers.

"Philosophical Grammar investigates and develops the principles of language, as founded in the nature of things, and the original laws of thought."—S. Kirkham.

English Grammar may be treated of under the eight following heads:

1. Orthography, or the law of word-making.
2. Orthoepy, or the law of articulation.
3. Etymology, or the law of derivation.
4. Syntax, or the law of arranging words into sentences.
5. Prosody, or the law of elocution.
6. Rhetoric, or the law of oratory.
7. Logic, or the law of reasoning.
8. Music, or the law of melody.

ORTHOGRAPHY AND ORTHOEPY.

1. Orthography teaches the art of constructing words from letters. It is derived from the two Greek words orthos, right, or
accurate, and *grapho*, to write, and signifies to write words accurately, i. e. with their proper elements or letters.

2. Orthoepy treats of the right pronunciation of words.

Orthography may be treated under the two following heads:

1. Letters, or the elements of words.
2. Words, or the elements of language.

Letters are the primary elements of all written language. The English alphabet is composed of twenty-six letters.

Alphabet derives its name from *alpha* and *beta*, the first two letters of the Greek alphabet.
In the English alphabet, the letters are arranged and named as follows:

<table>
<thead>
<tr>
<th>Roman</th>
<th>Italic</th>
</tr>
</thead>
<tbody>
<tr>
<td>Capitals</td>
<td>Small Capitals</td>
</tr>
<tr>
<td>A</td>
<td>A</td>
</tr>
<tr>
<td>B</td>
<td>B</td>
</tr>
<tr>
<td>C</td>
<td>C</td>
</tr>
<tr>
<td>D</td>
<td>D</td>
</tr>
<tr>
<td>E</td>
<td>E</td>
</tr>
<tr>
<td>F</td>
<td>F</td>
</tr>
<tr>
<td>G</td>
<td>G</td>
</tr>
<tr>
<td>H</td>
<td>H</td>
</tr>
<tr>
<td>I</td>
<td>I</td>
</tr>
<tr>
<td>J</td>
<td>J</td>
</tr>
<tr>
<td>K</td>
<td>K</td>
</tr>
<tr>
<td>L</td>
<td>L</td>
</tr>
<tr>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>N</td>
<td>N</td>
</tr>
<tr>
<td>O</td>
<td>O</td>
</tr>
<tr>
<td>P</td>
<td>P</td>
</tr>
<tr>
<td>Q</td>
<td>Q</td>
</tr>
<tr>
<td>R</td>
<td>R</td>
</tr>
<tr>
<td>S</td>
<td>S</td>
</tr>
<tr>
<td>T</td>
<td>T</td>
</tr>
<tr>
<td>U</td>
<td>U</td>
</tr>
<tr>
<td>V</td>
<td>V</td>
</tr>
<tr>
<td>W</td>
<td>W</td>
</tr>
<tr>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Y</td>
<td>Y</td>
</tr>
<tr>
<td>Z</td>
<td>Z</td>
</tr>
</tbody>
</table>

To these letters may be added certain combinations used in printing, as $f$, $fl$, $ff$, $ffi$, $flf$, with their italics, $fi$, $fl$, $ff$, $ffi$, $flf$; also the character &., and, with &c., and so forth.

Formerly our alphabet consisted of only twenty-four letters, $i$ and $j$ being expressed by the same character, as was also $u$ and $v$. But it is evident that these letters always had different sounds, as they now have different shapes, which make our present alphabet to consist of twenty-six letters, or characters. These characters may be divided into two general classes:
I. Vowels, or letters having a perfect sound of their own.

II. Consonants, or letters sounded with the aid of vowel sounds.

1. Vowel, from the Latin, *vocalis*, a voice, an articulate sound. The vowels are seven in number, viz: A, E, I, O, U, and sometimes W, and Y. W and Y are consonants when they begin a word or syllable, but in all other cases they are vowels.

These seven letters receive the name vowel, not because the etymological import of the word, as being derived from the Latin *vocalis*, a voice, an articulate sound, is any more applicable to them, than to any other articulate sound, or voice; but custom has fixed upon this word to express the peculiar voice, or sound of these letters, by way of distinction, and it is not for me to "change the times and customs," but as a rational and practical grammarian, I am content to take things pertaining to language as I find them, and not as they should be; and also to leave them so, where a change would confuse more than instruct. I am not a word maker, neither is it the province of a practical treatise on English Grammar, like the present, to trace words back to their barbarous state, and ascertain how they were used in ancient Greece, Jerusalem, or Babylon! There are few students (comparatively none) who could afford the time to accompany me through such an almost endless task. Our language is derived from almost "every language under heaven." The Hebrew, Greek, Latin, Dutch, German, French, Italian, Mexican, Persian, Celtic, Saxon, &c., all furnish materials from which our language is formed. Therefore, to trace all words to their roots, would not only be more than any one man could accomplish, but after it should be completed, it could do not a penny's worth of good, in giving our youth a practical knowledge of the construction of their own vernacular. We are obliged to "bow to custom" in the use of language. How, I would ask those philosophical investigators, do they expect to benefit the world by their
discoveries? Do they think they can change *custom*, and that *convenience* must be sacrificed to gratify their vanity? "The dubious and wildering track, struck out by those innovators and visionaries, who absurdly endeavor to teach modern English, by rejecting the authority and sanction of custom, and by conducting the learner back to the original combinations, and the detached, disjointed and barbarous constructions of our progenitors, both prudence and reason, as well as a due regard for correct philology, impel me to shun. Those modest writers, who by bringing to their aid a little *sophistry*, much *duplicity*, and a wholesale traffic in the swelling phrases, 'philosophy, reason, and common sense,' attempt to overthrow the wisdom of former ages, and show that the result of all the labors of those distinguished philologists who had previously occupied the field of grammatical science, is nothing but error and folly, will doubtless meet the neglect and contempt justly merited by such consummate vanity, and unblushing *pedantry*. Fortunately for those who employ our language for their vehicle of mental conference, *custom* will not yield to the speculative theories of the visionary. If it would, improvement in English literature would soon be at an end, and we should be tamely conducted back to the Vandalic age." I therefore conclude, as *custom* has chosen the word *vowel*, to distinguish certain letters from the mass, to adopt it, and leave the task of tracing words to their origin to *lexicographers*, where it justly belongs.

2. All letters, except the *vowels*, are *consonants*. Consonant is derived from the two Latin words *con*, together, and *sono*, to sound; which signifies that the *consonants* are to be *sounded with* the vowel sounds.

Consonants are divided into—

1. **Semi-vowels**.

2. **Mutes**.

Semi-vowels have an imperfect or half sound of their own. They are *f, l, m, n, r, s, v, x, z,* and *c* and *g*, soft. Mutes cannot be sounded at all without the aid of the vowel sounds. They are *b, p, t, d, k,* and *c* and *g*, hard.
Four semi-vowels are called liquids; namely, l, m, n, r. They are thus named from the fact, that they easily unite with other consonant sounds, and flow, as it were, into them, as drops of water flow into each other, and form only one body.

Diphthongs are a union of two vowels, as oi in voice.

Triphthongs a union of three vowels, as eau in beau.

SYLLABICATION.

Letters form syllables. A syllable is any letter, or combination of letters that can be fully expressed by an impulse of the voice; as a, o, and, man, by, do, pen, book, &c.

Dividing words into syllables is a matter of necessity. A word that has more sounds than one, cannot be uttered at a single impulse of the voice.

A word of one syllable is called a monosyllable, as house, dog, king, earth, sun, love, joy, &c.

A word of two syllables is called a dissyllable, as manhood, wo-man, chil-dren, moun-tain, &c.

A word of three syllables is called a trisyllable, as ev-e-ry, syl-la-ble, &c.

A word of four or more syllables is called a polysyllable, (from Gr. Polus, many,) as in-com-pre-hen-si-bil-i-ty, in-di-vi-du-al-i-ty, &c. Thus, you see, syllables form words.

I shall now lay down a few rules for spelling, which will assist you in forming from the alphabet the most of the words in our language, although hard and close application to the spelling book, and dictionary, for many months, is the only means of obtaining a practical and thorough knowledge of spelling. It is hoped, that in a few years hence, will be witnessed a reformation in orthography. Nothing is more puzzling than to learn to spell all words correctly. It is next to impossible. Spelling is the art of expressing words by their proper letters.
Syllabication.

Rule I.

Monosyllables ending in *f*, *l*, or *s*, double the final consonant, when preceded by a single vowel, as *staff*, *off*, *full*, *grass*, etc.* Of, if, as, *is*, *has*, *was*, *yes*, *his*, *us*, *this* and *thus* are exceptions to the rule.

Exercises in False Orthography.

Few know the value of health *til* they lose it. Our manners should be neither *gros*, nor excessively refined. Be thou like unto the gale that moves the *gras*, to those who ask thy aid. The aged hero comes forth on his *staf*, his gray hairs glittering in the beam. *Shall* mortal man be more just than God?

If ever called
To give thy *witness* in a doubtful case,
Though Phalaris, himself, should bid thee lie,
On pain of torture in his flaming *bull*;
Disdain to barter innocence for life,
To which life owes its lustre and its worth.

*Wakefield.*

Note — You will perceive that the words to be corrected are in *italics.*

Rule II.

Monosyllables ending in any consonant except *f*, *l*, or *s*, never double the final consonant when preceded by a single vowel. *Add*, *ebb*, *butt*, *egg*, *odd*, *err*, *inn*, *bunn*, *purr* and *buzz*, are exceptions.

Exercises.

He who loves the *bedd*, seeks for poverty.
None ever went *sadd* from Fingal.
Many a *trapp* is set to ensnare the feet of youth.

The weary *sunn* has made a golden *sett*,
And by the bright track of his golden *carr*,
Gives token of a goodly day to-morrow.

* I am indebted to S. Kirkham for some of these rules, though the manner of applying them is original.
O shame to men! Devil with devil damned,
Firm concord holds, men only disagree
Of creatures rational; though under hope
Of heavenly grace; and God proclaims peace,
Yet live in hatred, enmity and strife
Among themselves, and wage long cruel wars,
Wasting on earth, each other to destroy!

Milton.

'Tis true poor Codrus nothing hadd to boast,
And yet poor Codrus, all that nothing lost.

Dryden.

Beneath herr fostering wing, the henn defends
Her darling offspring, while the snow descends,
Throughout the winter's day, unmoved, defies
The chilling fleeces and inclement skies;
Till vanquished by the cold and piercing blast,
True to herr charge she perishes at last!—Green.

RULE III.

Words ending in y form the plural of nouns, the persons of verbs, and degrees of comparison of adjectives, by changing the y into i, when the y is preceded by a consonant, as spy, spies, I carry, thou carriest; happy, happier, happiest, &c.

When the participial termination ing is added to a verb, the y is retained to prevent doubling the i, as in carry, carrying.

When y is preceded by a vowel, it is not changed into i to form the plural, &c., as in boy, boys; ray, rays; I play, he plays, &c.

EXERCISES.

The spys were detected and executed.
He, who every day accomplishes his duty to himself, his neighbor and his God, is among the happiest of men.
Our fancys should be governed by reason.
Thou wearyest thyself in vain.
He denied himself of all sinful pleasures.
And oft before tempestuous winds arise,
The seeming stars fall headlong from the skies,
And shooting through the darkness gild the night,
With sweeping glories and long trails of light.

Dryden.

Heaven provides a resting place for the wearest of her children; 'tis the quiet grave, into which the cries of orphans, nor the widow's tears, nor the wailings of sundered friendship never comes.

RULE IV.

When \( y \) terminates a word, which assumes another syllable beginning with a consonant, the \( y \), if preceded by a consonant, is generally changed into \( i \), as happy, happiness.

EXERCISES.

Man's happiness consists alone in a virtuous life.
The vessel was too heavily laden, which caused it to be cast away.

RULE V.

When a word terminates in \( y \), preceded by a vowel, if a syllable is added beginning with a consonant, the \( y \) is retained, as in boy, boy-hood; joy, joyful; coy, coyless, &c.

EXERCISES.

When we act against conscience, we become the destroyers of our own peace.

Christiana, mayden of heroic mien:
Star of the North! of northern stars the queen
'Tis joyous in this life to find,
A kindred and congenial mind.

All great men have some boisterous traits.
In boisterous you should prepare for manhood.

RULE VI.

Monosyllables and words accented on the last syllable, ending with a single consonant,
that is preceded by a single vowel, double that consonant when it assumes another syllable that begins with a vowel, as *wit, wit-ty; thin, thin-nish; begin, begin-ning; tan, tan-ner, &c.*

**EXERCISES.**

In the *begining* God created the heavens and the earth.  The *wity* are not always wise.

The business of to-day, should not be *deferred* till to-morrow.

The law of sacrifices is now *annulcd*.

When we have *outstriped* our errors, we have won an important race.

The quality of mercy is not strained;

*It dropeth* as the gentle rain from heaven,

Upon the place beneath. *It* is twice blessed;

*It blesseth* him who gives, and him who takes:

'Tis mightiest in the mightiest: *it* becomes

The throned monarch *beter* than his crown.

*It* is an attribute of God himself,

And earthly power doth then show likest God's,

*When* mercy seasons justice.

Though justice be thy plea, consider this,—

That in the course of justice, none of us

Should see salvation. *We* do pray for mercy;

And that same prayer doth teach us all to render

*The* deeds of mercy.

*Why!* all the souls that are, were forfeit once,

And he who might the ’vantage best have took,

Found out the remedy. *How* would you be,

If He, who is the top of judgment, should

But judge you as you are? *O*, think of that,

And mercy then will breathe within your lips,

Like man new made.—

*How* shalt thou hope for mercy, rendering none?

*Shakspeare.*

The following list of words double the final consonant, in forming the past and perfect tenses:

<table>
<thead>
<tr>
<th>word</th>
<th>word</th>
<th>word</th>
<th>word</th>
</tr>
</thead>
<tbody>
<tr>
<td>abhor</td>
<td>admit</td>
<td>amit</td>
<td>appal</td>
</tr>
<tr>
<td>acquit</td>
<td>allot</td>
<td>annul</td>
<td>apparel</td>
</tr>
</tbody>
</table>
aver  counsel  enamel  hag
bag   cram     enrol   hem
ban   crib      equal   hip
bar   crop      equip   hit
barrel  crum     escot   hitchel
bed   cub       excel   hop
beefal  cudgel   extil   hovel
beg   cup       extol   housel
bet   cut       fag     hug
bib   clap      fan     hum
bleed  dab      fat     high
blot  dag       fib     immit
blur  dam       fig     impel
bob   debar     flag    inclip
brag  debel     flam    incur
brim  defer     flap    infer
bud   demit     flat    instal
cancel  demur   flit    inter
cap   deter     flog    intermit
carol  dig      flop    jaf
caval  dim      fob     jam
channel  din     forbid  japan
chap  dispel    forestal  jar
char  distil    fret    jet
chat  dog       fub     jog
chip  don       fulfil  jug
chit  dot       fur     jut
chap  drag      gab     ken
clap  dram      gad     kid
clip  dril      gage    kidnnap
clod  drip      gambol  knob
clog  drivel    gem     knot
clot  drop      glad    lap
club  drive    gib     lap
com  commit     glut    let
con  concur    gnar    level
confer  duel    gravel  level
control  dun    grim    level
coquet  emit     grovel  level
<table>
<thead>
<tr>
<th>libel</th>
<th>pip</th>
<th>rid</th>
<th>slip</th>
</tr>
</thead>
<tbody>
<tr>
<td>lip</td>
<td>pistol</td>
<td>rig</td>
<td>slop</td>
</tr>
<tr>
<td>lob</td>
<td>pit</td>
<td>rip</td>
<td>slut</td>
</tr>
<tr>
<td>lop</td>
<td>plan</td>
<td>rival</td>
<td>slur</td>
</tr>
<tr>
<td>lug</td>
<td>plat</td>
<td>rivel</td>
<td>smut</td>
</tr>
<tr>
<td>mad</td>
<td>plod</td>
<td>rivet</td>
<td>snap</td>
</tr>
<tr>
<td>man</td>
<td>plot</td>
<td>rob</td>
<td>snip</td>
</tr>
<tr>
<td>manumit</td>
<td>plug</td>
<td>rot</td>
<td>snivel</td>
</tr>
<tr>
<td>map</td>
<td>pod</td>
<td>rowel</td>
<td>snub</td>
</tr>
<tr>
<td>mar</td>
<td>pommel</td>
<td>rub</td>
<td>snug</td>
</tr>
<tr>
<td>marshal</td>
<td>pop</td>
<td>rum</td>
<td>sob</td>
</tr>
<tr>
<td>marvel</td>
<td>postil</td>
<td>rut</td>
<td>sop</td>
</tr>
<tr>
<td>mat</td>
<td>pot</td>
<td>sag</td>
<td>sot</td>
</tr>
<tr>
<td>miscal</td>
<td>prefer</td>
<td>sap</td>
<td>span</td>
</tr>
<tr>
<td>mob</td>
<td>pretermit</td>
<td>scab</td>
<td>spar</td>
</tr>
<tr>
<td>model</td>
<td>prig</td>
<td>scam</td>
<td>spet</td>
</tr>
<tr>
<td>mop</td>
<td>prim</td>
<td>scar</td>
<td>spin</td>
</tr>
<tr>
<td>mud</td>
<td>prog</td>
<td>scrub</td>
<td>spit</td>
</tr>
<tr>
<td>nab</td>
<td>prop</td>
<td>scud</td>
<td>split</td>
</tr>
<tr>
<td>nap</td>
<td>propel</td>
<td>scum</td>
<td>spot</td>
</tr>
<tr>
<td>net</td>
<td>pulvil</td>
<td>set</td>
<td>sprig</td>
</tr>
<tr>
<td>nib</td>
<td>pun</td>
<td>sham</td>
<td>spur</td>
</tr>
<tr>
<td>nim</td>
<td>pup</td>
<td>shed</td>
<td>squal</td>
</tr>
<tr>
<td>nip</td>
<td>quarrel*</td>
<td>ship</td>
<td>quit</td>
</tr>
<tr>
<td>nod</td>
<td>quip</td>
<td>shog</td>
<td>stab</td>
</tr>
<tr>
<td>nut</td>
<td>quit</td>
<td>shovel</td>
<td>star</td>
</tr>
<tr>
<td>occur</td>
<td>quob</td>
<td>shred</td>
<td>stem</td>
</tr>
<tr>
<td>omit</td>
<td>ram</td>
<td>shrivel</td>
<td>step</td>
</tr>
<tr>
<td>pad</td>
<td>rap</td>
<td>shrub</td>
<td>stir</td>
</tr>
<tr>
<td>pan</td>
<td>ravel</td>
<td>shrug</td>
<td>stop</td>
</tr>
<tr>
<td>pannel</td>
<td>rebel</td>
<td>shum</td>
<td>strip</td>
</tr>
<tr>
<td>pat</td>
<td>recal</td>
<td>shut</td>
<td>strut</td>
</tr>
<tr>
<td>patrol</td>
<td>recur</td>
<td>sin</td>
<td>stub</td>
</tr>
<tr>
<td>peg</td>
<td>refel</td>
<td>sip</td>
<td>stud</td>
</tr>
<tr>
<td>pen</td>
<td>refer</td>
<td>sit</td>
<td>stum</td>
</tr>
<tr>
<td>pet</td>
<td>regret</td>
<td>skim</td>
<td>stem</td>
</tr>
<tr>
<td>permit</td>
<td>remit</td>
<td>skip</td>
<td>stut</td>
</tr>
<tr>
<td>pig</td>
<td>repel</td>
<td>slam</td>
<td>submit</td>
</tr>
<tr>
<td>pin</td>
<td>revel</td>
<td>slap</td>
<td>sum</td>
</tr>
</tbody>
</table>

*Quarrel is accented on the first syllable, and is, therefore, an exception to this rule, as to accent.
| sun   | thin   | trepan | wad   |
| sup   | third  | trig   | wag   |
| swab  | thrum  | trim   | war   |
| swag  | tin    | trip   | wed   |
| swap  | tinsel | trot   | wet   |
| swig  | tip    | tug    | whet  |
| swim  | top    | tun    | whig  |
| swop  | trammel| tunnel | win   |
| tag   | transcur| tup   | wit   |
| tan   | transfer| twin  | worship |
| tap   | transmit| twit  | wat   |
| tar   | trap   | unrol  | wrap  |
| ted   | travel | victual|       |

**RULE VII.**

If the accent is not on the last syllable, or if a consonant precedes, the final consonant is *not* generally doubled, as to *toil, toiling; maid, maiden; prohibit, prohibited; thunder, thundering*, etc.

**EXERCISES.**

The Christian Lawgiver has *prohibited* many things inculcated by heathen philosophers.

At summer eve, when heaven’s æriel bow Spans, with bright arch, the *glittering* hills below.  

By *habitual indelicacy*, people are made to smile at what they blushed at before.

**RULE VIII.**

Words ending in double *l*, when *ness, less, ly, or ful* are added, one *l* is generally dropped, as skill-*ful, ful-ness, ful-*ly, etc.

**EXERCISES.**

A *chillness* generally precedes a fever.  

The silent stranger stood amazed to see Contempt of wealth and *willful* poverty.  

The man who is content to live, die, and sink into the environs of the gloomy grave, without first registering his
name upon the annals of time, by some noble or benevolent deed, cannot but be wedded to dull-ness.

The wisdom of the most skillful physician is turned to nought by the cankerling hand of time.

RULE IX.

Words ending in any double letter, except double l, when a ness, less, ly, or ful is added, retain the double letter, as harmless-ness, careless-ness, careless-ly, stiff-ly, shameless-ly, success-ful, etc.

EXERCISES.

Restlessness of mind impairs our peace.
The road to the blissful regions is as open to the peasant as to the king.
The arrows of calumny fall harmlessly at the feet of virtue.
Attempts at eminence without labor, have always proved, and forever shall prove, unsuccessful.

RULE X.

Words ending in long e, taking ness, less, ly, or ful after them, do not drop the e, as in pale-ness, guile-less, love-ly, peace-ful, hate-ful, etc.

Duly, truly, awful, and a few other words, are exceptions.

EXERCISES.

Sedateness in youth is a cardinal virtue.

While with ceasless course the sun,
Hastened through the former year,
Many souls their race have run,
Never more to meet us here.
Stars rush, and final ruin fiercely drives
Her ploughshare o'er creation!

———Nature made a pause,
An aweful pause! prophetic of her end.
When paleness wraps these blooming cheeks.
RULE XI.

When words ending in silent e assume the termination ment, the e should be retained, as abatement, chastisement, arrangement, advertisement, etc.

Judgment, abridgment, and acknowledgment, are exceptions.

EXERCISES.

Encouragement is greatest when we least need it.
A judicious arrangement of studies, facilitates improvement.

To shun allurements is not hard,
To minds resolved, forwarned, and well prepared.

Note.—Ment changes y into i when the y is preceded by a consonant, as accompany, accompaniment, etc.

RULE XII.

When words ending in silent e assume the termination able, or ible, the e should generally be cut off; as blame, blamable; sense, sensible, etc.

But if c or g soft comes before the e in the original word, the e is preserved in words compounded with able, as peace, peaceable; change, changeable, etc.

EXERCISES.

That greatness of mind which shows itself in dangers and labors, is blameable if it want justice.
Knowledge, if it be of a character to do us good, is desirable.
Misconduct, if perpetrated knowingly, is inexcuseable.
Consumption, when it becomes seated, is generally incurable.
He who is insensible to the good or ill will of mankind, has taken a bold step towards his own ruin.
Our natural defects are not chargable upon us.
We were designed by our beneficent Creator to be serviceable to others, as well as to ourselves.
RULE XIII.

When *ing* or *ish* is added to words ending in silent *e*, the *e* is omitted, as *make*, *making*; *place*, *placing*; *slave*, *slavish*, etc.

EXERCISES.

*Saving* is as important as *earning*.

*Placing* too much confidence in strangers is a bad policy.

"*Making* no reply, when one is spoken to, is the worst of ill manners. It is a proof of self-importance, arising from a small mind, affected by a degree of flattery. Those who are *deceiving* themselves with the delusion that the intelligent will endure such *slaveish* treatment, are only *treasuring* up a flood of contempt, which is only *reserving* its wrath till a suitable occasion shall be presented, when it shall burst forth furiously, *defacing* their reputations, and *erasing* their names from all save the annals of infamy."

*Weekly's Advice to Young Men*, p. 19.

Labor and expense are lost upon a *droneish* spirit.

An humble and obliging disposition is totally unconnected with a servile and *cringeing* humor.

Conscience *anticipating* time,

Already rues the unacted crime.

One self *approving* hour, whole years outweighs,

Of stupid starers, and of loud huzzas.

Thus, with delight, we linger to survey

The promised joys of life's unmeasured way;

Thus, from afar, each dim discovered scene,

More *pleasing* seems than all the past hath been;

And every form that fancy can repair

From dark oblivion, glows, divinely, there.

*Campbell*.

RULE XIV.

Compound words are generally spelled like the simple words are from which they are compounded, as *glasshouse*, *skylight*, *therefore*, *hereafter*, etc.
Many words ending in double $l$, are exceptions to this rule, as *already, welfare, wilful*, etc. Also, the words *wherever, christmas*, etc.

**EXERCISES.**

The Jews' *pasover* was instituted in A. M. 2513.

They salute one another by touching their *forheads*.

That which is sometimes expedient, is not *always* so.

Hope, for a season, bade the world *farwell*,

And freedom shrieked — as Kosciusko fell!

*Herafter* I will not talk much with you.—*Bible*.

Sand hath filled up the palaces of old,

*Se-weed* o'ergrown the halls of revelry.

Dash o'er them, ocean, in thy scornful play!

Man yields them to decay.

**RULE XV.**

Words ending in double $e$, drop the final $e$, when the additional syllable commences with $e$, as *see, se-er; flee, fle-est*, etc.

**EXERCISES.**

Thou *seeest* what wonderful things industry can accomplish.

He who is a *freeer* spender,

Than his plow or land can render,

Sure of ruin, slow or fast,

May, perhaps, be hanged at last.

Thou *flee-est* away like the vapor of morning.

**RULE XVI.**

Words ending *ie* when they take an additional syllable commencing with $i$, drop the $e$, and change $i$ into $y$, as *lie, lying*, etc.

**EXERCISES.**

Shall we acquire the means of effectual resistance by *lieing* supinely on our backs, and hugging the delusive phantom of hope, until our enemies shall have bound us hand and foot?—*Patrick Henry*. 
RULE XVII.

Before $fy$ and $ty$, $e$ is sometimes changed into $i$, as $pure$, $purify$, $purity$.

EXERCISES.

The $pureity$ of philology, depends upon the critical acumen of those who write upon the science of Grammar.

RULE XVIII.

$X$, $z$ and $k$ are never doubled in English orthography, except in the word $buzz$, and its additions.

EXERCISES.

The $boxxes$ have arrived.
The $buzzard$ is larger than the hawk.
The $chick-ken$ is a domestic fowl.

RULE XIX.

To form the plural of nouns, or the third person singular of verbs, $e$ is inserted before $s$, to form the plural, where the word ends in soft $ch$, $sh$, $x$, $z$, $o$, or $y$, preceded by a consonant, as $church$, $churches$; $wish$, $wishes$; $sex$, $sexes$; $buzz$, $buzzes$; $do$, $does$; $fly$, $flies$, etc.

EXERCISES.

To the seven $churchs$ which are in Asia.
If $wishes$ were horses, beggars would ride.
The painter $mixs$ oil with paints.
The bee $buzzs$ about the flower to procure honey.
The man $do3$ not live who lives alone.
The lark $flis$ higher than the goose.

In forming the plural of the following words, $e$ is generally omitted: $Canto$, $grotto$, $junto$, $memento$, $portico$, $quarto$, $octavo$, $solo$, $zero$, $tyro$, $cameo$, $embryo$, $folio$, $bamboo$, and perhaps a few others.

RULE XX.

$C$ assumes $k$ in the termination of all monosyllables, except $lac$, $zinc$ and $arc$. 
SYLLABICATION.

EXERCISES.

The stic is three feet long.
Some men love to stic to their preconceived opinions, even after they have been convinced of their error.
Blac is admired everywhere only in the complexion.
And Peter's wife's mother lay sic of a fever.
O bind me not to the rac, where I can neither live nor die under the torture.

APOSTROPHE TO NIAGARA.

Flow on forever, in thy glorious robe
Of terror and of beauty. God hath set
His rainbow on thy forehead, and the clouds
Mantled around thy feet. And He doth give
Thy voice of thunder, power to speak of Him
Eternally;—bidding the lip of man
Keep silence, and upon thy rocky altar, pour
Incense of awe-struc praise.

And who can dare
To lift the insect trump of earthly hope,
Or love, or sorrow, 'mid the peal sublime
Of thy tremendous hymn! Even ocean shrinks
Back from thy brotherhood, and his wild waves
Retire abashed; for he doth sometimes seem
To sleep like a spent laborer, and recall
His wearied billows from their vexing play
And lull them to a cradle calm; but thou,
With everlasting, undecaying tide,
Dost rest not, night nor day.

The morning stars
When first they o'er young creation's birth,
Heard thy deep anthem; and those wrecing fires
That wait the archangel's signal, to dissolve
The solid earth, shall find Jehovah's name
Graven, as with a thousand diamond spears,
On thy unfathomed page. Each leafy bough,
That lifts itself within thy proud domain,
Doth gather greenness from thy living spray,
And tremble at thy baptism. Lo! you birds
Do venture boldly near, laving their wings
Amid thy foam and mist. 'Tis meet for them
To touch thy garments here, or lightly stir
The snowy leaflets of thy vapor-wreath,
Who sport unharmed upon the fleecy cloud,
And listen at the echoing gate of heaven
Without reproof. But as for us it seems
Scarce lawful with our broken tones to speak
Familiarly of thee. Methinks, to tint
Thy glorious features with our pencil's point,
Or woo thee with the tablet of a song,
Were profanation.

Thou dost make the soul
A wondering witness of thy majesty;
And while it rushes with delirious joy
To tread thy vestibule, dost chain its step,
And check its rapture, with the humbling view
Of its own nothingness; bidding it stand
In the dread presence of the Invisible,
As if to answer to its God through thee.

Mrs. L. H. Sigourney.

RULE XXI.

Capital letters should be used at
1. The beginning of every line of poetry, as

A BUTTERFLY basked on an infant's grave,
    Where a lilly had chanced to grow;
Why art thou here with thy gaudy dye,
    Where she of the bright and the sparkling eye
    Must sleep in the church-yard low?

Then it lightly soared through the sunny air,
    And spoke from its shining track;
"I was a worm till I won my wings,
    And she, whom thou mourn'st, like a seraph sings,
    Wouldst thou call the bless'd one back?"

Mrs. L. H. Sigourney.

2. At the beginning of every sentence, as —

Never shall I forget the season of youth. It remains
like the rain-bow tints upon the sullen cloud, after the sun
has sunk to rest. In the recollection of those childish en-
joyments, and innocent pas-times, toil forgets its pain, and
disappointment loses its sting.
3. The first word of a direct quotation, as—

And Nathan said unto David, "Thou art the man."
Remember the ancient maxim, "Know thyself."

Note—An indirect quotation may be introduced without commencing with a capital, as—

It is recorded of him who "spake three thousand proverbs," that "his songs were a thousand and five."

4. Proper names of persons and places, as—

James, Georgetown, Philadelphia, etc.

5. All titles applied to the Supreme Being, as—

God, Jehovah, Lord, Creator, Heavenly Father, etc. Also, the names of Christ and the Holy Spirit, as Messiah, Immanuel, etc., and Spirit, Comforter, etc.

6. All adjectives derived from proper names of persons or places; and also personal pronouns, referring to the Deity, as—

The American people are not proverbial for politeness. The British forces employed by the English government, could not subdue the North American Colonies.

He, who "spake and it was done," holdeth the winds in his hand, and ruleth the destiny of nations.

7. The names of the days of the week, as Monday, Tuesday, etc.

8. The names of the months of the year, as January, February, etc.

9. Titles of honor or distinction, as the Honorable John Quincy Adams, Sir Walter Scott, etc.

10. Common nouns, personified; as

When Fortune smiles, she leaves Pleasure laughing.

"And Discipline, at length
O'erlooked and unemployed, fell sick and died.
Then Study languished, Emulation slept,
And Virtue fled.—Cowper.
11. Any word which may be considered very important; as the Revolution, the Reformation, etc.

12. Important words in a title or caption; as—

“Chambers’ Information for the People.”
“Prescott’s History of the Conquest of Mexico.”
Religion, the only true basis of Human Jurisprudence.

13. The pronoun I, and the interjection O; as, I confess my fault; O! why am I unforgiven?

14. The points of the compass; as North, Northwest, etc.

EXERCISES.

Note—The words that ought to commence with a capital are printed in Italic.

“the alps themselves,
the palaces of nature, whose vast walls
have pinnacled in clouds their snowy scalps,
and throned Eternity in icy halls
Of cold sublimity; where forms and falls
the avalanche—the thunderbolt of snow.”

Mr. President—i shall enter on no encomium on Massachusetts. she needs none. there she is; behold her, and judge for yourselves. there is her history; the world knows it by heart. the past, at least, is secure. there is boston, and Concord, and Bunker Hill, and lexington: and they will remain forever. And, sir, where american liberty raised its first voice, and where its youth was nurtured and sustained; there it still lives, in the strength of its manhood, and fullness of its original spirit.—Webster.

It is to be hoped that the few examples given above, will cause the reader to see how ridiculous the best sentiment looks, when represented to the eye in an awkward and ungrammatical manner.
The following poem by Darzhaven, the celebrated Russian poet, was translated by order of the King of Japan, into the language of his country, set in a frame of pure gold, and placed in a conspicuous position in the Royal Palace:

ADDRESS TO THE DEITY.

O, Thou Eternal One! whose presence bright,
All space doth occupy, all motion guide!
Unchanged through Time's all devastating flight,
Thou only God! There is no God beside!
Being above all beings! Mighty One!
Whom none can comprehend and none explore;
Thou fillest existence with Thyself alone,
Embracing all—supporting, ruling o'er;
Being, whom we call God—and know no more!

In its sublime research, philosophy
May measure out the ocean's deep—may count
The sands, or the Sun's rays; but God! for Thee
There is no weight nor measure! None can mount
Up to thy mysteries! Reason's brightest spark,
Though kindled by thy touch, in vain would try
To trace thy councils, Infinite, and dark;
And thought is lost, ere thought can soar so high,
E'en like past moments in Eternity!

Thou, from primeval nothingness didst call,
First Chaos, then Existence.—Lord, on Thee
Eternity had its foundation! All
Sprang forth from Thee; of light, joy, harmony!
Sole Origin! All Life, all beauty Thine!
Thy word created all, and doth create;
Thy splendor fills all space with rays Divine:
Thou art, and wert, and shalt be! Glorious! Great!
Life-giving, life-sustaining, Potentate!

Thy chains the unmeasured Universe surround;
Upheld by Thee, by Thee inspired with breath;
Thou the beginning with the end hath bound,
And beautifully mingled life and death!
As sparks mount upwards from the fiery blaze,
So suns are born, so worlds spring forth from thee;
And as the spangles in the sunny rays,
Shine round the Silver Snow, the pageantry
Of heaven's bright army, glitters in thy praise.
A million torches lighted by Thy hand
Wander, unwearyed, through the blue abyss:
They own Thy power, accomplish Thy command,
All gay with life, all eloquent with bliss!
What shall we call them? Piles of crystal light?
A glorious company of golden streams?
Lamps of Celestial ether, burning bright?
Suns lighting systems, with their joyous beams?—
But Thou, to these, art as the noon to night?

Yes, as a drop of water in the sea,
All this magnificence in Thee is lost!
What are ten thousand worlds compared with Thee?
And what am I then? Heaven's unnumbered host,
Though multiplied by myriads, and arrayed
In all the glory of sublimest thought,
Is but an atom in the balance weighed
Against Thy greatness! is a cipher brought
Against infinity! What am I, then? Nought.

Nought, but the effluence of Thy light divine,
Pervading worlds, has reached my bosom too!
Yes, in my spirit does Thy Spirit shine,
As shines a sunbeam in a drop of dew!
Nought, but I live, and on Hope's pinions fly,
Eager towards Thy Presence; for in Thee,
I live, and breathe, and dwell! I lift my eye
E'en to the Throne of Thy Divinity:—
I am, O God, and surely Thou must be!

Thou art, directing, guiding all—Thou art!
Direct my understanding, then to Thee!
Control my Spirit, guide my wandering heart,
Though but an atom 'midst Immensity!
Still I am something fashioned by Thy hand;
I hold a middle rank 'twixt Heaven and Earth,
On the last verge of mortal being stand,
Close to the realms where Angels have their birth,
Just on the boundaries of the Spirit-land.

The chain of being is complete in me;
In me is matter's last gradation lost,
And the next step is spirit, Deity!
I can command the lightning, and am dust!
A monarch and a slave, a worm! O God
Whence came I here, and how? So marvelously
Constructed, and conceived? unknown! This clod
Lives surely through some higher energy;
For from itself alone, it could not be!

Creator! Yes; Thy Wisdom and Thy Word
Created me! Thou Source of life and good;
Thou Spirit of my spirit, and my Lord:
Thy light, Thy love, in their bright plenitude,
Filled me with an immortal soul, to spring
O'er the abyss of death, and bade it wear
The garments of Eternal Day, and wing
Its Heaven-ward flight beyond this little sphere!
E'en to its Source, to Thee, its Author—there!

O Thought ineffable! O, visions blest!
Though worthless our conceptions all of Thee;
Yet shall Thy shadowed image fill our breast,
And waft its homage to thy Deity.
God! Thus alone my lowly thoughts can soar.
Thus seek Thy Presence—Being wise and good!
'Midst Thy vast works, admire, obey, adore;
And when the tongue is eloquent no more,
The soul shall speak in tears of gratitude!

Darzhavan.

The teacher may request the student to answer the following

QUESTIONS:

What is language? How is language divided? What is natural language? What is artificial language? What is an idea? What are words? What is grammar? What is universal grammar? What is particular grammar? What is philosophical grammar? What is the standard of grammatical accuracy? What is practical grammar? What is English grammar? Into how many parts is grammar divided? Will you name them? What does Orthography teach? What is a letter? What is an alphabet? How many letters does the English alphabet contain? How is the English alphabet divided? What is a vowel?—A consonant?—A semi-vowel?—A dipthong?—A mute?—A liquid? What is a syllable? What is a
monosyllable?—A dissyllable?—A trisyllable?—A polysyllable? What is spelling? When should a capital letter be used?

Note—It might be inquired by the learner, "Why cannot some system be devised which will enable me to acquire a knowledge of orthography more easily than I can by the means of the present system?" I answer, there can be, and has been; but it will be some time before that system will benefit you. That system is PHONOGRAPHY. With it, all words are spelled as they are pronounced. The word *scissors* in the present system of orthography can be spelled (some say,) several thousand different ways, and a foreigner would be at a loss to know which was the correct way of spelling it. Thus: 1, Sis-ers. 2, Sis-irs. 3, Sis-ors. 4, Sis-urs. 5, Sis-yrs. Now add one *s*; thus: Sis-sirs, sis-sors, sis-surs, sis-yrs, Next commence with *c*; thus: Cis-ers, &c., then add another *s*, then *z*, then two *z*'s, then *sc*, &c. In phonography, we would spell it thus: Sizurz. Cough would be spelled *cof*; knowledge would be *notej*, &c. It is to be hoped that this system will become popular.
PART THIRD.

ETYMOLOGY.

Etymology treats of the various classes, modifications and derivation of words, and of their analysis.

Etymology, from the Greek words *etumon*, a true original, and *logos*, a word, a doctrine. Hence the meaning of Etymology is, strictly and scientifically speaking, to derive words from their originals, and tell their meaning.

*Etumon* does not convey the idea of language, any more than it conveys the idea of anything else. The original picture, from which the second painting is taken, is as certainly the *etumon*, as is the original word, from which another word is derived. But the addition of the word *logos* to *etumon*, forbids the derivative, etymology, from referring to anything except language; *logos*, a word. I shall now proceed to give the definitions of this word, by a few of our oldest and most distinguished Grammarians.

1. "The second part of Grammar is Etymology, which treats of the different sorts of words, their various modifications and their derivations." — Murray.

2. "Etymology treats of the derivation of words from their radicals, or primitives, and of their various inflections or modifications, to express number, person, case, sex, time and mode." — Webster.

3. "Etymology treats of the different parts of speech, and their classes, and their modifications." — Goold Brown.

4. "Etymology treats of the different sorts of words, their various modifications and derivations." — Samuel Kirkham.
5. "Etymology treats of the classification of words, their derivation, and their modifications."—Wells’ School Grammar.

6. "Q. What does the word Etymology signify?
A. The origin of words.
Q. Of what does Etymology treat?
A. First, of the classification of words. Secondly, of the declension, or inflection, of words. Thirdly, of the derivation of words."—Smith.

7. "Etymology treats of the properties, peculiarities, and derivatives of words."—Wright’s Grammar.

8. "The second part of Grammar is Etymology, which treats of the different sorts of words, or parts of speech, and their variations."—John Comly.

It will be easily seen that I keep good company, as far as I keep any. But I am bold to go a little way alone. Not one of the above quoted authors defines Etymology as treating of the analysis of words.

Etymology treats, first, of the different classes of words. With the justly distinguished Mr. Kirkham, I would say, that the true principle of classification seems to be, not a reference to essential differences in the primitive meaning of words, nor to their original combinations, but to the manner in which they are at present employed.

The use and nature of the different sorts of words, called parts of speech, may be illustrated by a nursery.

We go into a nursery and observe several trees of striking resemblance, yet differing in some very essential qualities. We then see others which differ materially from these, yet resembling each other.

And although, perhaps, the great number of trees around us is more than we can estimate, yet they are all comprehended in a very few classes. One class of trees is known by the name pear. Another class we associate together, and call apple trees. Another class is discovered, by extending our observation, which we call peach trees. Another class or kind of trees is observed, and called plum trees. We turn our eyes to another part of the garden, and behold a cluster of quince trees. Notwithstanding the almost inexpressible number of trees in the garden, yet
they are easily distinguished and associated into these different classes or kinds. So it is with language. Although the words in our language amount to many thousands, yet they are all contained and distinguished in eight classes. Hence all you have to do, to obtain a knowledge of English Philology, is to make yourself acquainted with the following eight parts of speech:

There are eight* sorts of words, called parts of speech, namely, the Noun, Verb, Adjective, Adverb, Pronoun, Preposition, Conjunction, and Interjection.

The reader has made himself acquainted with the fact, no doubt, that the plan of this work is to present every thing by itself. This is done to prevent confusion. I would not insinuate against the Grammars extant, but they certainly are defective in this particular. I shall endeavor to present the science in as plain a manner as it is possible for me to do. I shall not aim so much to please the fancy

* The number of the parts of speech is entirely arbitrary. We could extend it to many hundreds; but for convenience and comprehensiveness, there appears to be no number better adapted to the classification of words, than the number eight. It does appear very plain to my mind, that the eight parts of speech, above named, comprehend the whole of our language; and I can not see that any advantage to the student would arise from multiplying them. Mr. Kirkham has adopted ten parts of speech, as have others, among whom is Mr. Chandler, of Philadelphia, with some others of considerable notoriety. But that the reader may not think me singular, I will here give some authorities, which testify to my position.

"I adopt the usual distribution of words into eight classes, because, if any number in a thing so arbitrary must be fixed upon, this seems to be as comprehensive and distinct as any.—Priestly.

"There are, in English, eight parts of speech, &c.—Wells.

"Ques. Under how many classes or orders are all the words of the English language arranged?

"Ans. Eight, namely: the Noun, the Adjective, &c."—V. R. Smith.

"Words are the symbols of ideas, and they are classified and named, not from their form, but from the nature of the idea that they represent or stand for. The class of any particular word, is only to be ascertained by observing the office which it performs. What it does, indicates, alone, what it is.

"It would be quite impossible to say, previous to actual inspection, how many sorts of words, or, as they are generally called, parts of speech, exist in any language; but upon examination, it is ascertained that all words used in the English language, may be arranged under eight heads.

"The eight parts of speech are—Noun, Adjective, Pronoun, Verb, Adverb, Preposition, Conjunction and Interjection."—Chambers.

Butler, Frazee, Sweet, Fawlee, E. Oliver, Lindsay, Hort, McCulloon, Corman, D'Orsay, Willard, Robbins, S. Barrett, Badgley, Day, Whiting, Weld and others, have adopted the division of words in our language into eight classes.

3*
of the *fastidious*, as to *instruct* the student; yet I shall endeavor not to fail, even in the *former* feature.

The *part of speech* to which any word may belong is determined, not by its original signification, but by the office it performs in a sentence.
PART FOURTH.

THE NOUN.

A noun is the name of any person, place, or thing; as, Earth, Philadelphia, Wisdom. Also, the names which denote the absence of existence are nouns; as, nonentity, nothing, nought, vacancy, invisibility.

In the following exercises, the words printed in *italics* are nouns. You must take *particular* notice of the connexion in which words, thus distinguished, are placed. If you follow my directions, you can acquire a knowledge of this science, in a very few weeks, without assistance from any instructor except this book. You can learn to distinguish all the parts of speech, with ease, in a few days, by being *industrious* and observing. I do hope you will *persevere*, and not give up to any of the obstacles that may appear to interpose in your road to *intelligence*. *Perseverance* and *industry*, can accomplish almost every thing.

EXERCISES.

We can do *nothing* against the *truth*.

*Charles* was extravagant, and by this *means* became poor.

Of *man’s first disobedience*, and the *fruit*
Of that forbidden *tree*, whose mortal *taste*
Brought *death* into the *world*, and all our *wo*,
With *loss* of *Eden*, till one greater *Man*
Restore us, and regain the blissful *seat*,
Sing, heavenly *Muse!* that on the secret *top*
Of *Oreb*, or of *Sinai*, didst inspire
That *shepherd*, who first taught the chosen *seed*,
In the *beginning*, how the *Heavens* and *Earth*
Rose out of *chaos*. Or if *Sion hill*
Delight thee more, than Siloa's brook that flowed  
Fast by the oracle of God; I thence  
Invoke thy aid to my adventurous song,  
That with no middle flight intends to soar  
Above the Ionian Mount, while it pursues  
Things unattempted yet in prose or rhyme.  

Milton.

Nouns are of three kinds; common, proper, and collective.

1. COMMON NOUN.

A common noun is the name of a species or class of things; as man, ocean, knowledge, wisdom, &c.

For the sake of the young, I have concluded to throw some of the definitions and rules into rhyme; as —

A noun is the name of any thing,  
That walks, or rides upon the wing;  
Of all that live in earth or sea,  
And that which names nonentity.  
A common noun is e'er the same;  
It always means a common name.

In the following exercises the common nouns are in italics:

EXERCISES.

Wisdom, like the Sun, brightens all its objects.  
Wisdom, like mercy, is only obtained by those who seek it diligently.  

Nature provides for all her children.  
When the hours of day are numbered,  
And the voices of the night  
Wake the better soul that slumbered,  
To a holy, calm delight!  

Ere the evening lamps are lighted,  
And like phantoms grim and tall,  
Shadows from the fitful fire-light,  
Dance upon the parlor wall;  

Then the forms of the departed
Enter at the open door,
The beloved one—the true hearted,
Comes to visit me once more.

He, the young and strong,* who cherished
Noble longings for the strife,
By the way-side fell and perished,
Weary with the march of life!

With a slow and noiseless footstep,
Comes the messenger divine,
Takes the vacant chair beside me,
Lays her gentle hand in mine.

And as she sits and gazes at me,
With those deep and tender eyes,
Like the stars so still and saint-like,
Looking downward from the skies.

Uttered not, yet comprehended,
Is the spirit’s voiceless prayer,
Soft rebukes in blessings ended,
Breathing from her lips of air.

Oh, though oft depressed and lonely,
All my fears are laid aside,
If I but remember only
Such as these have lived and died.

H. W. Longfellow.

2. THE PROPER NOUN.

A proper noun is the name of an individual,
of a species, or class: as James, William, Lon-
don, &c.

The noun man, is a common, or general name, because
it is the name of the species; but the noun John, is not
common, because it is not the name of any class or species.
Boy, is the name of a class, or the general name for all
boys; but George is only the name of some particular boys
of this class; hence we call George a proper noun.

* One is understood.
City is a common noun, because it is the general, or common name for all cities. But Philadelphia is a proper noun because it is the name of some particular city. If all cities were called Philadelphia, what sort of a noun would Philadelphia be? Do you not see at once, that it would be a common noun?

The most of Common Nouns are used to distinguish a species from a genus, while a Proper Noun is always used to distinguish an individual from a species.

In the following exercises, the proper nouns are printed in italics, and the common nouns are marked with sections, thus: § as James, New York, man.§

EXERCISES.

Sing unto the Lord a new song,§ for he hath triumphed gloriously.

And there shall come forth a rod§ out of the stem§ of Jesse, and a branch§ shall grow out of his roots.§

And the Spirit of the Lord shall rest upon him, the spirit§ of wisdom§ and of understanding,§ the spirit§ of counsel§ and might ;§ the spirit§ of knowledge,§ and of the fear of the Lord ;

And shall make him of quick understanding§ in the fear§ of the Lord ; and he shall not judge after the sight§ of his eyes,§ neither reprove after the hearing§ of his ears;§

But with righteousness§ shall he judge the poor,§ and reprove with equity§ for the meek§ of the Earth. And he shall smite the Earth with the rod§ of his mouth,§ and with the breath§ of his lips§ will he slay the wicked.§

And righteousness§ shall be the girdle§ of his loins,§ and faithfulness§ the girdle§ of his reins.§

The wolf,§ also, shall dwell with the lamb,§ and the leopard§ shall lie down with the kid ;§ and the calf and the young lion§ and the fatling§ together, and a little child§ shall lead them.

And the cow§ and the bear§ shall feed, and their young ones§ shall lie down together; and the lion§ shall eat straw§ like the ox.§
And the suckling child shall play on the hole of the asp, and the weaned child shall put his hand upon the cockatrice's den.

They shall not hurt nor destroy in all my holy mountain; for the Earth shall be full of the knowledge of the Lord, as the waters cover the sea.

And in that day there shall be a root of Jesse, which shall stand for an ensign for the people; to it, shall the Gentiles seek; and his rest shall be glorious.—Isaiah, xi.

3. COLLECTIVE NOUNS, OR NOUNS OF MULTITUDE.

A noun signifying many, is called a collective noun, or noun of multitude; as the army, the assembly, the nation, the meeting, etc.

The collective nouns in the following exercises, are those in italics. The learner will please distinguish the common and proper nouns without my assistance.

EXERCISES.

She shall come forth out of the wilderness, fair as the Moon, clear as the Sun, and terrible as an army with banners.

The people are always glad to be deceived.

The assembly convened at noon.

Congress adjourned at four of the clock, post meridian, (P. M.)

The learner will be so good as to peruse with care and diligence the following

GENERAL REMARKS.

1. Nouns are often called substantives, which is not correct, as a substantive is the name of a substance only, while a noun is the name of any thing, whether animate or inanimate; comprehensible or incomprehensible.

2. The word thing, is from the Saxon verb thingian, to think, which embraces every thing that can be objects of observation, or subjects of discourse.
3. That you may know how to distinguish the noun from other parts of speech, you will observe, that all words that will make sense with the before them are nouns. Try the following: *man, woman, boy, girl, mountain, lady, Lord, mechanic, book, soul, spirit, answer, work,* etc.; *the man, the woman,* etc. So you see they all make sense. All nouns, however, cannot be distinguished in this way; such as *goodness, immortality,* etc., which you must determine by your judgment. Also all *proper names* are exceptions to the above rule.

4. By annexing the definite adjective *the* to proper nouns, they become common, as "He is the *Cicero* of America." "Bolivar is styled the Washington of South America."

In the above expressions, *Cicero* and *Bolivar,* are used to denote certain classes.

"I saw several *Russians* in New York."

When we speak of the Russians as a distinct nation of people, *Russians* is a proper name; but when we speak of persons belonging to the species, or class of persons composing the kingdom of Russia, then *Russians* becomes a *common noun.*

5. Common nouns are sometimes used to signify *individuals,* when adjectives are prefixed to them; as "*The boy is studious; That girl is indiscreet,*" &c.

6. *Common nouns* are sometimes subdivided into the two following classes: *Verbal nouns,* and *abstract nouns.*

*Verbal nouns* are such as terminate in *ing,* and are, with this exception, *verbs*; from which cause they receive the name *verbal nouns.* *Seeing,* is a *verbal noun,* from the verb *to see;* as, *The eye shall be satisfied with seeing.* *Writing* is a verbal noun from the verb, *to write;* as, the *writing* of the ancients was performed on parchment. *Beginning,* from the verb *to begin,* *running,* from the verb to *run,* &c.

*Abstract nouns* are names of qualities, abstracted from their substances; as, *virtue, goodness,* *love,* &c.

Some visionaries proceed to a still more minute division of *nouns,* such as

1. *Natural nouns,* or the names of things formed by nature; as, *world, stars, trees,* etc.
ANALYSIS OF NOUNS.

2. Artificial nouns, or the names of things formed by art; as, house, book, vessel, coat, etc.

3. Personal nouns, or the names of the human species; as, man, Charles, boy, etc.

4. Neuter nouns, or the names of inanimate objects; as, hat, tree.

5. Material nouns; as, stone, stick.

6. Immaterial nouns; as hope, immortality.

These subdivisions, however, I am inclined to think, are not of much importance, as the student can learn to distinguish the common noun, wherever he sees it.

7. Nouns are sometimes used as other parts of speech, and other parts of speech as nouns; hence you must not think that the same word is always the same part of speech. A noun becomes a verb, when it is used in a different relation to a sentence, etc., but this matter will be fully explained as we progress.

8. The word earth, when applied to a parcel of dirt, is a common noun, but when used to distinguish the planet which we inhabit, it is a proper noun.

ANALYSIS OF NOUNS.

To nouns belong gender, person, number, case, and declension.

I. OF GENDER.

Nouns have four genders, the masculine, feminine, neuter, and common.

1. MASCULINE GENDER.

The masculine gender denotes the male sex of all species of animals; as man, boy, horse, lion, tiger, James, Mister, Master, Lord, &c.

2. FEMININE GENDER.

The feminine gender denotes the female sex, either of human beings or brutes; as woman, girl, lioness, tigress, Mary, Mistress, lady, &c.
3. NEUTER GENDER.

The *neuter gender* denotes things without sex; as *Wisconsin, earth, tree, coat*, &c.

4. COMMON GENDER.

The common gender belongs to names which embrace both sexes; as *birds, animals, parents*.

Some have given the *fifth* distinction, which is called the *either gender*, which belongs to nouns denoting one of either sex, as *parent, bird*, without defining to which sex it belongs to. I think this fifth gender does very well in practice.

In the following exercises, the nouns in *italics* are of the *masculine gender*, those marked with an *asterisk*, thus,* of the *feminine; those marked with a single *dagger*, thus,† of the *neuter*; and those marked with a *double dagger*, thus,‡ of the *common gender*.

Eternal Spirit! God of Truth!† to whom
All things‡ seem as they are; Thou, who of old†
The Prophet’s eye† unscaled, that nightly saw,
While heavy sleep† fell down on other men,
In holy vision† tranced, the future† pass
Before him, and to Judah’s harp attuned
Burdenst† which made the pagan mountains† shake,
And Zion’s† cedarst† bow,—inspire my song;†
My eyet† unscale; me what is substance† teach,
And shadow† what; while I of things† to come,
As past, rehearsing, sing the course† of time,†
The second birth,† and final doom† of *man.†*  

Pollok.

Come, gather to this burial place,† ye gay!
Ye, of the sparkling eyet† and prolific brow,†
I bid ye hither. She, who makes her bed†
This day ’neath you damp turf,† with spring flowers sown,
Was one of you. *Time* had not laid his hand†
On limbs† or feature,† stamping the dread lines†
Of chill decay,† till *Death* had nought† to do,
Save that slight office† which the passing gale†
Doth to the wasted taper†. No, her cheek†
Shamed the young rose-bud;† in her eyet was light,†
By gladness; in her footsteps grace.
Song on her lips; affection in her breast.
Like soft doves nesting. Yet, from all she turned,
All she forsook, unclasping her warm hand.
From Friendship's ardent pressure, with such smile.
As if she were the gainer. To lie down
In this dark pit she cometh, dust to dust.
Ashes to ashes, till the glorious morn
Of resurrection. Wondering, do you ask—
Where is her blessedness?
Go home, ye gay, Go to your secret chambers, and kneel down,
And ask of God. Urge your request like him
Who, on the slight raft, 'mid the ocean's foam,
Saileth for life. And when ye win a hope,
That the world gives not, and a faith divine,
Ye will no longer marvel how the friend
So beautiful, so loved, so lured by all.
The pageantry on earth could meekly find
A blessedness in death.

Weep on the rocks of roaring winds, O maid of Inistore! bend thy fair head over the waves, thou fairer than the ghost of the hills when it moves in a sun-beam at noon over the silence of Morven.

Gender is so easily understood, that it is useless to make a farther explanation of it, only what is given in the following table:

There are three methods of distinguishing the genders of nouns, as follows:

1. BY A DIFFERENCE OF TERMINATION.

<table>
<thead>
<tr>
<th>MALE</th>
<th>FEMALE</th>
<th>MALE</th>
<th>FEMALE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abbot</td>
<td>Abbess</td>
<td>Chanter</td>
<td>Chantress</td>
</tr>
<tr>
<td>Actor</td>
<td>Actress</td>
<td>Conductor</td>
<td>Conductress</td>
</tr>
<tr>
<td>Administrator</td>
<td>Administratrix</td>
<td>Count</td>
<td>Countess</td>
</tr>
<tr>
<td>Adulterer</td>
<td>Adulteress</td>
<td>Czar</td>
<td>Czarina</td>
</tr>
<tr>
<td>Ambassador</td>
<td>Ambassadress</td>
<td>Dauphin</td>
<td>Dauphiness</td>
</tr>
<tr>
<td>Arbiter</td>
<td>Arbitress</td>
<td>Deacon</td>
<td>Deaconess</td>
</tr>
<tr>
<td>Author</td>
<td>Authoress</td>
<td>Director</td>
<td>Directrix</td>
</tr>
<tr>
<td>Baron</td>
<td>Baroness</td>
<td>Duke</td>
<td>Duchess</td>
</tr>
<tr>
<td>Benefactor</td>
<td>Benefactress</td>
<td>Elector</td>
<td>Electress</td>
</tr>
<tr>
<td>MALE</td>
<td>FEMALE</td>
<td>MALE</td>
<td>FEMALE</td>
</tr>
<tr>
<td>----------</td>
<td>------------</td>
<td>----------</td>
<td>----------</td>
</tr>
<tr>
<td>Emperor</td>
<td>Empress</td>
<td>Peer</td>
<td>Peeress</td>
</tr>
<tr>
<td>Executor</td>
<td>Executrix</td>
<td>Poet</td>
<td>Poetess</td>
</tr>
<tr>
<td>Fornicator</td>
<td>Fornicatrix</td>
<td>Priest</td>
<td>Priestess</td>
</tr>
<tr>
<td>Giant</td>
<td>Giantess</td>
<td>Prince</td>
<td>Princess</td>
</tr>
<tr>
<td>Governor</td>
<td>Governess</td>
<td>Prior</td>
<td>Prioress</td>
</tr>
<tr>
<td>Heir</td>
<td>Heiress</td>
<td>Prophet</td>
<td>Prophetess</td>
</tr>
<tr>
<td>Heritor</td>
<td>Heritrix</td>
<td>Protector</td>
<td>Protectress</td>
</tr>
<tr>
<td>Hero</td>
<td>Heroine</td>
<td>Seamster</td>
<td>Seamstress</td>
</tr>
<tr>
<td>Host</td>
<td>Hostess</td>
<td>Shepherd</td>
<td>Shepherdess</td>
</tr>
<tr>
<td>Hunter</td>
<td>Huntress</td>
<td>Songster</td>
<td>Songstress</td>
</tr>
<tr>
<td>Jew</td>
<td>Jewess</td>
<td>Sorcerer</td>
<td>Sorceress</td>
</tr>
<tr>
<td>Lad</td>
<td>Lass</td>
<td>Sultan</td>
<td>Sultana</td>
</tr>
<tr>
<td>Marquess</td>
<td>Margavine</td>
<td>Testator</td>
<td>Testatrix</td>
</tr>
<tr>
<td>Marquess</td>
<td>Marchioness</td>
<td>Tutor</td>
<td>Tutoress</td>
</tr>
<tr>
<td>Mayor</td>
<td>Mayoress</td>
<td>Viscount</td>
<td>Viscountess</td>
</tr>
<tr>
<td>Patron</td>
<td>Patroness</td>
<td>Votary</td>
<td>Votaress</td>
</tr>
</tbody>
</table>

2. BY PREFIXING A NOUN OR PRONOUN.

<table>
<thead>
<tr>
<th>MALE</th>
<th>FEMALE</th>
</tr>
</thead>
<tbody>
<tr>
<td>A man servant</td>
<td>A maid servant</td>
</tr>
<tr>
<td>A cock-sparrow</td>
<td>A hen-sparrow</td>
</tr>
<tr>
<td>A he-goat</td>
<td>A she-goat</td>
</tr>
<tr>
<td>A he-bear</td>
<td>A she-bear</td>
</tr>
<tr>
<td>A male child</td>
<td>A female child</td>
</tr>
<tr>
<td>Men singers</td>
<td>Women singers</td>
</tr>
<tr>
<td>Male descendants</td>
<td>Female descendants</td>
</tr>
</tbody>
</table>

Others might be mentioned, but they are not very important here.

3. BY DIFFERENT WORDS.

<table>
<thead>
<tr>
<th>MALE</th>
<th>FEMALE</th>
<th>MALE</th>
<th>FEMALE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bachelor</td>
<td>Maid</td>
<td>Hart</td>
<td>Roe</td>
</tr>
<tr>
<td>Beau</td>
<td>Belle</td>
<td>Horse</td>
<td>Mare</td>
</tr>
<tr>
<td>Boar</td>
<td>Sow</td>
<td>Husband</td>
<td>Wife</td>
</tr>
<tr>
<td>Boy</td>
<td>Girl</td>
<td>King</td>
<td>Queen</td>
</tr>
<tr>
<td>Bridegroom</td>
<td>Bride</td>
<td>Lord</td>
<td>Lady</td>
</tr>
<tr>
<td>Brother</td>
<td>Sister</td>
<td>Man</td>
<td>Woman</td>
</tr>
<tr>
<td>Buck</td>
<td>Doe</td>
<td>Master</td>
<td>Mistress</td>
</tr>
<tr>
<td>Bull</td>
<td>Cow</td>
<td>Monk</td>
<td>Nun</td>
</tr>
<tr>
<td>Bullock</td>
<td>Heifer</td>
<td>Milter</td>
<td>Spawner</td>
</tr>
</tbody>
</table>
ANALYSIS OF NOUNS.

<table>
<thead>
<tr>
<th>MALE</th>
<th>FEMALE</th>
<th>MALE</th>
<th>FEMALE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cock</td>
<td>Hen</td>
<td>Nephew</td>
<td>Niece</td>
</tr>
<tr>
<td>Colt</td>
<td>Filly</td>
<td>Sir</td>
<td>Madam</td>
</tr>
<tr>
<td>Drake</td>
<td>Duck</td>
<td>Sloven</td>
<td>Slut or slattern</td>
</tr>
<tr>
<td>Earl</td>
<td>Countess</td>
<td>Son</td>
<td>Daughter</td>
</tr>
<tr>
<td>Father</td>
<td>Mother</td>
<td>Stag</td>
<td>Hind</td>
</tr>
<tr>
<td>Gaffer</td>
<td>Gammer</td>
<td>Uncle</td>
<td>Aunt</td>
</tr>
<tr>
<td>Gander</td>
<td>Goose</td>
<td>Widower</td>
<td>Widow</td>
</tr>
<tr>
<td>Gentleman</td>
<td>Lady</td>
<td>Wizzard</td>
<td>Witch</td>
</tr>
</tbody>
</table>

The words which distinguish the feminine by the termination *ix*, are of Latin origin.

Those distinguishing the feminine by the termination *a, ina* or *ine*, are of foreign origin.

To Teachers, I would respectfully suggest, that they require the class in English Grammar, to point out the *nouns* in the following exercises, and to tell the *gender* of each.

EXERCISES.

The gift of speech was conferred upon man for the most excellent purposes.

Nature's storehouse is ever full of the richest pleasures.

Mary is a name associated with the highest honors, and the purest traits of any in the history of females.

George is always heard with reverence by the true American.

George Washington was, under God, the *Saviour* of his country.

A dutiful child obeys and honors its parents.

Birds sing sweetly in the wild woods.

"To you, my young friends, I would address myself in the language of deep and earnest interest. You are now at that delightful period of life, which is like Spring among the Seasons, redolent of beauty and freshness, and giving fair promise of the rich fruits of mature years. Take heed that the young blossoms be not blighted! Call to mind the countless advantages which have been bestowed on you. Reflect upon the anxious solicitude of the fathers who wait to see you the objects of their pride, as well as the sources of their happiness. Remember the cares, the exertions, the almost heart-breaking anxiety of the mothers,
who have guided your infant feet to the threshold of the Temple of Knowledge, and then press onward in the race set before you." If those faculties be cultivated, which your Heavenly Father has conferred upon you, you will receive the blessings of Nature and its glorious author; but in the event of your negligence, their curse.

The mean, suspicious wretch, whose bolted door Ne'er moved in pity, to the wandering poor; With him I left the cup, to teach his mind That Heaven can bless, if mortals will be kind.

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

II. OF PERSON.

Nouns have two persons, called the second and third.

Person is the property of the noun, and of the pronoun, which modifies the verb. Nouns, when addressed, are of the second person; as,

"These are thy glorious works, Parent of good." Come, gentle Spring, and weave thy carpet of verdure, to adorn the smiling face of earth.

"These, as they change, Almighty Father, these Are but the varied God."

When nouns are used to speak of, or concerning some thing, or person, they are of the third person, as

The men we looked for, have not arrived.

"When coldness wraps this suffering clay, Ah, whither strays the immortal mind?"—Byron.

From brightening fields of ether fair disclosed, Child of the Sun, refulgent Summer comes, In pride of youth, and felt through nature's depth: He comes attended by the sultry hours, And ever fanning breezes on his way; While, from his ardent look, the turning Spring
Averts her blushful face; and earth, and skies,
All smiling, to his hot dominion leaves.—Thompson.

In the above extracts, the nouns in italics are of the third person.—[See article on pronouns.

III. OF NUMBER.

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

Nouns have two numbers, the singular and the plural.

The singular number implies but one; as house, man, eye, dog, city, etc.

The plural number implies more than one; as houses, men, eyes, etc.

The numbers of nouns will be as well understood by the following tables, as by any other means.

The following names are used only in the singular form:

Hemp  Wheat  Sloth  Meekness
Flax  Pitch  Pride  Goodness
Barley  Gold  Honesty  Compassion
Love*  Anxiety  Patience  Immortality
And many others.

The following are used only in the plural form:

Bellows  Scissors  Ashes  Riches
Snuffers  Tongs  Thanks  Wages
Pains  Means  Alms  Oats
Hose*  Pantaloons  Trowsers  Annals
Archives  News  Politics  Metaphysics

The following names are used alike in each number:

Deer  Sheep  Swine  Trout
Salmon  Kine  Fish  *Herring
Hiatus  Apparatus  Series  Species

* Loves is by some used in a plural form, as loves; but this, to me, is disgusting.
* Breeches.
The following twenty-seven nouns, ending in \( f, \overline{ff}, \) and \( e, \) form their plurals by adding \( s, \) only:

<table>
<thead>
<tr>
<th>SINGULAR</th>
<th>PLURAL</th>
<th>SINGULAR</th>
<th>PLURAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brief</td>
<td>Briefs</td>
<td>Cliff</td>
<td>Cliffs</td>
</tr>
<tr>
<td>Chief</td>
<td>Chiefs</td>
<td>Sheriff</td>
<td>Sheriffs</td>
</tr>
<tr>
<td>Fief</td>
<td>Fiefs</td>
<td>Skiff</td>
<td>Skiffs</td>
</tr>
<tr>
<td>Grief</td>
<td>Griefs</td>
<td>Whiff</td>
<td>Whiffs</td>
</tr>
<tr>
<td>Handkerchief</td>
<td>Handkerchiefs</td>
<td>Cuff</td>
<td>Cuffs</td>
</tr>
<tr>
<td>Hoof</td>
<td>Hoofs</td>
<td>Muff</td>
<td>Muffs</td>
</tr>
<tr>
<td>Proof</td>
<td>Proofs</td>
<td>Puff</td>
<td>Puffs</td>
</tr>
<tr>
<td>Reproof</td>
<td>Reproofs</td>
<td>Ruff</td>
<td>Ruffs</td>
</tr>
<tr>
<td>Roof</td>
<td>Roofs</td>
<td>Snuff</td>
<td>Snuffs</td>
</tr>
<tr>
<td>Dwarf</td>
<td>Dwarfs</td>
<td>Stuff</td>
<td>Stuffs</td>
</tr>
<tr>
<td>Scarf</td>
<td>Scarfs</td>
<td>Fife</td>
<td>Fifes</td>
</tr>
<tr>
<td>Wharf</td>
<td>Wharfs</td>
<td>Strife</td>
<td>Strifes</td>
</tr>
<tr>
<td>Gulf</td>
<td>Gulfs</td>
<td>Safe</td>
<td>Safes</td>
</tr>
<tr>
<td>Turf</td>
<td>Turfs</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Nouns generally form their plural by adding \( s, \) or \( es, \) to the singular; as \( day, \) \( days, \) \( joy, \) \( joys. \)

The following compounds form their plurals thus:

<table>
<thead>
<tr>
<th>SINGULAR</th>
<th>PLURAL</th>
<th>SINGULAR</th>
<th>PLURAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Handful</td>
<td>Handfuls</td>
<td>Cupful</td>
<td>Cupfuls</td>
</tr>
<tr>
<td>Spoonful</td>
<td>Spoonfuls</td>
<td>Brother-in-law</td>
<td>Brothers-in-law</td>
</tr>
<tr>
<td>Court martial</td>
<td>Courts</td>
<td>martial</td>
<td></td>
</tr>
</tbody>
</table>

The following nouns form their plurals irregularly:

<table>
<thead>
<tr>
<th>SINGULAR</th>
<th>PLURAL</th>
<th>SINGULAR</th>
<th>PLURAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Man</td>
<td>Men</td>
<td>Woman</td>
<td>Women</td>
</tr>
<tr>
<td>Child</td>
<td>Children</td>
<td>Tooth</td>
<td>Teeth</td>
</tr>
<tr>
<td>Goose</td>
<td>Geese</td>
<td>Foot</td>
<td>Feet</td>
</tr>
<tr>
<td>Mouse</td>
<td>Mice</td>
<td>Louse</td>
<td>Lice</td>
</tr>
<tr>
<td>Cow</td>
<td>Cows or</td>
<td>kiné</td>
<td></td>
</tr>
</tbody>
</table>

The following have two forms of the plural, with different significations:

<table>
<thead>
<tr>
<th>SINGULAR</th>
<th>PLURAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brother; 1. Brothers, of one family;</td>
<td>2. Brethren, of one society.</td>
</tr>
<tr>
<td>Die; 1. Dies, for coming;</td>
<td>2. Dice, used for gaming.</td>
</tr>
<tr>
<td>Genius; 1. Genii, of genius;</td>
<td>2. Genii, a kind of spirits.</td>
</tr>
<tr>
<td>Index; 1. Indexes, tables of reference;</td>
<td>2. Indices, signs in Algebra.</td>
</tr>
<tr>
<td>Penny; 1. Pennies, considered separately;</td>
<td>2. Pence, taken together.</td>
</tr>
<tr>
<td>Pea; 1. Penns, taken separately;</td>
<td>2. Pease, considered in a mass.</td>
</tr>
</tbody>
</table>
The words, mathematics, billiards, economics, ethics, hydraulics, hydrostatics, hysterics, measles, mechanics, metaphysics, odds, optics, pneumatics, riches, physics, statistics, &c., are considered as either singular or plural.

The following list of words, extracted from the Hebrew, Greek, Latin, French, and Italian languages, form their plurals according to the rules of the languages from which they are derived:

1. FROM THE HEBREW.

<table>
<thead>
<tr>
<th>SINGULAR</th>
<th>PLURAL</th>
<th>SINGULAR</th>
<th>PLURAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cherub</td>
<td>Cherubim</td>
<td>Seraph</td>
<td>Seraphim</td>
</tr>
</tbody>
</table>

2. FROM THE GREEK.

<table>
<thead>
<tr>
<th>SINGULAR</th>
<th>PLURAL</th>
<th>SINGULAR</th>
<th>PLURAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Allantois</td>
<td>Allantoises</td>
<td>Elipsis</td>
<td>Elipses</td>
</tr>
<tr>
<td>Automaton</td>
<td>Automata</td>
<td>Hypothesis</td>
<td>Hypotheses</td>
</tr>
<tr>
<td>Basis</td>
<td>Bases</td>
<td>Metamorphosis</td>
<td>Metamorphoses</td>
</tr>
<tr>
<td>Criterion</td>
<td>Criteria</td>
<td>Phenomenon</td>
<td>Phenomena</td>
</tr>
<tr>
<td>Crisis</td>
<td>Crises</td>
<td>Thesis</td>
<td>Thes.</td>
</tr>
<tr>
<td>Antithesis</td>
<td>Antitheses</td>
<td>Echines</td>
<td>Echini</td>
</tr>
</tbody>
</table>

3. FROM THE LATIN.

<table>
<thead>
<tr>
<th>SINGULAR</th>
<th>PLURAL</th>
<th>SINGULAR</th>
<th>PLURAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Animalculum</td>
<td>Animalcula</td>
<td>Dogma</td>
<td>Dogmata</td>
</tr>
<tr>
<td>Apex</td>
<td>Apices</td>
<td>Effluvium</td>
<td>Effluvia</td>
</tr>
<tr>
<td>Appendix</td>
<td>Appendices</td>
<td>Erratum</td>
<td>Errata</td>
</tr>
<tr>
<td>Arcanum</td>
<td>Arcana</td>
<td>Foci</td>
<td>Foci</td>
</tr>
<tr>
<td>Apsides</td>
<td>Apsides</td>
<td>Staminae</td>
<td>Staminae</td>
</tr>
<tr>
<td>Axis</td>
<td>Axes</td>
<td>Stimulus</td>
<td>Stimuli</td>
</tr>
<tr>
<td>Calx</td>
<td>Calces</td>
<td>Stratum</td>
<td>Strata</td>
</tr>
<tr>
<td>Cantharides</td>
<td>Cantharides</td>
<td>Vortex</td>
<td>Vortices</td>
</tr>
<tr>
<td>Datum</td>
<td>Data</td>
<td>Vertex</td>
<td>Vortices</td>
</tr>
<tr>
<td>Desideratum</td>
<td>Desiderata</td>
<td>Encomium</td>
<td>Encomia</td>
</tr>
<tr>
<td>Memoriaudum</td>
<td>Memorauda</td>
<td>Genus</td>
<td>Genera</td>
</tr>
<tr>
<td>Phalanx</td>
<td>Phalanges</td>
<td>Ig-nis-fatuis</td>
<td>Ig-nes-fatui</td>
</tr>
<tr>
<td>Radius</td>
<td>Radii</td>
<td>Lamina</td>
<td>Laminae</td>
</tr>
<tr>
<td>Saliva</td>
<td>Salivae</td>
<td>Legumen</td>
<td>Legumina</td>
</tr>
<tr>
<td>Scoria</td>
<td>Scoriae</td>
<td>Magnus</td>
<td>Magi</td>
</tr>
<tr>
<td>Miasma</td>
<td>Miasmata</td>
<td>Nebula</td>
<td>Nebulae</td>
</tr>
</tbody>
</table>

4. FROM THE FRENCH.

<table>
<thead>
<tr>
<th>SINGULAR</th>
<th>PLURAL</th>
<th>SINGULAR</th>
<th>PLURAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beau</td>
<td>Beaux</td>
<td>Monsieur</td>
<td>Messieurs</td>
</tr>
</tbody>
</table>

5. FROM THE ITALIAN.

<table>
<thead>
<tr>
<th>SINGULAR</th>
<th>PLURAL</th>
<th>SINGULAR</th>
<th>PLURAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bandi, or</td>
<td>Banditti</td>
<td>Dilettante</td>
<td>Dilettanti</td>
</tr>
<tr>
<td>Banditto,</td>
<td></td>
<td>Virtuose</td>
<td>Virtuosi</td>
</tr>
</tbody>
</table>

*From this comes the contraction, MESSRS. This should be pronounced GENTLEMEN, or MISTERS; not GENTLEMEN SIRS!
The following words have an English, as well as a foreign form of the plural:

<table>
<thead>
<tr>
<th>SINGULAR</th>
<th>ORIGINAL PLURAL</th>
<th>ENGLISH PLURAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Apex,</td>
<td>Apices,</td>
<td>Apexes,</td>
</tr>
<tr>
<td>Cherub,</td>
<td>Cherubim,</td>
<td>Cherubs,</td>
</tr>
<tr>
<td>Dogma,</td>
<td>Dogmata,</td>
<td>Dogmas,</td>
</tr>
<tr>
<td>Encomium,</td>
<td>Encomia,</td>
<td>Encomiums,</td>
</tr>
<tr>
<td>Gymnasium,</td>
<td>Gymnasia,</td>
<td>Gymniums,</td>
</tr>
<tr>
<td>Medium,</td>
<td>Media,</td>
<td>Mediums,</td>
</tr>
<tr>
<td>Memorandum,</td>
<td>Memoranda,</td>
<td>Memorandums,</td>
</tr>
<tr>
<td>Seraph,</td>
<td>Seraphim,</td>
<td>Seraphs,</td>
</tr>
<tr>
<td>Stamens,</td>
<td>Stamina,</td>
<td>Stamens,</td>
</tr>
</tbody>
</table>

In the following exercises, the learner will please distinguish all the nouns, and tell their gender, person and number; also, assign the reasons why such words are nouns; such nouns of the masculine, feminine, common, or neuter gender; first, second, or third person; and in the singular, or plural number. And, before you proceed, it would be well to turn back to the commencement of Etyymology, and read the preceding carefully over. You must follow my direction if you wish to be benefitted by my labors, or to become a good grammarian. Do not feel careless about obtaining a knowledge of this science. It is indispensably necessary in order to your acceptance into good society. You may think you can correct all grammatical errors by the ear, but you will find that, without the knowledge of grammar, you cannot even think correctly.

Dr. Blair has very justly remarked, that “no man can do justice to his own conceptions, who is incapable of speaking and writing in his own language with perspicuity.” But be assured, you never can thus speak and write, without the assistance of grammar rules.

**EXERCISES.**

“Lo, earth receives him, from the bending skies!
Sink down, ye mountains, and ye valleys rise!”

“Hast thou left thy blue course in the heavens,
Golden haired sun of the sky?”

“Father, may thy Great Spirit so brighten the chain of friendship between us, that a child may find it, when the Sun is asleep in his wig-wam, behind the western waters.”
"Who lives to Nature, rarely can be poor;  
Who lives to Fancy, never can be rich."

What nothing earthly gives, or can destroy,  
The soul's calm sunshine, and the heartfelt joy,  
Is virtue's prize.

Teach me to feel another's wo,  
And hide the faults I see;  
That mercy I to others show,  
That mercy show to me.

This day be bread and peace my lot;  
All else beneath the sun,  
Thou knowest if best bestowed or not,  
And let Thy will be done.  

Pope.

IV. OF CASE.

Case means condition. In Grammar, it is applied to the different forms, states, or conditions, which nouns and pronouns assume in a sentence.

In Latin, and other regular languages, case proceeds upon the principle of terminations. The different terminations of the noun constitute its different cases; but in English, the case is confined to nouns and pronouns, and consists merely of their different positions, in respect to other words. The admission of Case into English Grammars at all, as a technicality, has met with some very serious objections, from those who were truly philosophical; but I am, as yet, unable to see what possible harm this word can do as long as it answers the purpose for which it is used. Any other word, I am willing to admit, would do just as well, if it were understood by those who used it; but the fact, that "case" has been adopted by those who employ the English language as their medium of mental conference, to express the changes that occur with regard to nouns and pronouns, ought to be a satisfactory argument in favor of its adoption, as a technicality, in the science of grammar. If custom had adopted the word
"corm" instead of noun or pronoun, and the words poccorm and nepocorm, instead of the nominative or objective cases, I should never have complained.*

But, since I find "case" an established word in the nomenclature of this science, a word which has received the sanction of Emperor Custom, I shall hazard the adoption of it in this work.

Nouns have five cases, positions, or conditions in language; Nominative, Possessive, Objective, Independent, and Apposite.

1. THE NOMINATIVE CASE.

This case is used to name the subject of a verb. The subject of a verb, is that noun which is the principal cause, or agent, in the production of the verb; as, John struck the boy with a whip.

In this sentence, the word John is in the nominative case, or condition, because it is the subject, the agent, or cause of the verb, struck.

To be a little more philosophical, the thing or person, cause or agent, is the subject, and the word John, the nominative, or the word that gives this agent a name. Nominative, to name; nominative, relating to a name.

2. THE POSSESSIVE CASE.

All nouns represented as possessing something, are in the possessive case, or in a condition in which they have, own, or possess; as, John's hat; Bullions' Grammar; Nature's offerings, &c. In these examples, the nouns John, Bullions, and Nature, are in the possessive case.

This is Mary's father.

Does Mary possess her father? Yes. She sustains that relation to him which is denominated possession. She

* These terms are employed by Mr. James Brown, in his "English Syntithology," (Grammar.)
has, owns, possesses, or claims him as her father. She does not possess him as I do my horse, to barter, sell, and dispose of at pleasure; but she possesses him as a father.

The slave’s master. The slave has a master.

The gentleman referred to is the slave’s master; the slave acknowledges him to be his master; as a master, not as an article of merchandise.

3. THE OBJECTIVE CASE.

A word which is made the object of an action expressed by a verb, or the second object of a relation, expressed by the preposition, is in the objective case; as, My friend’s residence is in the city.

In this example, the word city is the second object of the relation, expressed by the preposition in. Residence in city. It is evident, that my friend’s residence occupies an equal relation to the city, that the city does to it; hence both residence and city, are objects of the relation expressed by the preposition in, although one is in the nominative, and the second is in the objective case.

The angel of death smote the first-born of Egypt. Angel, in this example, is in the nominative case to the verb smote; and persons (implied) is in the objective case, and governed by the verb smote. The words death and Egypt, are in the objective position, being the second objects of the relations expressed by the preposition of.

First-born, in the above example, is an adjective, equivalent to the oldest of each family.

4. THE INDEPENDENT CASE.

When a direct address is made, the noun or pronoun addressed, is in the independent case; as, “Listen, O earth!” “O Jerusalem, Jerusalem, how often would I have gathered thy children together, as a hen gathereth her chickens under her wings, but you would not!” “Thou traitor! you are to be detested.”
In the above examples, Earth, Jerusalem, and Thou, are of the independent case, because they are independent of the rest of the sentence, and have no verb to agree with.

5. THE APPOSITION CASE.

When a noun or pronoun is placed in juxtaposition with another noun or pronoun, in the independent case, for the purpose of further illustrating, or defining it, it is in the apposite case; i.e., condition, or state of apposition.

The case absolute is explained by grammarians to apply to nouns or pronouns, when they precede a participle, and have no verb to agree with; as, "The sun being risen, we pursued our journey." "Whose top shall tremble, he descending," &c.

It is evident that nouns and pronouns in such positions, are in the nominative case. And how, I would inquire, can there be a nominative case without a verb to agree with it? Mr. Kirkham, himself, says "the case absolute is always nominative." Well, then, the verb must be either expressed or understood.

In the sentence, "whose top shall tremble, he descending," what is he nominative to? Mr. Kirkham says to nothing; it has no nominative! And yet, "the nominative case is the actor, or the subject of the verb." But, strange to tell, we have nominatives, and no verbs to agree with them. Hear this worthy author:

"The nominative case is the actor or subject of the verb; as, John writes."

In this example, which is the verb? You know it is the word writes, because this word signifies to do; that is, it expresses action, therefore, according to the definition, it is an active verb. And you know, too, that the noun John, is the actor; therefore, the noun John, is in the nominative case to the verb writes.

"In the expressions, The man walks—The boy plays—Thunders roll—Warriors fight,—you perceive that the
ANALYSIS OF NOUNS.

words walks, plays, roll, and fight, are active verbs, and you cannot be at a loss to know, that the nouns man, boy, thunders, and warriors, are in the nominative case."

Why, I would ask, are these nouns in the nominative case? Because they are the actors of the verbs agreeing with them. With the above definition of the nominative case, almost all grammarians agree, (i. e., in theory,) but they no sooner commence the practice, than they leave the theory, and take another course.

Eighty-six pages from where Mr. Kirkham gives the above definition of nominative case, and where he assigns as the reason why certain words were in the nominative case, that they were the actors of verbs, he says: "Sometimes a noun or pronoun may be in the nominative case when it has no verb to agree with it!" What a strange inconsistency.

In the example, "Whose top shall tremble, he descending," he is nominative to the active verb descending. That descending is a verb, the definitions given of this part of speech by all grammarians, will fully prove. A few of these definitions must suffice for the present.

"A verb is a word which signifies to be, to do, or to suffer."—Murray.

"A verb expresses action."—Cardell.

"A verb is a word which expresses action or being."—Greenleaf.

"Any word representing action or being, is a verb."—P. Davis.

Does not "descending" express action? Certainly. Therefore, it is a verb.

But enough of this here. I shall attend to this matter thoroughly, in the proper place.

V. DECLENSION.

Declension consists in the inflections of nouns and pronouns, so as to exhibit their different relations in a sentence.
The following is the manner of declining nouns:

<table>
<thead>
<tr>
<th>SINGULAR</th>
<th>PLURAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nominative,</td>
<td>Boy,</td>
</tr>
<tr>
<td>Possessive,</td>
<td>Boy's,</td>
</tr>
<tr>
<td>Objective,</td>
<td>Boy,</td>
</tr>
</tbody>
</table>

This matter will be further illustrated in Syntax.

Be very particular in investigating the following

GENERAL OBSERVATIONS,

ON THE ANALYSIS OF NOUNS.

1. Neuter means neither, therefore neuter gender is neither gender: i.e., neither masculine nor feminine.—Philosophically speaking, there are only two genders, the masculine and feminine; the others are only admitted for the sake of convenience.

2. Some nouns that are naturally neuter, are rhetorically converted into the masculine or feminine gender; as, in speaking of the Moon, we say She is eclipsed; of the Sun, He is setting; of the Ship, she sails.

3. When speaking of nouns or animals, the gender of which are unknown, we assign the masculine gender to those of a fierce, bold, or strong character; as, in speaking of the dog, we say he is a creature of strong attachments. The elephant is remarkable for his size. On the other hand, to those animals that are distinguished for their timidity, and weakness, we assign the feminine gender; as, in speaking of the cat, we say, she is active; of the hare, she is harmless; of the dove, she is innocent, &c.

4. In speaking of animals of inferior size, we often represent them as devoid of sex; as, "The ant shows its economy by laying up in harvest." In speaking of the mouse, we say it is mischievous. Respecting an infant, we speak of its loveliness.

5. When an office is spoken of, in which both sexes may figure, when the distinction of the sex is not absolutely indispensable, the office should be represented under the masculine cognomen; as, "The poets of America are becoming somewhat popular in Europe." Here the word poets evidently includes both the male and the female writers of poetry. This is in accordance with the Latin. It prefers
ANALYSIS OF Nouns.

the masculine to the feminine, and the feminine to the neuter genders.

6. When a man speaks, the pronoun I, or we, is always used to represent the speaker, therefore nouns can have but two persons. If I say to the gentleman, have you been introduced to the President? you perceive that the gentleman spoken to, is of the second person, but President is of the third person, because he is spoken of.

7. The words staff and wharf, form their plurals by the addition of ves, thus: staff, staves, wharf, wharves. The word ox, forms its plural in en, thus: oxen.

8. It is argued by some, that "Proper names do not admit of plurality." Mr. Wright adduces as examples, the following, and remarks: "We therefore erroneously say, 'He is one of the Hunters;' 'These are the Alexanders of the age;' 'She is one of the Miss Butlers.' "These," he proceeds, "should be, 'one of the Hunter family;' 'These are of the Alexander disposition, or character;' 'One of the Misses Butler;' that is, 'of the Misses of the Butler name, she is one.'" I have some objections to this theory. The first is, it offends the ear. It is like placing a singular verb with a plural nominative. "The Misses Butler." My soul! how this sentence massacres melody. Does the gentleman think that all Butlers are one and the same Butler? I was astonished to find that N. R. Smith, had adopted the whole affair presented above. And is it possible, that there is but one Alexander, but one Butler, but one Hunter, or but one of any name! I presume this learned author thinks there is but one Wright! (right!) There are, if I have been rightly informed, about five hundred Smiths in New York City. Now, according to Mr. Wright's theory, adopted by Mr. Smith, we must not speak of one of the five hundred Smiths of New York City, but "one of the Smith family!!" O dear! what a family! If there should be fifty Misses Smiths, we must say, "one of the Misses Smith." No doubt his theory will become popular! I am sustained in my views of these expressions, by the best writers in America.

9. Letters and numeral figures, generally form their
plurals, when spoken of, by adding an apostrophe, with the letter s; as "bring me twelve a's and seven I's."

"I busied myself in crossing my t's and dotting my i's, very industriously."—Willis.

"The dividend contains two x's two y's and two z's.—Young's Algebra.

"Cast all the 9's out of the sum of the figures, in each of the two factors."—Hutton's Mathematics.

Words when merely spoken of as words, form their plurals in the same way; as,

"Who, that has any taste, can endure the incessant quick returns, of the also's, the likewise's, the moreover's, the however's, and the notwithstanding's?"—Champell's Rhetoric.

10. The words horse, foot and infantry, though singular in form, are plural in signification.

Cavalry is often used in the same manner.

Cannon, sail, and head, are often used in the plural sense; as,

"Nelson now proceeded to his station, with eight sail of frigates under his command."—Southey.

"A body of a thousand horse, was sent forward, to reconnoitre the city."—Prescott.

"He ordered two cannon to be fired."—Irving.

The last example, however, is objectionable.

Better two cannons, or the cannon, (if it referred to only one,) to be fired twice.

11. Nouns in the nominative and objective cases do not differ in form, but only in office.

12. Possessive case is designated by an apostrophe, and s,(')s), or by an apostrophe without the s.

When nouns in the singular number, are written in the possessive case, the apostrophe is placed before the s; as, This is John's hat; William's horse; the man's farm, &c. But when the noun is plural, and ends in s, or, when the singular ends in s, the apostrophe is placed after the s, as, The boys' hats; The ladies' robe; "But we are Moses' disciples."

When a noun ends in ss, the s is omitted after the apos-
trophe; as, "for goodness' sake;" except in the word witness, in which the s is retained; as, the witness's testimony.

When a noun in the possessive case, ends in ence, the s is omitted; as, "for conscience' sake.

ANALYSIS, OR PARSING.

Analysis, or parsing, consists in explaining the accidents, or peculiar properties of any word. It consists, also, in resolving a sentence into its elements, and assigning each word to its particular class, or part of speech.

EXERCISES IN PARSING.

"In the beginning, God created the heavens and the earth. He also made the dry land."

Beginning is a noun, because it is a name of a certain period. It is a common noun, being a general name. It is of the neuter gender, because it is without sex. It is of the third person, because it is spoken of. It is in the singular number, because it implies but one. It is in the objective case, because it is the object of the relation expressed by the preposition in. See the sentence.

God is a noun, and why? a proper noun, and why? masculine gender, and why? third person, and why? singular number, and why? and in the nominative case, because he is the cause, agent, or subject of the verb created.

Heavens is a noun, and why? Parse it in full, and give the reasons for every thing you say.

Parse earth and land.

The teacher may now request the pupil to answer the following

QUESTIONS.

What is Orthography? What is Classification? How many parts of speech are there? Will you name them?
What is a noun? How many kinds of nouns are there? What is a common noun? What is a proper noun? What is a collective noun? What is an abstract noun? What is a verbal noun? What belongs to nouns? What is gender? How many genders are there? What does the masculine gender denote?—The feminine?—The common?—The neuter?—The either? How many ways are there of distinguishing the sexes? What is ess, or ss, added to some nouns in the masculine gender for?

Give examples in each mode of distinguishing the sexes. What is person? How many persons have nouns? What does the first person represent?—The second person? What is number? How many numbers are there which belong to nouns? What does the singular number imply? What does the plural number imply? How is the plural of nouns generally formed? What is case? How many cases have nouns? What is the nominative?—The possessive?—The objective?—The independent?—The apposition? Can there be a nominative without a verb to agree with it?

If you can answer these questions with ease, you may proceed with me to the consideration of the Verb.
PART FIFTH.

OF THE VERB.

We have seen, in the preceding chapter, that all words which express, or convey a distinct idea of objects, are nouns. If the mere names of things constituted the whole of language, then we should be willing to agree with Horne Tooke, that there is but one part of speech, and that would be the Noun. But, upon observation, we find that language expresses something more than the mere names of objects. These objects act, exist, and suffer. These objects, or the words that represent them, are nouns. These nouns are said to act, exist, and endure, and the words representing to the eye this acting, existing, and enduring, constitute the class of words which we denominate

VERBS.

A verb is a word which signifies to be, to do, or to suffer; as, "I am, I rule, I am ruled." These different offices of the verb are denominated active, passive, and neuter.

The Active Verb represents the nominative as acting, while the passive verb, or the passive voice of the active verb, represents the nominative as enduring the action; and the neuter verb is neither said to act or endure, but to exist merely in a state of quiescence; that is, without motion or suffering. As my plan is to treat of each matter in a separate and distinct manner, I shall first explain the accidents of the

ACTIVE VERB.

The active verb expresses action, in which the agent or actor is the nominative; as, "The boy walks; The man eats; The ship sails."
In these examples, the words boy, man and ship, are the agents, or actors, of the verbs walks, eats, and sails. These verbs are active, because they express action. Therefore the words boy, man and ship, are in the nominative case to the verbs walks, eats and sails. It requires but little erudition to understand this.

In the following examples, the active verbs are printed in italics:

**EXERCISES.**

Pity the sorrows of the poor old man,
Whose trembling limbs have borne him to your door;
Whose days are dwindled to the shortest span:
Oh! give relief, and Heaven will bless your store.

'Tis greatly wise to talk with our past hours,
And ask them what report they bore to Heaven.

If ceaseless, thus, the fowls of heaven He feeds;
If o'er the fields such lucid robes He spreads;
Will He not care for you, ye faithless, say?
Is He unwise? or, are ye less than they?

Patience and diligence, like faith, remove mountains.

Vice is a monster of so frightful mien,
That, to be hated, needs but to be seen:
Yet seen too oft, familiar with her face,
We first endure, then pity, then embrace.

**II. THE PASSIVE VERB.**

The word passive, signifies "receiving impressions from external objects; interesting; not opposing; not acting; suffering." In grammar, when the action expressed by the verb terminates upon the nominative, the verb is said to be in the passive voice; for the reason, that the nominative is passive, or in the state in which it suffers. All passive verbs express action; as, William was seriously injured, or injured seriously.
In this example, the noun, *William*, endures or receives the action, it is passive; hence the verb, *was injured*, is in the passive voice.

"The Passive Voice represents the subject of the verb as acted upon by some person or thing; as, *The table is struck by James.*"—Bullions.

"A Passive Verb denotes action received or endured by the person or thing which is the nominative; as, *The boy is beaten by his father.*"—Kirkham.

The learner will easily discover the difference between the two forms of expression.

1. The *boy is beaten* by his father.
2. The *father beat* his son.
1. The *table is struck* by James.
2. James *struck* the table.

The first examples are in the passive voice; and the second, in the active voice.

**Observations on the Passive Verb.**

1. The transitive verb always expresses the same *act*, whether it be in the active or passive form. In both, it is equally transitive; i.e., the *act* expressed by it, in either form, passes over, from the person or thing acting, to the person or thing acted upon. Hence the same idea may be expressed, with equal propriety, in both forms—simply changing the *object* of the active voice into the *subject* of the passive.

Actively. *Caesar* conquered *Gaul.*
Passively. *Gaul* was conquered by *Caesar.*

Both these sentences express the same act—"Conquering." In both, "*Caesar*" is represented as the conqueror, and "*Gaul*" the conquered. The meaning, then, being the same, the difference lies only in their grammatical structure. The *subject* of the verb in the first sentence, is *Caesar*—in the second, *Gaul*;—in the first, the subject is spoken of as *acting*;—in the second, as *acted upon*. It follows, then, that the *active* and *passive* do not denote two different kinds of verbs, but one kind under two different forms, denominated the *active* and *passive* voice.

It is manifest, however, that though both these forms express the same act, yet the *subject* of each stands in a
different relation to that act. The subject of the active voice, puts forth the act expressed by the verb;—the subject of the passive receives it. In other words, the subject of the verb in the active voice, is active; the subject of the verb in the passive voice, is passive.

This power of the verb enables us, not only to vary the form of expression at pleasure, but to fix the attention on the actor, without regard to the object; as James reads; or on the object without regard to the actor; as virtue is praised.

This may be necessary, when, as in some cases, the actor, or in others, the object is either unknown, or unimportant, or, for some reason we may wish it not to be mentioned.

"2. Intransitive verbs are sometimes rendered transitive, and so are capable of a passive form."

1. By the addition of another word.

Thus, I laugh, is intransitive, and cannot have the passive form; but I laugh at, is transitive, and has the passive, as I am laughed at.

2. When followed by a noun of the same, or similar signification, as an object, as

<table>
<thead>
<tr>
<th>INTRANSITIVE</th>
<th>TRANSITIVE</th>
<th>PASSIVE</th>
</tr>
</thead>
<tbody>
<tr>
<td>I run.</td>
<td>I run a race.</td>
<td>A race is run by me.*</td>
</tr>
</tbody>
</table>

III. OF NEUTER VERBS.

Neuter verbs represent merely the state or condition of the being of nouns.

The class of words called verbs, can all be metamorphosed into nouns, by a course of sophistical reasoning. For instance, the word walk, expresses action; but is not walk a noun? We enjoyed a pleasant walk. The lady has the head-ache. Does not head-ache express suffering? Yes. Well, is not head-ache a noun? In this case, certainly.

Man is a beautiful being. Does not being express being? and is not being a noun?

The fallacy of this course of reasoning, can be made to appear in a very few words. It would appear, from the

* Bullion.
above, that nouns, as well as verbs, express action, passion and being.

I wish the reader to distinctly understand that there is no such thing as a verb, without a nominative. I would be very much delighted, if some of those erudite philosophers would show me the nominative to "a pleasant walk!" "the head-ache!" or "a beautiful being!" Let us try to parse the above verbs.

1. We enjoyed a pleasant walk.

A pleasant walk is a verb, a word which expresses action, regular, it will form the past tense, by the addition of ed to the present; (a pleasant walk-ed,) &c., and of the first person, plural number, agreeing with its nominative we!" Thus, "we" is in the nominative case to the active verb "a pleasant walk!" Head-ache agrees with the noun lady! Lady is nominative to head-ache! Man is nominative to "a beautiful being!" Nonsense! A word is only understood by its office. Neither its philological signification, nor its grammatical import, can be understood only in this way. The offices performed by "walk," when a verb, and by "walk," when a noun, are as different as a dove and a turkey-buzzard. Suppose we adopt this course of reasoning for a moment.

1. A verb is a word which expresses action;
A noun is a word which speaks of action;
Therefore, the noun and verb are the same!

2. A dove is a bird which has feathers;
A turkey-buzzard is a bird, also, which has feathers;
Therefore, a turkey-buzzard and a dove are the same!

I wonder how those philosophers will undertake to prove that there is a difference between the two birds.

In the first place, they would say that one is larger than the other, and, therefore, they cannot be the same. Just so of the verb and the noun. The noun is a great deal the larger, and therefore they can not be the same.

But to return: I deny that nouns ever express action.

1. A wagon is a very useful implement.

2. To wagon is a very useful employment.

Does the first wagon express action? No. Does the second? Certainly. Then which is a verb, and which is a noun?
1. The run overflowed its banks.
2. To run is a good exercise.

The difference between these words in different offices, need not be commented on any farther. A child ought to see it at once.

The following definitions of the noun and verb, I feel confident, will make the matter intelligible, even to the tyro in literature.

1. A noun gives, of itself, a distinct idea; as man, boy, river.

In, by, for, to go, to die, to be, ship, of, sweet, pure. In all of these examples, not one word expresses a distinct idea, or object of thought, except the word “ship.” Hence you know that “ship” is the only noun in the above collection of words.

2. The verb, of itself, gives no distinct idea of any object, but always expresses some act, state, or condition, of objects; as to swear, to fight, I run, I walk, the man hews, dogs bark and chase, the house remains, man exists, &c.

A MORE MINUTE DIVISION OF VERBS.


The active, passive, and neuter verbs have already received a passing notice. I shall next treat of

THE REGULAR VERB.

Verbs are called Regular, when they form their past and perfect tenses of the indicative mood by adding d, where the verb ends in e, and ed where it does not, to the present; as Present Tense, I walk. Past Tense, I walk-ed. Perfect Tense, I have walked.
2. OF THE IRREGULAR VERB.

An irregular verb is one that does not form its past and perfect tenses by the addition of *ed* or *d* to the present; as

<table>
<thead>
<tr>
<th>PRESENT TENSE</th>
<th>PAST TENSE</th>
<th>PERFECT TENSE</th>
</tr>
</thead>
<tbody>
<tr>
<td>I am</td>
<td>I was</td>
<td>I have been</td>
</tr>
<tr>
<td>I abide</td>
<td>I abode</td>
<td>I have abode, or</td>
</tr>
<tr>
<td></td>
<td></td>
<td>resided.</td>
</tr>
</tbody>
</table>

The following is a list of irregular verbs. Those marked with *R*, are sometimes conjugated as regular verbs. The learner will supply the pronoun *I*, before each word, as I have commenced.

<table>
<thead>
<tr>
<th>PRESENT TENSE</th>
<th>PAST TENSE</th>
<th>PERFECT TENSE</th>
</tr>
</thead>
<tbody>
<tr>
<td>I arise</td>
<td>I arose</td>
<td>I have arisen.</td>
</tr>
<tr>
<td>I awake,*</td>
<td>I awoke,</td>
<td>I have awoke.</td>
</tr>
<tr>
<td>bear, to produce;</td>
<td>bare, or bore,</td>
<td>born</td>
</tr>
<tr>
<td>bear, to carry;</td>
<td>bore</td>
<td>borne</td>
</tr>
<tr>
<td>beat,</td>
<td>beat</td>
<td>beaten</td>
</tr>
<tr>
<td>begin,</td>
<td>began,</td>
<td>begun</td>
</tr>
<tr>
<td>bend,</td>
<td>bent</td>
<td>bent</td>
</tr>
<tr>
<td>bereave,</td>
<td>bereft, <em>R</em></td>
<td>bereft</td>
</tr>
<tr>
<td>beseech,</td>
<td>besought</td>
<td>besought</td>
</tr>
<tr>
<td>bid,</td>
<td>bade, or bid,</td>
<td>bidden</td>
</tr>
<tr>
<td>bind, unbind;</td>
<td>bound</td>
<td>bound</td>
</tr>
<tr>
<td>bite,</td>
<td>bit</td>
<td>bitten</td>
</tr>
<tr>
<td>bleed,</td>
<td>bled</td>
<td>bled</td>
</tr>
<tr>
<td>blow,</td>
<td>blew</td>
<td>blown</td>
</tr>
<tr>
<td>break,</td>
<td>broke, or <em>brake</em></td>
<td>broken</td>
</tr>
<tr>
<td>breed,</td>
<td>bred</td>
<td>bred</td>
</tr>
<tr>
<td>bring,</td>
<td>brought</td>
<td>brought</td>
</tr>
<tr>
<td>build, re-build;</td>
<td>built, <em>R</em></td>
<td>built</td>
</tr>
<tr>
<td>burst,</td>
<td>burst</td>
<td>burst</td>
</tr>
<tr>
<td>buy,</td>
<td>bought</td>
<td>bought</td>
</tr>
<tr>
<td>cast,</td>
<td>cast</td>
<td>cast</td>
</tr>
<tr>
<td>catch,</td>
<td>caught, <em>R</em></td>
<td>caught</td>
</tr>
<tr>
<td>chide,</td>
<td>chid</td>
<td>chidden, or <em>chid</em></td>
</tr>
</tbody>
</table>

*To conjugate this word regularly, we would say,—I awake, I awaked. I have awaked.
<table>
<thead>
<tr>
<th>Present Tense</th>
<th>Past Tense</th>
<th>Perfect Tense</th>
</tr>
</thead>
<tbody>
<tr>
<td>choose</td>
<td>chose</td>
<td>chosen</td>
</tr>
<tr>
<td>cleave, to adhere</td>
<td>clave, r.</td>
<td>claved</td>
</tr>
<tr>
<td>cleave, to split</td>
<td>clove, or cleft,</td>
<td>cloven, or cleft</td>
</tr>
<tr>
<td>cling</td>
<td>clung</td>
<td>clung</td>
</tr>
<tr>
<td>clothe</td>
<td>clothed</td>
<td>clad, r.</td>
</tr>
<tr>
<td>come, become</td>
<td>came</td>
<td>come</td>
</tr>
<tr>
<td>cost</td>
<td>cost</td>
<td>cost</td>
</tr>
<tr>
<td>crow</td>
<td>crew, r.</td>
<td>crowed</td>
</tr>
<tr>
<td>creep</td>
<td>crept</td>
<td>crept</td>
</tr>
<tr>
<td>cut</td>
<td>cut</td>
<td>cut</td>
</tr>
<tr>
<td>dare, to venture;</td>
<td>burst,</td>
<td>dared</td>
</tr>
<tr>
<td>dare, challenge, r.</td>
<td>dared,</td>
<td>dared</td>
</tr>
<tr>
<td>deal</td>
<td>dealt, r.</td>
<td>dealt, r.</td>
</tr>
<tr>
<td>dig</td>
<td>dug, r.</td>
<td>dug, r.</td>
</tr>
<tr>
<td>do, mis-do, un-do;</td>
<td>did,</td>
<td>done</td>
</tr>
<tr>
<td>draw</td>
<td>drew</td>
<td>drawn</td>
</tr>
<tr>
<td>drive</td>
<td>drove</td>
<td>driven</td>
</tr>
<tr>
<td>drink</td>
<td>drank</td>
<td>drunk</td>
</tr>
<tr>
<td>dwell</td>
<td>dwelt, r.</td>
<td>dwelt</td>
</tr>
<tr>
<td>eat</td>
<td>ate</td>
<td>eaten</td>
</tr>
<tr>
<td>fall</td>
<td>fell</td>
<td>fallen</td>
</tr>
<tr>
<td>feed</td>
<td>fed</td>
<td>fed</td>
</tr>
<tr>
<td>feel</td>
<td>felt</td>
<td>felt</td>
</tr>
<tr>
<td>fight</td>
<td>fought</td>
<td>fought</td>
</tr>
<tr>
<td>find</td>
<td>found</td>
<td>found</td>
</tr>
<tr>
<td>flee</td>
<td>fled</td>
<td>fled</td>
</tr>
<tr>
<td>fling</td>
<td>flung</td>
<td>flung</td>
</tr>
<tr>
<td>fly</td>
<td>flew</td>
<td>flown</td>
</tr>
<tr>
<td>forbear</td>
<td>forbore</td>
<td>forborne</td>
</tr>
<tr>
<td>forget</td>
<td>forgot</td>
<td>forgotten</td>
</tr>
<tr>
<td>forsake</td>
<td>forsook</td>
<td>forsaken</td>
</tr>
<tr>
<td>freeze</td>
<td>froze</td>
<td>frozen</td>
</tr>
<tr>
<td>get, be-for-</td>
<td>gat, or got,</td>
<td>gotten, or got</td>
</tr>
<tr>
<td>gild</td>
<td>gilt, r.</td>
<td>gilt, r.</td>
</tr>
<tr>
<td>gird, be-en-</td>
<td>girt, r.</td>
<td>girt, r.</td>
</tr>
<tr>
<td>give, for-mis-</td>
<td>gave,</td>
<td>given</td>
</tr>
<tr>
<td>go</td>
<td>went</td>
<td>gone</td>
</tr>
<tr>
<td>grave, en-r.</td>
<td>graved,</td>
<td>graven</td>
</tr>
<tr>
<td>grind</td>
<td>ground</td>
<td>ground</td>
</tr>
<tr>
<td>grow</td>
<td>grew</td>
<td>grown</td>
</tr>
<tr>
<td>have</td>
<td>had</td>
<td>had</td>
</tr>
<tr>
<td>PRESENT TENSE</td>
<td>PAST TENSE</td>
<td>PERFECT TENSE</td>
</tr>
<tr>
<td>---------------</td>
<td>------------</td>
<td>---------------</td>
</tr>
<tr>
<td>hang,</td>
<td>hung,</td>
<td>hung*</td>
</tr>
<tr>
<td>hear,</td>
<td>heard,</td>
<td>heard</td>
</tr>
<tr>
<td>heave,</td>
<td>hove, r.</td>
<td>hoven, r.</td>
</tr>
<tr>
<td>hew,</td>
<td>hewed,</td>
<td>hewn, r.</td>
</tr>
<tr>
<td>hide,</td>
<td>hid,</td>
<td>hidden, or hid</td>
</tr>
<tr>
<td>hit,</td>
<td>hit,</td>
<td>hit</td>
</tr>
<tr>
<td>hold, be-with-</td>
<td>held,</td>
<td>held, or holden</td>
</tr>
<tr>
<td>hurt,</td>
<td>hurt,</td>
<td>hurt</td>
</tr>
<tr>
<td>keep,</td>
<td>kept,</td>
<td>kept</td>
</tr>
<tr>
<td>knit,</td>
<td>knit, r.</td>
<td>knit, r.</td>
</tr>
<tr>
<td>know,</td>
<td>knew,</td>
<td>known</td>
</tr>
<tr>
<td>lade,</td>
<td>laded,</td>
<td>laden</td>
</tr>
<tr>
<td>lay,</td>
<td>laid,</td>
<td>laid</td>
</tr>
<tr>
<td>lead, mis-</td>
<td>led,</td>
<td>lead</td>
</tr>
<tr>
<td>leave,</td>
<td>left,</td>
<td>left</td>
</tr>
<tr>
<td>lend,</td>
<td>lent,</td>
<td>lent</td>
</tr>
<tr>
<td>let,</td>
<td>let,</td>
<td>let</td>
</tr>
<tr>
<td>lie, to lie down</td>
<td>lay,</td>
<td>lain</td>
</tr>
<tr>
<td>light,</td>
<td>lit, r.</td>
<td>lit, r.</td>
</tr>
<tr>
<td>load,</td>
<td>loaded,</td>
<td>laden</td>
</tr>
<tr>
<td>lose,</td>
<td>lost,</td>
<td>lost</td>
</tr>
<tr>
<td>make,</td>
<td>made,</td>
<td>made</td>
</tr>
<tr>
<td>mean,</td>
<td>meant,</td>
<td>meant</td>
</tr>
<tr>
<td>meet,</td>
<td>met,</td>
<td>met</td>
</tr>
<tr>
<td>mow,</td>
<td>mowed,</td>
<td>mown, r.</td>
</tr>
<tr>
<td>pay, re-</td>
<td>paid,</td>
<td>paid</td>
</tr>
<tr>
<td>put,</td>
<td>put,</td>
<td>put</td>
</tr>
<tr>
<td>quit,</td>
<td>quit, r.</td>
<td>quit</td>
</tr>
<tr>
<td>read,</td>
<td>read, (pro. red)</td>
<td>read</td>
</tr>
<tr>
<td>rend,</td>
<td>rent,</td>
<td>rent</td>
</tr>
<tr>
<td>rid,</td>
<td>rid,</td>
<td>rid</td>
</tr>
<tr>
<td>ride,</td>
<td>rode,</td>
<td>rode, or ridden†</td>
</tr>
<tr>
<td>ring,</td>
<td>rang, or rung;</td>
<td>rung</td>
</tr>
<tr>
<td>rise,</td>
<td>rose,</td>
<td>risen</td>
</tr>
</tbody>
</table>

*Hang, to take away life by hanging, is conjugated regularly. Thus: present, hang; past, hanged; perfect, have hanged. The robber was hanged, but the garment was hung on a nail.

† Lie, to speak falsely, is regular. Thus: Lie, lie, lied; or, pres. I lie; past, I lied; perfect, I have lied.

‡ Ridden is obsolete with many of the best writers of the present.
<table>
<thead>
<tr>
<th>Present Tense</th>
<th>Past Tense</th>
<th>Perfect Tense</th>
</tr>
</thead>
<tbody>
<tr>
<td>rive,</td>
<td>rived,</td>
<td>riven</td>
</tr>
<tr>
<td>run,</td>
<td>ran,</td>
<td>run</td>
</tr>
<tr>
<td>saw,</td>
<td>sawed,</td>
<td>sawn</td>
</tr>
<tr>
<td>say,</td>
<td>said,</td>
<td>said</td>
</tr>
<tr>
<td>see,</td>
<td>saw,</td>
<td>seen</td>
</tr>
<tr>
<td>seek,</td>
<td>sought,</td>
<td>sought</td>
</tr>
<tr>
<td>sell,</td>
<td>sold,</td>
<td>sold</td>
</tr>
<tr>
<td>sent,</td>
<td>sent,</td>
<td>sent</td>
</tr>
<tr>
<td>set, be-</td>
<td>set,</td>
<td>set</td>
</tr>
<tr>
<td>shake,</td>
<td>shook,</td>
<td>shaken</td>
</tr>
<tr>
<td>shear,</td>
<td>shore, or sheared,</td>
<td>shorn</td>
</tr>
<tr>
<td>shed,</td>
<td>shed,</td>
<td>shed</td>
</tr>
<tr>
<td>show,</td>
<td>showed,</td>
<td>shown</td>
</tr>
<tr>
<td>shoe,</td>
<td>shod,</td>
<td>shod</td>
</tr>
<tr>
<td>shoot,</td>
<td>shot,</td>
<td>shot</td>
</tr>
<tr>
<td>shrink,</td>
<td>shrank, or shrunk,</td>
<td>shrunk</td>
</tr>
<tr>
<td>shred,</td>
<td>shred,</td>
<td>shred</td>
</tr>
<tr>
<td>shut,</td>
<td>shut,</td>
<td>shut</td>
</tr>
<tr>
<td>sing,</td>
<td>sang, or sung,</td>
<td>sung</td>
</tr>
<tr>
<td>sink,</td>
<td>sank, or sunk,</td>
<td>sunk</td>
</tr>
<tr>
<td>sit,</td>
<td>set,</td>
<td>sat</td>
</tr>
<tr>
<td>slay,</td>
<td>slew,</td>
<td>slain</td>
</tr>
<tr>
<td>sleep,</td>
<td>slept,</td>
<td>slept</td>
</tr>
<tr>
<td>slide,</td>
<td>slid,</td>
<td>slidden</td>
</tr>
<tr>
<td>sling,</td>
<td>slang, or sung,</td>
<td>lung</td>
</tr>
<tr>
<td>slink,</td>
<td>slank, or slunk,</td>
<td>slunk</td>
</tr>
<tr>
<td>slit,</td>
<td>slit, r.</td>
<td>slit, r.</td>
</tr>
<tr>
<td>smite,</td>
<td>smote,</td>
<td>smitten</td>
</tr>
<tr>
<td>sow,</td>
<td>sowed,</td>
<td>sown</td>
</tr>
<tr>
<td>speak, be-</td>
<td>spoke,</td>
<td>spoken</td>
</tr>
<tr>
<td>speed,</td>
<td>speed,</td>
<td>sped</td>
</tr>
<tr>
<td>spend,</td>
<td>spent,</td>
<td>spent</td>
</tr>
<tr>
<td>spill,</td>
<td>spilt, r.</td>
<td>spilt, r.</td>
</tr>
<tr>
<td>spin,</td>
<td>spun,</td>
<td>spun</td>
</tr>
<tr>
<td>spit,</td>
<td>spit,</td>
<td>spit</td>
</tr>
<tr>
<td>split,</td>
<td>split, r.</td>
<td>split, r.</td>
</tr>
<tr>
<td>spread,</td>
<td>spread,</td>
<td>spread</td>
</tr>
<tr>
<td>spring,</td>
<td>sprung,</td>
<td>spring</td>
</tr>
<tr>
<td>stand,</td>
<td>stood,</td>
<td>stood</td>
</tr>
<tr>
<td>steal,</td>
<td>stole,</td>
<td>stolen</td>
</tr>
<tr>
<td>PRESENT TENSE.</td>
<td>PAST TENSE.</td>
<td>PERFECT TENSE.</td>
</tr>
<tr>
<td>---------------</td>
<td>------------</td>
<td>---------------</td>
</tr>
<tr>
<td>stick,</td>
<td>stuck,</td>
<td>stuck</td>
</tr>
<tr>
<td>sting,</td>
<td>stung,</td>
<td>stricken*</td>
</tr>
<tr>
<td>stride,</td>
<td>strode,</td>
<td>stridden</td>
</tr>
<tr>
<td>strike,</td>
<td>struck,</td>
<td>stricken*</td>
</tr>
<tr>
<td>string,</td>
<td>string,</td>
<td>strung</td>
</tr>
<tr>
<td>strive,</td>
<td>strove,</td>
<td>striven</td>
</tr>
<tr>
<td>strow,</td>
<td>strowed,</td>
<td>strown</td>
</tr>
<tr>
<td>swear,</td>
<td>swore, or swear,</td>
<td>sworn</td>
</tr>
<tr>
<td>sweat,</td>
<td>sweat,</td>
<td>swept</td>
</tr>
<tr>
<td>sweep,</td>
<td>swept,</td>
<td>swollen, r.</td>
</tr>
<tr>
<td>swell,</td>
<td>swelled,</td>
<td>swollen</td>
</tr>
<tr>
<td>swim,</td>
<td>swum,</td>
<td>swung</td>
</tr>
<tr>
<td>swing,</td>
<td>swung,</td>
<td>taken</td>
</tr>
<tr>
<td>take, be-</td>
<td>took,</td>
<td>taught</td>
</tr>
<tr>
<td>teach, mis- re-</td>
<td>taught,</td>
<td>taught</td>
</tr>
<tr>
<td>tear,</td>
<td>tore,</td>
<td>torn</td>
</tr>
<tr>
<td>tell,</td>
<td>told,</td>
<td>told</td>
</tr>
<tr>
<td>think, be-</td>
<td>thought,</td>
<td>thought</td>
</tr>
<tr>
<td>thrive,</td>
<td>throw,</td>
<td>thrown</td>
</tr>
<tr>
<td>throw,</td>
<td>threw,</td>
<td>thrust</td>
</tr>
<tr>
<td>thrust,</td>
<td>thrust,</td>
<td>trodden</td>
</tr>
<tr>
<td>tread,</td>
<td>trod,</td>
<td>waxen, r.</td>
</tr>
<tr>
<td>wax,</td>
<td>waxed,</td>
<td>worn</td>
</tr>
<tr>
<td>wear,</td>
<td>wore,</td>
<td>woven</td>
</tr>
<tr>
<td>weave,</td>
<td>wove,</td>
<td>wept</td>
</tr>
<tr>
<td>weep,</td>
<td>wept,</td>
<td>won</td>
</tr>
<tr>
<td>win,</td>
<td>won,</td>
<td>wound</td>
</tr>
<tr>
<td>wind,</td>
<td>wound,</td>
<td>wound</td>
</tr>
<tr>
<td>work,</td>
<td>wrought,</td>
<td>worked, wrought</td>
</tr>
<tr>
<td>wring,</td>
<td>wrung,</td>
<td>wrung</td>
</tr>
<tr>
<td>write,</td>
<td>wrote,</td>
<td>written</td>
</tr>
</tbody>
</table>

The following list of irregular verbs will not conjugate through all the *moods and tenses*: they are, therefore, called

**DEFECTIVE VERBS.**

**Defective verbs** are those which are used only in some of the moods and tenses.

*Stricken only belongs to the passive voice. "And Abraham and Sarah were old, and well stricken in age."*
ENGLISH GRAMMAR.

Present Tense.  Past Tense.  Perfect, wanting.

may,  might,  

can,  could,  

will,  would,  

shall,  should,  

must,  must,  

ought,  ought,  
quoth,  

Must and ought are not varied.
Ought and quoth are never used as auxiliaries.
Ought is always followed by a verb, which verb determines its tense. Ought is in the present tense when the verb is; as "He ought to do it." And ought is in the past tense, when the verb is; as "He ought to have done it."

IV. OF THE TRANSITIVE VERB.

Transitive means passing over; hence transitive verbs are those that represent the action as passing over from the nominative to the object; as James struck William. Here the noun James, is the nominative, and William, the object; and you perceive that the action passes over from James, and terminates on William.

Thus you can always be certain when a verb is transitive. Transitive verbs are always active, and if the action terminates upon some object, you may know that it is a transitive verb; as, "The horse kicked the boy." You perceive, that in this example, the noun "boy" is affected by the verb "kicked," which action is performed by the noun "horse."

V. OF THE INTRANSITIVE VERB.

Intransitive, means not passing over. Hence all verbs that express actions that do not terminate on some object or objects, are intransitive; as John walks, the lady smiles, will you go?
To say the lady smiles James, is neither sense nor English; hence you see smiles is an intransitive verb.

Any verb that will make sense with the words a thing, or a person after it, is transitive.

Try this rule with the following words:

Love, blame, pity, strike; thus, I love a person, or thing; I blame a person or thing; I pity a person or thing; I strike a person or thing. Hence you discover, that love, blame, pity and strike, are transitive verbs.

Now try the following: laugh, play, fly, come; thus:
1. I laugh, a person or thing.
2. I play, a person or thing.
3. I go, a person or thing.
4. I fly, a person or thing.
5. I come, a person or thing.

By this test, you discover that laugh, play, go, fly, and come, are intransitive verbs, because the action is limited to the nominative.

I would here remark, that almost all intransitive verbs, and sometimes neuter verbs, are used as transitive.

In the phrases, The bird flies easily; The lark sings sweetly; The lad runs rapidly; The horse eats heartily; The man lives agreeably; The lady loves sincerely; the verbs, flies, sings, runs, eats, lives, and loves, are intransitive. But in the phrases, The lad runs a race; The horse eats oats; The man lives a holy life; The lady loves her companion; The boy flies the kite; The lady sung a beautiful song; the verbs, runs, eats, &c., are transitive.

VI. AUXILIARY OR HELPING VERBS.

Auxiliary verbs, or helping verbs, are those verbs, by the help of which, the principal verbs are generally conjugated.

May, can, must, might, could, would, should, shall, will, do, be and have, are auxiliaries; but sometimes they are employed as principal verbs.
I shall now enter upon a more minute investigation and exposition of the various offices of verbs.

I have stated that verbs express action, passion, and being; as, I am, I love, I am loved, I live, I move, I am sustained.

Verbs also express actions, and states of being in different manners or modes. These manners or modes of expressing action, or states of being, are called

THE MOODS OF VERBS.

Verbs not only express actions, or states of being, and in different moods, but they express them with regard to different periods of time. These distinctions of time are called

TENSES OF VERBS.

I shall, therefore, next examine the different

MOODS AND TENSES OF VERBS.

The mood of a verb, means the manner in which its action, passion, or being, is represented.

There are five moods, namely: 1. Indicative; 2. Conjunctive;* 3. Imperative; 4. Potential; and 5. Infinitive.

NOTES AND CRITICAL REMARKS.

*As I have remarked, I never could see any propriety in changing, or adding to the nomenclature of any science, so long as the one adopted answered every practical and theoretic purpose. But, sometimes, especially in the science of grammar, words are adopted as technicalities, through the inadvertency of compilers, which do not really contain the sense they wish to communicate by their use. Such a word is subjunctive. The mood called Subjunctive, is always formed by a conjunction. And even Mr. Kirkham, himself, who adopts this subjunctive mood, in speaking of certain variations from the Indicative, produced by the use of a conjunction, he says:—
1. THE INDICATIVE MOOD.

The word *indicative*, is derived from the Latin *indico*, to declare. This mood of the verb is used to simply indicate, or declare a thing, or ask a question; as, *I am; Are you well? Does he learn? John walks.*

2. THE CONJUNCTIVE MOOD.

The *conjunctive mood* is used to express contingency, or doubt, respecting any event; as, "*If I return safely, I will reward you.*" "*Unless you repent, you cannot be forgiven.*" "*Though He slay me, yet will I trust in him.*"

When a verb is preceded by a word that expresses a *condition, doubt, motive, wish, or supposition*, it is in the conjunctive mood.

"This is called the conjunctive form of the verb." Why not, then call it the Conjunctive Mood? There is nothing intelligible in the word Subjunctive, as applied to mood. But the word Conjunctive, conveys the whole idea intended to be expressed by the word Subjunctive; that is, that this mood is formed by a conjunction, either expressed or implied.

There is nothing in the necessity of the case, however, which requires a new vocabulary. Hence such a course as that pursued by Mr. Pierce, and other modern grammarians, I honestly consider, not only useless, but injurious to the student. It ought to be the study of writers upon any science, to convey a knowledge of the subject in as few words as possible. Some write upon grammar as though "school children" were already connoisseurs.* Others write as though children were idiots, and the thing is made disgusting to all men, and even children of good sense, by its common-place illustrations, and silly examples.

Now, as far as I am concerned, the old nomenclature, with a few exceptions, answers the purpose for which it was intended better than any new one that has yet come within my knowledge. I did not intend, when I commenced writing this work, to make attacks upon any author or his books. I intended to give only my theory and plan, and let the people judge for themselves, with regard to the advantages of this, compared with others. But circumstances have made it necessary to examine a few of the pretended improvements in the technical terms of this science.

* Con-noisseurs; critics, judges. This word is purely French, but is coming into general use in this country.
The conjunction is sometimes understood; and in such cases the sense must determine the mood; as, "Had he been there, he would have conquered." (That is, if he had been there.)

3. THE IMPERATIVE MOOD.

Imperative, from Latin impero, to command, is that mood of the verb which is used in commanding, exhorting, entreaty, or permitting; as, "Depart thou; Remember my admonitions; Tarry awhile longer; Go in peace."

Depart expresses a command; remember expresses an exhortation; tarry, an entreaty; and go, permission.

The Imperative Mood, taken literally, could only be applied to commanding or enforcing; but in its technical sense, it is varied a little from its real import, to avoid prolixity in the nomenclature. If every technical term had to be used in precisely its original sense, do you not see that we should be compelled to substitute a new mood for exhorting; one for entreaty; one for asking, and one

Mr. Pierce employs the word Asserter, in the stead of verb, and speaks with the most sarcastic contempt of all men who have ever dared to employ the latter term to express just what he tries to say by the use of the word asserter! He likens them to the fabled "frog," which killed itself in frying to show its offspring the size of the ox. Mr. Pierce asks, on page 77,

"WHAT IS AN ASSERTER?"

"It is the part of speech which asserts, [existence, action or effect,] or which can be so used, with only a name or simple substitute, as to constitute with that, an assertion concerning the object denoted by it; as, I am, I write, John walks, he reads."

What an improvement!

"A verb is a word which signifies to be, or to do; as, I am, I write."—Old Grammarian.

"An asserter asserts an assertion concerning the object denoted by it; as, I am, I write."—Pierce.

Now, in the name of truth, wherein consists the difference upon which Mr. Pierce has founded this distinction? But, mercy! what a definition of a verb! It would puzzle the most ingenious philologist to even understand what he means. Yet he has written it for the use of "all classes, ranks, and conditions in life," and designed it to be "an humble instrument in lighting the torch of the mind." What a light! Pardon me, reader, for again quoting this wonderful definition.
for refusing; and so on, until the vocabulary of the science would itself constitute a large book!

A verb in the Imperative Mood is always of the second person, though it is never varied in its terminations.

4. THE POTENTIAL MOOD.

Potential, from *potens*, able, is the mood of the verb which expresses possibility, liberty, necessity, power, will, or obligation; as, It may rain; He may go or stay; We must eat and drink; I can ride; He would walk; They should learn.

In these examples, the verbs denote possibility, liberty, necessity, power, will, and obligation; hence they are in the Potential Mood.

5. THE INFINITIVE MOOD.

The Infinitive Mood expresses action, passion, or being, in a general or unlimited manner; as, To walk is a healthy exercise.

"An asserter is the part of speech that asserts, [existence, action, effect,] or which can be so used, with only a name or simple substitute, as to constitute, with that, an assertion concerning the object denoted by it."

A few more such definitions, and Mr. Pierce would meet the unhappy fate of "Dame Frog." But does the word "come," in the sentence, "John, come to me," assert any thing respecting John? No. Neither does it *assert any thing*. Hence, "come" is not an asserter!

"Assert, to maintain, to defend, either by words or actions; to affirm; to claim; to vindicate a title to."—*Walker*.

"Go thou to work."

Which of the above definitions of "assert" embraces the import of the word go? Not one. Now where Mr. Pierce mistook the whole matter, was, in supposing that he had chosen a term, the associated import of which, embraced all that other grammarians wished to convey, by the use of "verb." The facts of the case, however, are just the reverse. While the associated meaning of the word, "Asserter" has nothing to do with that part of speech to which it is applied by Mr. Pierce, the word "verb" has no meaning in English, only as it is used to designate a class of words. I will repeat, what good can it do to substitute new terms for old ones, when the old ones answer all necessary purposes? And, es-
VERBS HAVE SIX TENSES.

Tense means \textit{time}; and is applied to verbs to designate the different periods at which events are represented.

1. We sometimes speak of an event as being \textit{present}. The \textit{man is dead}.

2. The same event is sometimes represented as being past, and the time of its accomplishment not defined; as, \textit{The man was killed}.

3. The same circumstance may be spoken of as past, and by an allusion to the present, point out the exact \textit{time} in which it occurred; as, \textit{The man has been dead} three weeks; (that is, three weeks before \textit{now}.)

4. This particular event may also be represented as having occurred before some other \textit{time} specified; as, \textit{The man had been} assassinated and severely wounded, several times, previous to his murder.

5. This event may not, as yet, have taken place; but from circumstances we are led to say, \textit{The man will die}.

pecially, when new ones do not embrace half of what was convey-
ed by the old ones, as is the case with Mr. Pierce's "Asserter."

He has taken a word out of the dictionary, wrenched it from the strong hand of custom, and arbitrarily appropriated it to his own use, a use not sanctioned by any dictionary of the English language! And to make room for his innovation, he has robbed an honest word of its birth-right—and driven it out of the vocabulary. Yes, the verb is compelled to leave its throne, where it has reigned as monarch for hundreds of years, and tamely submit to be exiled from its kingdom, to make room for a stripling innovator, who unjustly 'asserts' his right to the government.

Had Mr. Pierce, like Mr. James Brown, invented a new word, and given it a new meaning, and denied the old theory altogether, then it would appear something like originality. But does Mr. Pierce make the subject any plainer? No; but he has cast around it a garb so thick and ragged, that no one, unless aided by the stigmatized "old system," could ever understand what he meant.

He has also substituted the word mode for mood.

Mood means manner, or mode.

Mode means manner.

Mr. Pierce has been so fortunate as to discover that mood means mode, and that they are synonymous? What a discovery!

How extremely original is Mr. Pierce's grammar. He has the same number of modes that other grammarians have moods, namely, five.
6. Again, this occurrence is represented at some future period, in connexion with which it shall occur; as, When the man shall have died, his earthly pilgrimage will be finished.

These different periods are called **tenses**.

1. That which represents the action as present, is called the *present tense*; as, I am.

2. That which represents the action as indefinitely past, is called the *past tense*; as, I was.

3. That which defines the time of a past action, by an allusion to the present, is called the *perfect tense*; as, I have been.

4. That which speaks of an event as having taken place, before some other action or event specified, is called the *plu-perfect tense*; as, I had been.

* Critics speaking, there is no such thing as plu-perfect tense; as the word being derived from the Latin, *plus quam perfectum*, signifies more than perfected. But the reader will bear in mind that words are used as technicalities arbitrarily. Some grammarians make a great show of wit in criticising this term. Will they please do so no more?

He has taken the "old definition" of indicative mood, and made two new modes out of it; i.e., the declarative, and interrogative. Next, is his "Inferential Mode," instead of "Potential Mood." This is a wrong and injurious change.

What has the definition of "infer" to do with this mood? Nothing. "Infer, to bring on, to induce; to draw conclusions from foregoing premises."—*Walker*.

"I may, can, or must go."

From what feature of this sentence does Mr. Pierce draw his inference, that "may, can, or must go," is in the inferential mode?—I can go; I can run, &c., express no inference at all. These verbs are in the potential mood. Potential from potens, able. Can, expresses ability.

Commanding Mode is his next invention. Imperative, from impero, to command. What a wonderful man he must be, who can take the definition of a term and substitute it for the term itself! Imperative mood signifies the commanding mode of the verb! Hence Mr. Pierce was very bold in this attempt to change the current of custom, and endeavor to appear original, in using, as technicalities,
5. That which speaks of an event as about to occur in the future, is call the *first future tense*; as, *I shall be.*

6. That which represents an act which shall take place simultaneously, or in connection with some other event specified, is called the *second future tense*; as, *Ere to-morrow's sun encircles the eastern sky in his arms of light, I shall have seen the end of earth.*

"When he *shall have put* down all rule, all authority, and all power, *then* shall the Son himself, also, be subject unto him that put all things under him, that God *may be* all in all."

For more information respecting the tenses, see where they are applied in conjugating.

**SIGNS OF THE MOODS.**

1. The Indicative is known by its having no sign except in asking a question; as, *Who*

   definitions, of established terms, furnished to his hand. Next comes his "unlimited mode."

   Infinitive, from Lat. *in,* a negative, and *finitus,* limited. Infinitive therefore, means *unlimited.*

   Thus his originality and ——*" is exhibited in using this definition for the term itself.

   But, what is the most singular of any thing which met my observation is, that Mr. Pierce has the word "Tense" in his new system. Why did not Mr. Pierce have the word "Times;" for certainly tense means time. I suppose he forgot it, or else could not find the "old system" definition of it!

   Mr. Pierce, on page 6, thinks Murray's system of grammar, very absurd, yet he is very glad to get his definitions, as the best and most appropriate nomenclature of his grammar.

   The verb is not the only part of speech which has passed the ordeal of Mr. Pierce's scrutiny.

   The *noun* is divorced, and married to one of another "name."

   Do not all grammarians explain *noun* to mean name? Certainly. It is derived from the Latin word *nomen,* a name. Mr. Pierce has good neighbors. *Adverb* he metamorphoses into "Modifier."

   How does Mr. Pierce get modifier? Why Mr. Kirkham says, *"an adverb is a word used to modify the sense of a verb," &c.*
loves you? Every plain statement is in the Indicative Mood.

2. The Conjunctions, if, though, unless, except, whether, and lest, are generally used as signs of the Conjunctive Mood.

3. A verb is generally known to be in the Imperative Mood, by agreeing with thou, ye or you, understood; as, "Love virtue;" that is, love thou, or do thou love virtue.

4. May, can, must, might, could, would, and should, are signs of the Potential Mood.

5. To is the sign of the Infinitive Mood.

Note.—In this mood, to is often understood.

SIGNS OF THE TENSES.

1. The first form of the verb is the present tense; as, Love, work, run, hate.

2. D or ed is the sign of the past tense of regular verbs;* as Lov-ed, walk-ed.

* For past of irregular verbs, see the list.

Nothing strange then that we should find a class of words called “Modifiers” by Mr. Pierce.

"Substitute" is offered in the place of pronoun.

What is a substitute?

"Substitute, one put to act in the place of another."—Walker.

"A pronoun, is a word used instead of a noun."—All Grammarians.

Now what does Mr. Pierce say of a substitute?

"A substitute is used instead of a name."—Pierce.

Another term made of a definition.

Next is "Adname."

"What is an Adname?"

"It is a word added to a name or its substitute, to show the quality, class," &c.—Pierce.

This "Adname" is used instead of our Adjective. An adjective is a word added to a noun to show the quality, class, &c.—Old System.

O, what attempt at originality! I never object to new things because they are new but only because they want for truth and utility.
3. *Have* is the sign of the perfect tense; as, Have loved.

4. *Had* is the sign of the plu-perfect tense; as, Had walked.

5. *Shall or will*, the first future; as, Shall or will love.

6. *Shall or will have*, the sign of the second future; as, Shall have loved.

You ought to commit to memory the signs of the moods and tenses, before you proceed to the following conjugation. If you are perfectly familiar with these signs, you will find the task of learning to conjugate the verb, not a thorny maze, overgrown with obstacles almost insurmountable, but a pleasant journey through a garden of flowers. There is nothing hard or difficult in learning to conjugate. A boy or girl, of twelve years old, who is a good reader, and possesses ordinary capacity, can learn to conjugate any regular verb in the English language, if they follow my directions, in twelve hours.

"An Adname is a part of speech added to a name or substitute, to show the quality," &c.—*O. B. Pierce*.

That is, an adjective is added to nouns and pronouns, to qualify, &c.

Singular! Strange! Mr. P., that you should say "adname," and not "adsubstitute!" Where is a pronoun qualified by an adjective? If we could find such a one, we should then, indeed, have an "adjective pronoun."

"What is the declension of Adnames?"

"It is varying their forms to represent different degrees of the rank or quality of the objects to which they refer."—*Pierce*.

Let us decline a few "Adnames" and "refer" them to substitutes.

1. *You* is a Substitute.

2. *Good, is an Adname.*

Declined thus:—Positive good you; comparative better you; superlative best you. According to Rule————

Adnames qualify substitutes!!!

"Relative" comes next in the order of inventions. This word is adopted instead of "preposition."

"It is a part of speech used to show the relation of an event or fact to some object, or of one object to another; as, I walked with Henry through the brook, which is near William's residence in the park."—*Pierce*. 
THE NUMBER OF TENSES IN EACH MOOD.

1. The Indicative Mood has six tenses.
2. The Conjunctive Mood has also six tenses.
3. The Imperative Mood has only one tense.
4. The Potential Mood has two tenses.
5. The Infinitive Mood has two tenses.

If you have complied with my request, in committing to memory the signs of the moods and tenses, you may now proceed with me to the following

CONJUGATION OF VERBS.

The conjugation of a verb consists in the regular combination and arrangement of its several numbers, persons, moods and tenses.

CONJUGATION OF THE REGULAR VERB.

Verbs are called regular, when their past and perfect tenses are formed by the addition

What say grammarians of the proposition? They all say it is used to express relation.
Hence, Mr. Pierce's new term "relative!"
Next comes his "Connectives."
Well, what are they? Now reader, you may well laugh!
"A connective is a part of speech used to connect words or sentences; as, William and Henry went to school; but they soon returned."—Peirce.

Here, the definition of the conjunction is seized by Mr. Pierce and converted into a technicality expressing the same thing, verbatim, that is expressed in other grammars by the word conjunction, and then our friend lays claim to originality and says hard things of those gentlemen who have furnished him with his vocabulary!! Shame to be thus ungrateful. I aver that Mr. Pierce or any other man could never understand his book, unless they understood the "Old System" first. Many things of this age are too new.

He also has a part of speech which he calls "Interrogative." This is used in asking questions. Every thing that asks or proposes is an interrogative.

"Have you oranges for sale?"

Does not have, in this sentence, ask? Mr. Pierce should class
of *ed* to the present, or *d* only, where the present ends in *e*; as,

**Present Tense.**  **Past Tense.**  **Perfect Tense.**

I work,  I worked,  I have worked.
I love,  I loved,  I have loved.

When you shall have learned to conjugate the following verb, "To love," through all the moods and tenses, you will be able to conjugate any regular verb in our language. Now, learner, be assiduous, be thorough, and in two hours you can master all obstacles in the way to a correct and clear knowledge of this subject.

### To Love.

**1. Indicative Mood—Present Tense.**

**Singular.**

1. *Per.* I love.
2. *Per.* You love, or *thou* loves.*
3. *Per.* He loves, *she* loves, or *it* loves.

**Plural.**

1. *Per.* We love.
2. *Per.* You love.
3. *Per.* They love.

---

*This form of address is almost obsolete, except among the Friends, and with them it is seldom used correctly. You ought to be used both as sec. per. singular, and sec. per. plural.

There is only one thing which seems to present the shadow of an argument, in favor of using *thou, thine, thine, thee, thyself,* or *ye,* at all; that is, the established use of these words in the Sacred Scriptures. There is a sort of holy veneration associated with their use, in approaching the Deity, which appears too sacred to admit of criticism. It would sound exceedingly harsh to repeat the saying of Lægar with you, in stead of *thou,* "Thou, God, seest me."—Gen. xvi. 13. By changing the phraseology, and substituting *you* in the place of *thou,* and *see* instead of *seest,* it appears too familiar to be sacred, and too common to be reverential. I would not suggest, therefore, that the old style should be departed from, when speaking in reference to things Divine. It is also advisable in poetry, whether sacred or not.

"*have*" with his Interrogatives, instead of his Asserters. But he has "*Repliers,*" as well as askers.

"A Replier is a part of speech, which constitutes a reply to a foregoing question or remark."—Pierce.

How are your family?

This sentence asks a question. Therefore, this sentence is a part of speech, called Interrogative.

They are well.

The latter sentence is a Replier. Therefore this sentence is also a part of speech!!!
MOODS AND TENSES.

The third person, singular number, of the pronoun, (that is, he, she, and it,) is the only form of the pronoun that distinguishes the sex.

When we wish to enforce an expression we use the auxiliary do, in the Indicative Mood, present tense, thus:

**INDICATIVE MOOD—Present Tense.**

**SINGULAR.**

1. Per. I do love.
2. Per. You do love, or thou dost love.
3. Per. He, she, or it, does love.

**PLURAL.**

1. Per. We do love.
3. Per. They do love.

**2. Past Tense.**

**SINGULAR.**

1. Per. I loved.
2. Per. You loved, or thou lovedst.
3. Per. He loved.

**PLURAL.**

1. Per. We loved.
3. Per. They loved.

Reader, just look at the phrase; An Asserter, (that is, one Asserter,) is a part of speech.

A Modifier is a part of speech, (i. e., one Modifier.)

A [one] Connective is a part of speech!

A [one] Replier is a part of speech!

What does he mean by "a part of speech?"

Just what other grammarians do; i. e., a class or species of words


To walk, Swiftly. And, Why? No.

Then according to Mr. Pierce, walk is a part of speech, or a class of words. Swiftly is a part of speech, or a class of words. And Why, and No, are each a part of speech, or a class of words!!

Mr. Pierce must have acquired his knowledge of grammar from some very "old system." His last "part of speech" is an [one] "Exclamation?" How sublime the idea, that, because an Interjection is used to express an exclamation, we must call the whole list, or part of speech, containing it, an [one] Exclamation? According to his theory, we would be obliged to employ the whole class of words called Interjections to express one exclamation!! Had I sufficient limits, I would take pleasure in reviewing his work. But I must leave him here in the hands of the public, with great respect.
POSITIVE FORM—PAST TENSE.

SINGULAR.
1. Per. I did love.
2. Per. You did love, or thou didst love.
3. Per. He did love.

PLURAL.
1. Per. We did love.
2. Per. You did love.
3. Per. They did love.

3. Perfect Tense.

SINGULAR.
1. Per. I have loved.
2. Per. You have loved, or thou hast loved.
3. Per. He has loved.

PLURAL.
1. Per. We have loved.
2. Per. You have loved.
3. Per. They have loved.

4. Plu-perfect Tense.

SINGULAR.
1. Per. I had loved.
2. Per. You had loved, or thou hadst loved.
3. Per. He had loved.

PLURAL.
1. Per. We had loved.
2. Per. You had loved.
3. Per. They had loved.

5. First Future Tense.

SINGULAR.
1. Per. I shall or will love.
2. Per. You shall or will love, or thou shalt or wilt love.
3. Per. He shall or will love.

PLURAL.
1. Per. We shall or will love.
2. Per. You shall or will love.
3. Per. They shall or will love.


SINGULAR.
1. Per. I shall or will have loved.
2. Per. You shall or will have loved, or thou shalt or wilt have loved.
3. Per. He shall or will have loved.

PLURAL.
1. Per. We shall or will have loved.
2. Per. You shall or will have loved.
3. Per. They shall or will have loved.

It would be well for the learner to consider each term well, as he proceeds to conjugate, and repeat the mood, tense, number and person, at least once through the whole conjugation; thus:
Indicative Mood, present tense, first person, singular number, I love.

1. "Love" is in the Indicative Mood, because it simply indicates or declares a thing.
2. "Love" is in the present tense, because it speaks of the thing or principle as at hand, or present, or it involves now, in idea.
3. "Love" is in the first person and singular number, because its nominative "I" is.

The first rule in Syntax is involved. (See rules of Syntax.)

II. CONJUNCTIVE MOOD—PRESENT TENSE.

I. CONJUNCTIVE FORM.

SINGULAR.

1. Per. If I love.
2. Per. If you love, or if thou love.
3. Per. If he, she or it love.

PLURAL.

1. Per. If we love.
2. Per. If you love.
3. Per. If they love.

II. INDICATIVE FORM OF THE CONJUNCTIVE MOOD.

SINGULAR.

1. Per. If I love.
2. Per. If you love, or if thou lovest,
3. Per. If he loves.

PLURAL.

1. Per. If we love.
2. Per. If you love.
3. Per. If they love.

2. PAST TENSE.

SINGULAR.

1. Per. If I loved.
2. Per. If you loved, or if thou lovedst.
3. Per. If he, she or it loved.

PLURAL.

1. Per. If we loved.
2. Per. If you loved.
3. Per. If they loved.

Note.—The Conjunctive Mood in the past, perfect, plu-perfect, and first future tenses, is conjugated precisely like the Indicative, with the exception of a conjunction, implying contingency or doubt, prefixed.

The second future tense is conjugated thus:
SECOND FUTURE TENSE.

SINGULAR.

1. *Per.* If I shall or will have loved.
2. *Per.* If you shall, &c., or if thou shalt, wilt, &c.
3. *Per.* If he, she, or it shall, &c.

PLURAL.

1. *Per.* If we shall or will have loved.
2. *Per.* If you shall, &c.
3. *Per.* If they shall, &c.

III. IMPERATIVE MOOD—PRESENT TENSE.

SINGULAR.

2. *Per.* Love, or love you, or thou, or do you or thou love.

PLURAL.

2. *Per.* Love, or love you, or do you love.

This mood of the verb is always used in the present tense, second person.
The command is always present, and the fulfilment always future.

IV. THE POTENTIAL MOOD.

The present tense of this mood is formed by the use of the simple auxiliaries, *may, can, must, might, could, would, ought to,* and *should,* prefixed to a principal verb. Thus:

POTENTIAL MOOD—PRESENT TENSE.

SINGULAR.

1. *Per.* I may, can, must, might, could, would, ought to, or should love.
2. *Per.* You may, can, must, might, could, would, ought to, or should love.
3. *Per.* He may, can, &c., love.

The plurals are all conjugated alike; i.e., they do not vary the form of the auxiliaries. Thus:

PLURAL.

1. *Per.* We may, can, must, might, &c., love.
2. *Per.* You may, can, &c., love.
3. *Per.* They may, can, &c., love.
The past tense of the Potential Mood is formed by prefixing must, might, could, would, ought to, and should, with have, to the principal verb. Thus:

**POTENTIAL MOOD—PAST TENSE.**

**SINGULAR.**

I must, might, could, would, ought to, or should have loved.

You will proceed as in the present tense, only supplying have before the principal verb.

May and can, are only used before have, when have is a principal verb. Thus:

I can have my work accomplished, by noon, to-morrow: I may have it accomplished sooner.

And when they are thus used, they are not in the Potential Mood, but in the Indicative.

It is exceedingly awkward to say, I can have learned my lesson yesterday.

Sometimes may is used in the past; as, "I may have said so." This expression implies possibility, and therefore, might is preferable.

When thou is employed instead of you, the forms of the auxiliaries are changed. Thus:

**PRESENT TENSE.**

**SINGULAR.**

Sec. per. Thou mayest canst, must, mightst, couldst wouldst, oughtest to, or shouldst love.

All other grammarians give the potential mood four tenses.

May, can and must, are used in the present tense, and might, could, would and should, in the past. May have, can have, must have, the perfect tense; might, could, would and should have, the plu-perfect tense. They never give the potential mood any future tense.

The unphilosophical character of this division and arrangement of the auxiliaries, may, can, must, might, could, would and should, can be easily detected. Must, might, could, would and should, are used indiscriminately, in either the past, present or future tenses. Thus:

---

*Mr. Bullion says that ought and must are only used in the present tense.*
1. PAST TENSE.
1. It must have been so.  (Certainty.)
2. It might have been so.  (Possibility.)
3. It could or would have been so.  [Conditional.]
   That is, it could have been so, had the necessary
   conditions been complied with.
4. It should have been so; or  
   It ought to have been so.  [Obligation.]

2. PRESENT TENSE.
1. I must be as I am.  [Necessity.]
2. I might be otherwise.  [Liberty.]
3. I could be otherwise if I would.  [Power.]
4. I should or ought to be otherwise.  [Obligation.]

2. FUTURE TENSE.
1. I must go to-morrow.  [Necessity.]
2. I might go to-morrow.  [Liberty.]
3. I could go to-morrow if I would.  [Power.]
4. I should or ought to go to-morrow.  [Obligation.]

V. INFINITIVE MOOD.
1. PRESENT TENSE.—To love.
   To be, to go, to walk, to sing, to live.

2. PAST TENSE.—To have loved.
   To have been, to have went, to have walked, to have sung.
   This mood has no expressed nominative, therefore,
   neither number or person.
   It is certain, however, that there is always a nominative
   understood.
   To be, expresses a state of being.  But is there no be-
   ing, no object to be?  Certainly there is.
   To go, expresses action.  But is there no actor?—
   Most assuredly there is.
   To, is the sign of the infinitive mood.  This is what
   gives it its unlimited form.  To go, to live, to walk, &c.,
   merely convey an idea of these different acts, or energies,
   without any reference to the agents, by which they are
   brought about.  When the agent is named, the verb is
limited, and therefore, not in the infinitive or unlimited mood.

OF THE PASSIVE VERB.—Its Conjugation.

You will bear in mind that all passive verbs are active, and that the only difference between the active and passive verb, is, the agent or actor is the nominative to the active verb; while the object of the action, is the nominative to the passive verb. Thus;

1. Actively, I strike. The pronoun I, is the actor, and nominative; hence, strike is an active verb.

2. Passively, I am struck. In this instance I is the nominative of the verb struck; yet I, is not the agent, but receives or endures the action; hence, am struck, is the passive voice of the active verb strike.

The passive form the verb is always given, by prefixing a neuter verb to an active verb; as,

![Active Verb]

I strike.

I love.

![Neuter Verb]

I am.

Thus by prefixing the neuter to the active, we form the passive verb. It is called passive because its nominative is.

PASSIVE VOICE.

1. INDICATIVE MOOD—PRESENT TENSE.

<table>
<thead>
<tr>
<th>SINGULAR</th>
<th>PLURAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Per. I am loved.</td>
<td>1. Per. We are loved.</td>
</tr>
<tr>
<td>2. Per. You are loved.</td>
<td>2. Per. You are loved.</td>
</tr>
<tr>
<td>3. Per. He, or the man, is loved.</td>
<td>3. Per. They are loved.</td>
</tr>
</tbody>
</table>

PAST TENSE.

<table>
<thead>
<tr>
<th>SINGULAR</th>
<th>PLURAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Per. I was loved.</td>
<td>1. Per. We were loved.</td>
</tr>
<tr>
<td>2. Per. You were loved.</td>
<td>2. Per. You were loved.</td>
</tr>
<tr>
<td>3. Per. He was loved.</td>
<td>3. Per. They were loved.</td>
</tr>
</tbody>
</table>
PERFECT TENSE.

SINGULAR.
1. Per. I have been loved.
2. Per. You have been loved.
3. Per. He has been loved.

PLURAL.
1. Per. We have been loved.
2. Per. You have been loved.
3. Per. They have been loved.

PLU-PERFECT TENSE.

SINGULAR.
1. Per. I had been loved.
2. Per. You had been loved.
3. Per. He had been loved.

PLURAL.
1. Per. We had been loved.
2. Per. You had been loved.
3. Per. They had been loved.

FIRST FUTURE TENSE.

SINGULAR.
1. Per. I shall or will be loved.
2. Per. You shall or will, or thou shalt or wilt be loved.
3. Per. He shall or will be loved.

PLURAL.
1. Per. We shall or will be loved.
2. Per. You shall or will be loved.
3. Per. They shall or will be loved.

SECOND FUTURE TENSE.

SINGULAR.
1. Per. I shall or will have been loved.
2. Per. You shall or will, or thou shalt or wilt have been loved.
3. Per. He shall or will have been loved.

PLURAL.
1. Per. We shall or will have been loved.
2. Per. You shall or will have been loved.
3. Per. They shall or will have been loved.

II. CONJUNCTIVE MOOD.

In this mood of the passive voice, the learner will proceed to conjugate as in the active voice, only prefixing a neuter verb to the active voice, which shows the change to the passive. Thus:
Moods and Tenses

Present Tense.

**Singular.**
1. *Per.* If I be loved, or am loved.
2. *Per.* If you are loved, or thou art loved.
3. *Per.* If he is loved.

**Plural.**
1. *Per.* If we are loved.
2. *Per.* If you are loved.
3. *Per.* If they are loved.

Past Tense.

**Singular.**
1. *Per.* If I was loved.
2. *Per.* If you were loved, or if thou wast loved.
3. *Per.* If he was loved.

**Plural.**
1. *Per.* If we were loved.
2. *Per.* If you were loved.
3. *Per.* If they were loved.

Thus you see all the difference in the conjugation of the active and passive voice, lies in the prefixing a neuter to the active verb. The passive verb has just as many moods as the active verb.

Perfect Tense.

**Singular.**
1. *Per.* If I have been loved.
2. *Per.* If you have been loved.
3. *Per.* If he has been loved.

**Plural.**
1. *Per.* If we have been loved.
2. *Per.* If you have been loved.
3. *Per.* If they have been loved.

Plu-Perfect Tense.

**Singular.**
1. *Per.* If I had been loved.
2. *Per.* If you had been loved.
3. *Per.* If he had been loved.

**Plural.**
1. *Per.* If we had been loved.
2. *Per.* If you had been loved.
3. *Per.* If they had been loved.

First Future Tense.

**Singular.**
1. *Per.* If I shall be loved.
2. *Per.* If you shall be loved.
3. *Per.* If he shall be loved.

**Plural.**
1. *Per.* If we shall be loved.
2. *Per.* If you shall be loved.
3. *Per.* If they shall be loved.
SECOND FUTURE TENSE.

SINGULAR.
1. *per.* If I shall have been loved.
2. *per.* If you shall have been loved.
3. *per.* If he shall have been loved.

PLURAL.
1. *per.* If we shall have been loved.
2. *per.* If you shall have been loved.
3. *per.* If they shall have been loved.

III. IMPERATIVE MOOD.

Be, or be thou or you, or do thou or you be loved.

IV. POTENTIAL MOOD—PRESENT TENSE.

SINGULAR.
1. *per.* I may, can, must, might, could, would, ought to, or should be loved.
2. *per.* You may, can, must, might, could, would, ought to, or should be loved.
3. *per.* He may, can, &c., be loved.

PLURAL.
1. *per.* We may, can, must, might, &c., be loved.
2. *per.* You may, can, &c., be loved.
3. *per.* They may, can, &c., be loved.

PAST TENSE.

SINGULAR.
1. *per.* I must, might, could, would, ought to, or should have been loved.
2. *per.* You must, might, could, would, ought to, &c., have been loved.
3. *per.* He must, might, could, would, ought to, &c., have been loved.

PLURAL.
1. *per.* We might, &c., have been loved.
2. *per.* You might, &c., have been loved.
3. *per* They might, &c., have been loved.

V. INFINITIVE MOOD.

PRESENT TENSE.
To be loved.

PAST TENSE.
To have been loved.
MOODS AND TENSES.

115

CONJUGATION OF THE NEUTER VERB.

Note.—The neuter verb, or verb to be, has the same number of moods and tenses as the active verb.

INDICATIVE MOOD—PRESENT TENSE.

SINGULAR.  PLURAL.
1. I am.  1. We are.
2. You are, or thou art.  2. You are.
3. He is, or the man is.  3. They are.

PAST TENSE.

SINGULAR.  PLURAL.
1. I was.  1. We were.
2. You was, or thou wert.  2. You were.
3. He, she, it, or the man was.  3. They were, or the men were.

PERFECT TENSE.

SINGULAR.  PLURAL.
1. I have been.  1. We have been.
2. You have been, or thou hast been.  2. You have been.
3. He, she, it, or the man has been.  3. They, or the men have been.

PLU-PERFECT TENSE.

SINGULAR.  PLURAL.
1. I had been.  1. We had been.
2. You had, or thou hadst been.  2. You had been.
3. He had, or the man had been.  3. They had been.

FIRST FUTURE TENSE.

SINGULAR.  PLURAL.
1. I shall or will be.  1. We shall or will be.
2. You shall or will be, or thou shalt or wilt be.  2. You shall or will be.
3. He, or the man shall or will be.  3. They shall or will be.
SECOND FUTURE TENSE.

SINGULAR.
1. I shall or will have been.
2. You shall or will have been.
3. He shall or will have been.

PLURAL.
1. We shall or will have been.
2. You shall or will have been.
3. They shall or will have been.

CONJUNCTIVE MOOD—PRESENT TENSE.

SINGULAR.
1. If I am.
2. If you are.
3. If he is.

PLURAL.
1. If we are.
2. If you are.
3. If they are.

The present, past, perfect, and pluperfect tenses of this mood, are conjugated precisely like the Indicative, as before stated, except one of the conjunctions, if, though, unless, provided, lest, or any other conjunction expressing doubt, is placed before the verb in conjugating.

The Conjunctive form of the verb is only used when we wish to convey an allusion to the future.

FIRST FUTURE TENSE.

SINGULAR.
1. If I be.
2. If you be.
3. If he be.

PLURAL.
1. If we be.
2. If you be.
3. If they be.

RESOLUTION.

If I shall or will be condemned; that is, if I be condemned in the future.

The conjunctive form of this mood should be used only when the verb, to be, will make sense with one of the auxiliaries, might, could, would, or should, before it; as,

1. If I be condemned in the future; i.e., if I should be condemned.
2. If he escape, would he be returned to this base confinement; i.e., if he might, or could escape.
There is a hypothetical form of this mode of the verb to be, in use, deriving its claims to reception and popularity, I know not from whence, except from the poets, which is sanctioned, nevertheless, by some grammarians; but to my judgment, it appears foreign to the genius of the language. They make use of the plural form of the verb to be, indicative mood, past tense, to express something with reference to the present. For example:

“If I were a king, I would rule justly.”

If the physician were here, the gentleman might recover.

It should be, could I be a king, or if I could be a king, &c.; or, was I a king. Could the physician be here; or was the physician here; i.e., if he was here, &c.

The second future tense of this mood is represented thus:

**SEC. FUTURE TENSE—CONJUNCTIVE MOOD.**

<table>
<thead>
<tr>
<th>SINGULAR</th>
<th>PLURAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. If I shall have been.</td>
<td>1. If we shall have been.</td>
</tr>
<tr>
<td>2. If you shall have been.</td>
<td>2. If you shall, &amp;c.</td>
</tr>
<tr>
<td>3. If he shall have been.</td>
<td>3. If they shall, &amp;c.</td>
</tr>
</tbody>
</table>

**IMPERATIVE MOOD.**

Be, or be you, or do you be.

Note.—In sacred composition, we might say be, or be thou, or do thou be, for the singular; and in the plural, be, or be ye, or you, or do ye, or you be.

**POTENTIAL MOOD.**

**PRESENT AND FUTURE TENSES.**

<table>
<thead>
<tr>
<th>SINGULAR</th>
<th>RESOLUTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. I may, can, must, might, could, would, ought to, or should be.</td>
<td></td>
</tr>
</tbody>
</table>

I may, can, must, might, could, would, ought to, or should be what I am not, to wit, a king; that is, I may now be a king; I can now be a king; I must now be a king; I might, could, would, ought to, or should now be a king.

I may (to-morrow) be a king. I can, &c., (to-morrow) be a king.
PAST TENSE.
I may, can, must, might, could, would, ought to, or should have been a king.
This tense embraces any period of the past.

RESOLUTION.
I may have been a king yesterday. I might have been a king ten years previous to (the period of) yesterday, but for your interference.
The singulars and plurals of this mood are distinguished as in other moods.
Singular—I, thou, or you, he, she, it, or the man, &c.
Plural—We, you, they, the men, &c.

INFINITIVE MOOD.

PRESENT TENSE. PAST TENSE.
To be. To have been.

You must bear in mind that no passive verb can be conjugated without the aid of a neuter verb. You ought, therefore to make yourself perfectly acquainted with this part of the language, before you proceed any farther. The neuter verb is the most used of any other.

The reader will now please pay particular attention to the following

GENERAL REMARKS ON THE VERB.

1. A verb expresses action, passion, and being; not because we call it a verb, but we call a certain word a verb, because it does express, or represent symbolically to the eye, action, passion, or being, in their absence. There is no power in the word verb, only as it is arbitrarily given to it by custom.

2. We must not say "The philosophy which makes ran a verb in the following sentence; 'The horse ran a race,' and the word race, which as much expresses the action of the horse, as does the word run, a noun, is not correct."* I consider this sophistry. What has been said upon this point ought to satisfy every one; but I will again remark, we only judge in this matter by the established law of custom.

*A modern Philosopher.
3. Some very plausible arguments, have been advanced by some would-be philosophers, in favor of rejecting *passive* and *neuter* verbs; but none of them seem to be conclusive. Moreover, the reasoning which would endeavor to establish the proposition that all verbs are *active*, is not logical, and is not comprehended even by those who first invented it.

**Verne Tooke and William S. Cardell, stand pre-eminent among philological speculators, of modern times.**

None have taken a bolder stand against the use of the terms *active* and *passive*, than Mr. Cardell. His views are quite interestingly supported. The following is the substance of his reasoning upon this question:

"**OF THE VERB**"

"A verb is a word which expresses *action*; as, Man *exists*, trees *grow*, waters *flow*, mountains *stand*, I am."

"All verbs are active, and have one object, or more than one expressed or implied. The pillar *stands*; that is, it *keeps itself* in an erect or standing posture; it upholds, or sustains itself in that position. They *are*; i.e., they *air* themselves, or breathe *air*; they *inspirit*, *vivify* or *uphold* themselves by inhaling air.

"Many verbs, whose objects are seldom expressed, always have a personal, or verbal one implied. The clouds *move*; i.e., move themselves along. The troops *marched* twenty miles per day; i.e., marched themselves. The Moon *shines*; the moon *shines*, or *sheds* a *shining*, *sheen*, *lustre*, or *brightness*. The sparrow *flies*—*flies*, or takes a flight. Talkers talk, speak *words* or *talk*. Walkers walk, walkings, or walks. The rain *rains* rain. The sitters *sit* or hold *sittings*, or *sessions*.

This may do for *philosophers*, to waste their time with, and for *theorists* to talk about; but it answers an exceedingly poor purpose in the matter of imparting instruction to youth. Of what avail to learners, is a theory which they cannot comprehend? The only effectual way of testing any principle is to apply it *practically*. Suppose you are asked, Does the verb, *sit*, in the sentence, "The man *sits* still," express action? You would answer unhesitatingly, *No*. What arguments could convince a child that the word *lies* is *active* in the sentence, "The book *lies* on the
desk." "The boys are idle." How would one of our philosophical speculators undertake to make you believe that the boys are in an active state in the above sentence? Should you tell the learner that the verbs printed in italics, in the following sentences are active, do you think he would believe you? "The man sits quietly;" i.e., in a quiet position; "The boy lies perfectly still." "The ship remains at anchor in the quiet harbor." I would be led to wonder how much action is expressed by the verb lies, when we wish it distinctly understood that the boy lies perfectly still!!! The hypothesis that such verbs are active, not only contradicts the senses, but is opposed to the plainest principles of common sense.

No one will contend that we can not contemplate a thing as entirely void of action. When, therefore, we speak of a boy as sitting, standing, being, leaning, &c., we wish to be understood as representing him in a state entirely different from that which requires any kind of action.

If it be argued that "every portion of matter is influenced by different active principles, tending to produce change," and that therefore, every thing in nature is always acting; it does not follow that we could not speak of a thing as entirely inactive.

Respecting Mr. Cardell's following example, "The pillar stands," he says: "The pillar keeps itself in an erect or standing posture; it upholds, or sustains itself in that position." The veriest school boy knows that the pillar does not support itself, but the earth beneath it supports it. Mr. Cardell, or some one at least who uses his system can "try again."

The following is his second example: "They are, i.e., they air themselves, or breathe air; they inspirit, vivify, or uphold themselves by inhaling air." I never take pleasure in the infliction of satire on the works of the departed, but did I know of any man of pretended ability, who now lives and defended these views, he would be called upon to encounter some severe criticism. Suppose the pronoun, they, in the above example, stood for three large rocks. They, the rocks, are, i.e., the rocks air themselves, or breathe air; they inspirit, vivify, and uphold themselves,
by inhaling air!!! This philosophy deserves three cheers!!!

The following appear to be the strongest arguments in favor of the position that "all verbs are active," of any employed by this school of Philosophers.

1. "Verbs, called neuter, are used in the imperative mood; and as this mood commands something to be done, it follows that all verbs so used, must be active;" as in parlance we sometime say, "Be there quickly; stand out of the way, sit or lie farther."

To this argument I give you Mr. S. Kirkham's reply.

"It is admitted these verbs are here employed in active sense; but it is certain that they are not used according to their proper literal meaning. When I tell a man, literally, to stand, sit, or lie, should he move, he would disobey me; but when I say, "stand out of my way," I employ the neuter verb, stand, instead of the active verb, move or go, in a correspondent sense. My meaning is, move yourself out of my way; or take your stand somewhere else. This however, does not prove that stand is properly used. If we choose to overstep the bounds of custom we can employ any word in the language, as an active intransitive verb. Be, sits, and lie, may be explained in the same manner."

The following is their second argument, and it has a very plausible appearance, to the superficial critic.

2. "Verbs called neuter, are used in connexion with adverbs which express the manner of action; therefore, they are active verbs. For example; The child sleeps soundly; The lady sits genteelly; They live contentedly and happily together."

These verbs, in the literal acceptation, do not express action; therefore, they are here used aside from their conventional signification. But it can be demonstrated by the use of adverbs in connection with certain verbs that they are not active. For example; The child is quietly, "I am happily;" "The fields look beautifully;" "The leaves are greenly," &c.

"When we say, the child sleeps soundly; They live happily, and contentedly together, we employ these verbs in an active sense. When no action is intended, we say, They live happy and contented."
The idea is the soul, and the word is only a mere framework tenement; and if it could be showed, (which it cannot,) that the original design of these verbs was to express action; yet we know that the community attach to them no such idea.

3. The terminations, est, eth, and ed were originally separate words, having a distinct meaning. Modern refinement, however, has given them only a modifying power, as termination merely.

4. "A few centuries ago the plural number of our verbs was denoted by n, or en; thus, they weren, they loven."

5. "We affix ed, a contraction of dede to the present tense of verbs, to denote that the action named, is dede, did, doed, or done."

Note.—I take great pleasure in acknowledging my indebtedness to the learned Mr. N. Butler, for the following very valuable extract:

**Remark 6.** The sign to is by some called a preposition, but it resembles the preposition to in nothing but form; it has none of the properties of a preposition; it shows no relation between words. In the sentence "To play is pleasant," to cannot be said to denote a relation between play and any other word. To with the infinitive in English answers the same purpose that peculiar terminations do in other languages. The infinitive may be the object of a preposition; as, "He is about to go." Other prepositions were formerly used before this mood; as, "What went ye out for too see?"—English Bible. "And each the other from to rise restrained."—Spenser. In these examples, to go, to see, to rise, are governed by prepositions as single words. The infinitive may be the object of a transitive verb; as, "John loves to read." What does John love? To read. This infinitive is the object of the transitive verb loves, and if to is a preposition, a preposition may come between a transitive verb and its object.

Horne Tooke says to has the same origin as do, and is indeed the same word. "The verbs in English not being distinguished, as in other languages, by a peculiar termination, and it being sometimes impossible to distinguish them by their place, when the old termination of the Angle-Saxon verbs was dropped, this word to (i. e. aet) be-
came necessary to be prefixed, in order to distinguish them from nouns, and to invest them with the verbal character; for there is no difference between the noun, love, and the verb, to love, but what must be comprised in the prefix to.” — Diversions of Purley. Vol. 1. 286. “And for the same reason that to is put before the infinitive, no used formerly to be put before such other parts of the verb which likewise were not distinguished from the noun by termination. As we still say, I do love, instead of I love. And I did or did love, instead of I loved.” — Ibid. 291. Thus it seems that Horne Tooke considers to an auxiliary verb.—N. Butler.

SHALL AND WILL.

1. Shall is from the Anglo-Saxon scealan, the original meaning of which is to owe. Thus, “Agyf thaeth thu me scealt.” Pay what thou owest me, [shalt me;] “See him scolde tyn thousand pund.” “Who owed,[should] him ten thousand pounds.” Chaucer uses the word in this sense; as, “By the faith I shall to God,” that is, owe.

2. The original meaning may still be traced in the present use of this word; as, “Thou shalt not kill;” that is, thou owest, art under obligation, not to kill. “In the day thou eatest thereof thou shalt surely die;” that is thou owest, art destined to die. “It shall come to pass;” that is, it owes, is obliged, is destined, to come to pass.

3. So in the past tense, “Judas Iscariot which should betray him;” that is, was destined to betray him. Should is not now used in this manner.

4. This word is used to denote the obligation or necessity as arising from the determination of another; as, “You shall write.”

5. What one owes, is obliged, is destined, to do, is, of course, future; the idea of futurity has prevailed over that of obligation in certain cases; thus, “I shall be compelled to leave my pleasant home;” “If ye shall see the Son of man;” “Before the child shall know;” “Every one who shall be present will hear.”

6. Will expresses will, determination, inclination; as “He will write in spite of my opposition;” that is, is determined.
7. What one wills, is determined to do, must be future; and in the second and third persons the idea of determination is sometimes lost in that of futurity; as, "He will be compelled to leave his pleasant home."

8. The mode of expressing a simple futurity in English has arisen from attributing the future event to the obligation or necessity, as far as the person who foretells is concerned, and to the determination on the part of others.

9. The foreigner, who, when drowning in the Thames, cried out, "I will drown, nobody shall help me;" should have said "I shall drown, nobody will help me;" that is according to the original meaning of the words, I am in such circumstances that I am obliged to drown, nobody has the will to help me.

10. Errors are sometimes committed by the most distinguished writers with respect to the use of shall and will.

Thus, "We have much to say on the subject of this Life, and will often find ourselves obliged to dissent from the opinions of the biographer."—T. B. Macaulay, Art. on Bacon.

The writer intends by will find to express simple futurity, and as the future action is to be performed by the person who foretells, shall find should be used. The writer, without intending it, has expressed his determination to find himself obliged to dissent.

"If we consider the influence exerted by the point Daghest on the syllable preceding it, we will perceive that," &c.—Nordheimer. Heb. Grammar.

This is incorrect for the same reason.

11. The assertions of Mr. Murray, Dr. Webster, and other grammarians, that shall in the first person, simply foretels: in the second and third persons, promises, commands, or threatens: and that will in the second and third persons only foretels, should be received with considerable modification.

We will consider these words 1, as expressing resolution; and 2, as expressing futurity.
RESOLUTION.

12. Shall expresses a resolution or promise of an individual concerning the actions, &c. of others. When the first person is represented as expressing resolution, shall is used in reference to the actions, &c. of the second and third persons, and will in reference to those of the first. Thus,

I am resolved, I promise, &c. that

\[
\begin{align*}
\text{He shall write.} & \quad \text{You shall write.} \\
\text{I will write.} & \quad \text{I will write.}
\end{align*}
\]

Note.—When these forms do not depend on a preceding clause, it is always the first person that expresses the resolution.

13. When a question is asked, the resolution, &c. of the second person is referred to; accordingly shall is used in the first and third persons, and will in the second. Thus,

1. Shall I write?
2. Will you write?
3. Shall he write?

These forms are equivalent to, "Are you resolved," or "are you willing that I shall write?" &c.

14. The principle may be further seen in the following examples:

You are resolved, you promise, etc., that

\[
\begin{align*}
\text{He will write.} & \quad \text{You will write.} \\
\text{I shall write.} & \quad \text{I shall write.}
\end{align*}
\]

Will write is used when he refers to the person who has formed the resolution? in reference to another it would be shall write; as, "He is resolved that John shall write."

15. Will may express a resolution of the subject of the verb in all persons. Thus,

In spite of opposition,

\[
\begin{align*}
\text{He will write.} & \quad \text{You will write.} \\
\text{I will write.} & \quad \text{I will write.}
\end{align*}
\]

FUTURITY.

16. To express simple futurity, shall is applied to the future actions, &c., of the person who is represented as foretelling or supposing the future events, and will to those of others.
Shall, however, is used in the first person, even when others are represented as foretelling.

I believe, I hope, &c. that

\{
I shall be elected.
You will be elected.
He will be elected.
\}

Or, without any dependence on a preceding clause.

I shall be elected. You will be elected. He will be elected.

You believe, you hope, &c., that

\{
I shall be elected.
You shall be elected.
He will be elected.
\}

He believes, he hopes, &c. that

\{
You will be elected.
He shall be elected.
John will be elected.
\}

Interrogatively.

Shall I be elected? Shall you be elected? Will he elected?

17. Shall is used to denote simple futurity after the conjunctions if, though, etc., after the conjunctive adverbs when, until, after, before, etc., and after relative pronouns, when the relative clause is an essential modification of the antecedent.

In the example, “Every one who shall be present will hear,” the relative clause, who shall be present, is an essential modification of the antecedent; it is not every one who will hear, but every one who shall be present. “Whoever shall kill shall be in danger of the judgment.” Here, whosoever shall kill is an essential modification of the antecedent (person) understood.—N. Butler.

Note—The following extract from Mr. Kirkham’s philosophical notes, is invaluable:

“PHILOSOPHICAL NOTES.”

“The changes in the termination of words, in all languages, have been formed by the coalescence of words of appropriate meaning.

* Dr. Webster says, “Shall you go? asks for information of another’s intention.” It appears to me that this use of the phrase is a provincialism. Will you go? asks for information of another’s intention.
The coalescing syllables which form the number and person of the Hebrew verb, are still considered pronouns; and by those who have investigated the subject, it is conceded, that the same plan has been adopted in the formation of the Latin and Greek verbs, as in the Hebrew. Some languages have carried this process to a very great extent. Ours is remarkable for the small number of its inflections. But they who reject the passive verb, and those moods and tenses which are formed by employing what are called 'auxiliary verbs,' because they are formed of two or more verbs, do not appear to reason soundly. It is inconsistent to admit that walk-eth and walk-ed, are tenses, because each is but one word, and to reject have walked, and will walk, as tenses, because each is composed of two words. Eth, as previously shown, is a contraction of doeth or haveth, and ed of de, dodo, doed, or did; and therefore, walk-eth; i.e., walk-doeth, or doeth-walk, and walk-ed; i.e., walk-did or doed or did-walk, are, when analyzed, as strictly compound, as will-walk, shall walk, and have walked. The only difference in the formation of these tenses is that in the two former, the associated verbs have been contracted and made to coalesce with the main verb, but in the two latter, they still maintain their ground as separate words.

If it be said that will walk is composed of two words, each of which conveys a distinct idea, and therefore, should be analyzed by itself, the same argument, with all its force, may be applied to walk-eth, walk-ed, walk-did, or did-walk. The result the investigations of this subject appears to settle down into the hackneyed truism, that the passive verb, and the moods and tenses, of some languages, are formed by inflections, or terminations either prefixed or postfixed, and of other languages, by the association of auxiliary verbs, which have not yet been contracted and made to coalesce as terminations. The auxiliary, when contracted into a terminating syllable, retains its distinct and intrinsic meaning, as much as when associated with a verb by juxtaposition; consequently, an 'auxiliary verb' may form a part of a mood or tense, or passive verb with as much propriety as a terminating syllable. They who contend for the ancient custom of keeping the auxiliaries
distinct, and parsing them as primary verbs, are, by the same principle, bound to extend their dissecting-knife to every compound word in the language.

"Having thus attempted briefly to prove the philosophical accuracy of the theory which recognizes the tenses, moods, and passive verbs, formed by the aid of auxiliaries, I shall now offer one argument to show that this theory, and this only, will subserve the purpose of the practical grammarian.

"As it is not so much the province of philology to instruct in the exact meaning of single and separate words, as it is to teach the student to combine and employ them properly in framing sentences, and as those combinations which go by the name of compound tenses and passive verbs, are necessary in writing and discourse, it follows, conclusively, that that theory which does not explain these verbs in their combined state, cannot teach the student the correct use and application of the verbs of our language. By such arrangement, he cannot learn when it is proper to use the phrases, *shall have walked, might have gone, have seen*, instead of *shall walk, might go, and saw*, because this theory has nothing to do with the combining of verbs. If it be alleged, that the speaker or writer's own good sense must guide him in combining these verbs, and therefore, that the directions of the grammarian are unnecessary, it must be recollected that such an argument would bear, equally, against every principle of grammar whatever. In short, the theory of the compound tenses, and of the passive verb, appears to be so firmly based in the genius of our language, and so practically important to the student, as to defy all the engines of the paralogistic speculator, and the philosophical quibbler, to batter it down.

"But the most plausible objection to the old theory is that it is encumbered with much useless technicality and tedious prolixity, which are avoided by the simple process of exploding the passive verb, and reducing the number of the moods to three, and of the tenses to two. It is certain, however, that we reject the names of the perfect, pluperfect and future tenses, the names of the potential and subjunctive moods, and of the passive verb, in writing and discourse we must still employ those verbal combina-
tions which form them; and it is equally certain, that the proper mode of employing such combinations, is as easily taught or learned by the old theory, which names them, as by the new, which gives them no name.

"On philosophical principles, we might, perhaps, dispense with the future tenses of the verb, by analyzing each word separately; but the combined words which form our perfect and pluperfect tenses, have an associated meaning, which is destroyed by analyzing each word separately. That arrangement, therefore, which rejects these tenses, appears to be, not only unphilosophical, but inconsistent and inaccurate.

"For the satisfaction of those teachers who prefer it, and for their adoption, too, a modernized philosophical theory of the moods and tenses is here presented. If it is not quite so convenient and useful as the old one, they need not hesitate to adopt it. It has the advantage of being new; and, moreover, it sounds large, and will make the commonalty stare. Let it be distinctly understood, that you teach 'philosophical grammar, founded on reason and common sense,' and you will pass for a very learned man, and make all the good housewives wonder at the rapid march of intellect, and the vast improvements of the age.

MOOD.

"Verbs have three moods, the indicative, (embracing what is commonly included under the indicative, the subjunctive, and the potential,) the imperative, and the infinitive.

TENSE OR TIME.

"Verbs have only two tenses, the present and the past.

"A verb expressing action commenced and not completed, is in the present tense; as, 'Religion soars: it has gained many victories: it will [to] carry its votaries to the blissful regions.'

"When a verb expresses finished action, it is in the past tense; as, 'This page (the Bible) God hung out of heaven, and retired.'

"A verb in the imperative and infinitive moods, is always in the present tense, high authorities to the contrary notwithstanding. The command must necessarily be
given in time present, although its fulfilment must be future. John, what are you doing? Learning my task. Why do you learn it? Because my preceptor commanded me to do so. When did he command you? Yesterday. Not now, of course.

"That it is inconsistent with the nature of things for a command to be given in future time, and that the fulfilment of the command, though future, has nothing to do with the tense or time of the command itself, are truths so plain as to put to the blush the gross absurdity of those who identify the time of the fulfilment with that of the command.

**EXERCISES IN PARSING.**

*You may read the book which I have printed.*

"*May,* an irregular active verb, signifying 'to have and to exercise might or strength,' indicative mood, present tense, second person plural, agreeing with its nominative *you.* *Read,* an irregular verb active, infinitive mood, present tense, with the sign *to* understood, referring to *you* as its agent. *Have,* an active verb, signifying to possess, indicative present, and having for its object, book understood, after 'which.' *Printed,* a perfect participle, referring to book understood.

"Johnson, and Blair, and Lowth, *would have been laughed at,* had they *essenied to thrust* any thing like our modernized philosophical grammar down the throats of their cotemporaries.

"*Would,* an active verb, signifying 'to exercise volition,' in the past tense of the indicative. *Have,* a verb, in the infinitive, *to* understood. *Been,* a perfect part. of to *be,* referring to Johnson, Blair, and Lowth. *Laughed at,* perf. part. of to *laugh at,* referring to the same as *been.* *Had,* active verb, in the past tense of the indicative, agreeing with its nom. *they.* *Essayed,* perf. part. referring to *they.*

"Call this 'philosophical parsing, on reasoning principles, according to the original laws of nature and of thought,' and the *pill* will be swallowed, by pedants and their dupes, with the greatest ease imaginable."

A VERB is a name, or sign, of being, action, state, possession, promise, command, threat,
FORETELLING, DUTY, POWER, LIBERTY, LIKENESS, POSSIBILITY, DETERMINATION, CESSATION, OBLIGATION, APPEARANCE, CONTINUATION, NECESSITY, DESIRE, &c., &c., &c.

1. Being; as, I am.
2. Action; as, I write.
3. State; as, I sit.
4. Possession; as, I have a book.
5. Promise; as, I will return.
6. Command; as, Thou shalt not steal.
7. Threat; as, If ye eat, ye shall die.
8. Foretelling; as, If ye eat, ye will die.
9. Duty; as, He ought to be here.
10. Power; as, He can be there.
11. Liberty; as, He may go there.
12. Likeness; as, He resembles her.
13. Possibility; as, He may be here, and he may not.
14. Determination; as, He shall go.
15. Cessation; as, He fasted a day.
16. Obligation; as, He must return.
17. Appearance; as, He seems well.
18. Continuation; as, He remained with me.
19. Desire; as, He wishes to return.
20. Necessity; as, He wants bread, he needs bread.

OBSERVATIONS.

1. Let (used by some Grammarians as an auxiliary in the imperative mood) is properly an active verb, and complete.
2. Shall implies duty or obligation; will, purpose or resolution; may, liberty; can, ability. The past tense of these verbs, should, would, might, could, are very indefinite with respect to time; being used to express duty, purpose, liberty, and ability, sometimes with regard to what is past, sometimes with regard to what is present, and sometimes with regard to what is future. Thus:
Past. He could not do it then, for he was otherwise engaged.

Present. I would do it with pleasure, if I could.

Future. If he would delay his journey a few days, I might, (could, would or should,) accompany him.

In these and similar examples, the auxiliaries may be considered simply as denoting liberty, ability, will, or duty, without any reference to time in themselves, and that the precise time is indicated by the scope of the sentence. The same observation applies to must, and ought, implying necessity and obligation.

3. Would is sometimes used to denote what was customary; as in the examples, "He would say;" "He would desire," &c. Thus:

Pleased with my admiration, and the fire

His speech struck from me, the old man would shake

His years away, and act his young encounters;

Then, having showed his wounds, he'd sit (him) down.

OF WILL AND SHALL, WOULD AND SHOULD.

Will, in the first person singular and plural, intimates resolution and promising; as, I will not let thee go, except thou bless me. We will go. I will make of thee a great nation.

Will, in the second and third persons, commonly foretels; as, He will reward the righteous. You, or they, will be very happy there.

Shall, in the first person, only foretels; as, I shall go to-morrow. We shall not return.

In the second and third persons, shall promises, commands, or threatens; as, They, or you, shall be rewarded. Thou shalt not steal. The soul that sinneth shall die.

But this must be understood of affirmative sentences only; for when the sentence is interrogative, just the reverse commonly takes place; as, Shall I send you a little of the pie? i. e., will you permit me to send it? Will James return to-morrow? i. e., do you expect him?

When the second and third persons are represented as the subjects of their own expressions, or their own thoughts, SHALL foretels, as in the first person; as, "He says he shall be a loser by this bargain;" "Do you
suppose you shall go?" And WILL promises, as in the first person; as, "He says he will bring Pope's Homer to-morrow; "You say you will certainly come."

Of shall it may be remarked, that it never expresses the will or resolution of its nominative. Thus, I shall fall; Thou shalt love thy neighbor; He shall be rewarded, express no resolution on the part of I, thou, he.

Did will, on the contrary, always intimate the resolution of its nominative, the difficulty of applying will and shall would be at an end. But this cannot be said; for though will in the first person always expresses the resolution of its nominative, yet in the second and third persons it does not always foretell, but often intimates the resolution of its nominative as strongly as it does in the first person; thus, "Ye will not come unto me, that ye may have life;" "He will not perform the duty of my husband's brother."—Deut. xxv. 7; see also verse 9. Accordingly would, the past time of will, is used in the same manner; as, "And he was angry, and would not go in."—Luke, xv. 28.

Should and would are subject to the same rules as shall and will. They are generally attended with a supposition; as, Were I to run, I should soon be fatigued, &c. Should is often used instead of ought, to express duty or obligation; as, "We should remember the poor." "We ought to obey God rather than men."

Would is sometimes used as a principal verb for I wish; as, "Would that they were gone," for "I wish that they were gone." Thus used it is in the present tense.

NATURE OF THE AUXILIARIES.

12. It would be a mistake to suppose, as is sometimes done, that the Auxiliaries are mere inventions, introduced into the language for the purpose of making out the necessary forms. There is abundant evidence that the auxiliaries were originally all independent verbs, and that the verbs following the auxiliaries were in the infinitive mood, to being understood. The verb shall, meant, originally, to be obliged, and was followed by an infinitive. "They shall (to) do it," meant "they are obliged to do it." The to was
omitted just as it now is after many other verbs; as, "they need not (to) do it, I saw him (to) do it," &c.

In like manner, all the compound tenses may be analyzed. This analysis, and the study of the proper force of the auxiliaries by themselves, is important as affording the best clue to the true meaning and use of the various moods and tenses.

It would be an equal mistake on the other hand, because these compound forms may be analyzed and traced to original independent elements in language, to deny their present existence as compounds, and to assert, as some recent grammarians have done, that there are in English but two tenses, the present and past. As in Chemistry, an alkali and an acid when combined, form a compound with properties not found in either of the ingredients; so in language particular combinations of words acquire by usage, new meanings not possessed by the words taken singly. The phrase I shall be, meant originally I am obliged to be, and the connexion between these two ideas may be very ingeniously and truly traced. But the phrase now expresses simply and absolutely the idea of futurity, without any sort of obligation. The man who says "I shall be in New York to-morrow," conveys by the words shall be precisely what he would by the Latin ero. The former is just as much the future tense of the verb to be as the latter is. To parse shall as a verb in the present tense, and be in the infinitive, would be just as erroneous as to deny person to the Hebrew verb, because the forms of the persons may be analysed, and the personal pronouns clearly detected in the terminations, and separated, if needs be, from the rest of the verb.

The same reasoning will apply to the proposed analysis of the other compound forms do love, did love, have loved, have been, &c. The object aimed at is simplification. The writers in question at first sight seem to accomplish their end, for they apparently dispatch the whole verb, moods, tenses, and all, in a single sweeping paragraph. But in the end, the learner finds he has quite as much to learn in detached and unconnected parcels, as he had before under a systematic and orderly arrangement. He has gained the simplicity of the monosyllabic Chinese in
exchange for the complex forms and combinations of the Arabic or the Greek!—Hart's Grammar.

13. It has been contended by some that there is no such thing as present time, or a present tense. Mr. Harris, I believe, was the first to affirm this untenable position. The following quotation will show his views:

"Time and space," says Harris, "have this in common that they are both of them, by nature, things continuous; and as such they both imply extension. Thus between London and Salisbury, there is the extension of space, and between yesterday and to-morrow the extension of time; but, in this, they differ, that all the parts of space exist at once and together, while those of time exist only in transition or succession. Hence, we may gain some idea of time, by considering it under the notion of a transient continuity. Hence, also, as far as the affections and properties of transition go, time is different from space; but, as to those of extension and continuity—they perfectly coincide. Let us take, for example, such a part of space as a line. In every given line, we may assume any where a point and therefore, in every given line, there may be assumed an infinite number of points. So, in every given time, we may assume any where a now or an instant; and therefore in every given time, there may be assumed infinite nows or instants."

"Further still—A point is the bound of every finite line, and a now or instant of every finite time. But although they are bounds, they are neither of them parts: neither the point of any line, nor the now or instant of any time. If this appear strange, we may remember, that the parts of any thing extended, are necessarily extended also; it being essential to their character that they should measure their whole. But, if a point or now were extended, each of them would contain, within itself, infinite other points, and infinite other nows, (for these may be assumed infinitely within the minutest extension) and this, it is evident, would be absurd and impossible."

"These assertions, therefore, being admitted, and both points and nows being taken as bounds, but not as parts, it will follow, that in the same manner, as the same point may be the end of one line, and the beginning of another,
so the same now or instant may be the end of one time and the beginning of another. Let us take for example the lines A B, B C.

```
A
  \     \      \       \     \  
   B       C
```

"I say, that the point B is the end of the line A B, and the beginning of the line B C. In the same manner, let us suppose A B, B C, to represent certain times, and let B, be a now or an instant. In such case, I say, that the instant B, is the end of the time A B, and the beginning of the time B C. I say likewise of these two times, that, with respect to the now or instant which they include, the first of them is necessarily passed time, as being previous to it; the other future, as being subsequent to it. — As, therefore, every now or instant always exists in time, and, without being time, is time's bound, — the bound of completion to the past, and the bound of commencement to the future; hence, we may conceive its nature or end, which is to be the medium of continuity between the passed and future, so as to render time, through all its parts, one entire and perfect whole." — Harris.

Remarks.— 1. Mr. Harris admits that we can assume a now or an instant, he ought, therefore, to prove that a now or an instant occupies no time, before he proceeds further.

2. His position that now and instant are bounds of time, cannot be proved. Farther, now is that which relates to the present only, and cannot be employed in the above sense.

3. If a now or an instant can exist; if we can even imagine such a thing, it must, at least in idea, occupy a portion of time, no matter how minute, even if Mr. Harris could not see it through his metaphysical microscope.
Moreover, these points of time not only exist in time, but are in reality, that which constitutes time. The theory, that "every now or instant, exists in time, without being time;" is as absurd as to say, every particle of matter exists in matter, without being matter. It may be thought rather presumptuous to oppose so great a man as Mr. Harris, but great names can never make truth of falsehood.

4. I will now take the position that there can be no time but the present, and prove it, not only by philosophy, but by Mr. Harris' own concessions.

He employs the word be, which signifies, to exist, and applies it to time. Past time can not exist; neither can future time. Now, as time must, and does exist; and as it is impossible for it to exist in the future, or in the past, it must exist now, and now only. Past time has been, and "the moment that is past, is past forever." Future time may be; but the TIME THAT IS, that exists, is NOW, present, and only so.

14. The use of the active verb in the passive sense, as in the phrase, "The house is building," has met with some very severe criticisms. Mr. Wright's theory, besides meeting with the approbation of community in general, has received the approval and coincidence of some among our best critics. Although he maintains certain usages, which I can not endorse; yet his treatment of this particular subject deserves a place in this work, and is worthy of all acceptation. Instead of 'The house is building,' he would say, "The house is being built." It is a common thing to hear remarks like the following: "My clothes are making;" "My foot is hurting;" &c. Upon which Wright remarks:

"This is unquestionably an error,—the result of incompetent judgment on this distorted mode of phraseology. The phrases, 'My coat was making by the tailor;' 'The street was paving by the men;' are expressions, in grammatical construction, equivalent to, 'The youth was consuming by a slow malady,' &c. Now, in truth, 'My Coat was not making' any thing; neither was 'The Street paving' any thing: nor, assuredly, 'was The Youth consuming' any thing: but was (himself) being
consumed by the Malady as the Agent. Such sentences, when expressed through the medium of passive participles, should be written,—‘The Youth was being consumed by a Malady;’ ‘The Indian was being burned by his Enemies;’ ‘My Coat was being made;’ ‘The Street was being paved.’

“To present this subject, if possible, in a more familiar light, we first observe, that, in what way soever the active-transitive participle is used, it must affect an object; and, consequently, govern an objective case; a result which could not ensue, if it were rendered passive by its junction with the verb to be; which, when employed as an auxiliary, in connection with a present participle,—whether active or passive, has no other effect than to mark continuity in action. Thus, in the examples, ‘The Men are sowing the corn;’ ‘John is tearing the Cloth;’ ‘The Tailor is making my clothes;’ ‘The executioner is binding the Criminal;’—we perceive the participle in each phrase, succeeded by an objective case of the thing sown, torn, made, or bound. But, if we invert these sentences, and say, ‘The corn is sowing by the men;’ ‘The cloth is tearing by John;’ ‘My clothes are making by the tailor;’ ‘The criminal is binding by the executioner;’—the participles will not be succeeded by objects of the actions which they express: and, consequently, the meaning must be,—‘The corn is sowing something by the men;’ ‘The cloth is tearing...”

“As an intransitive or a neuter verb, can, in no case, perform the office of a passive verb, we need scarcely intimate the imposibility of applying this phrase to intransitive or neuter constructions. To say, ‘The tree is being fallen;’ ‘The man is being dead;’ instead of, ‘The tree is falling;’ ‘The man is dying;’ would be, to attribute to a certain class of verbs a regimen, not only at variance with their import, but, also to establish between them and a different class of verbs, an identity in effect, to which their formation and constitution are naturally, as well as systematically opposed.—Nor would the advocate of such an application evince stronger pretensions to sagacity, than he who, in the language of Dugald Stewart, should maintain, that, because ‘savages supply the use of forks by their fingers, that therefore fingers and forks are the same.’—

“This remark is appended in consequence of a recent promulgation of the views which it censures. The reader will therefore excuse its introduction, as otherwise totally unnecessary.”
something by John; 'My clothes are making something by the tailor;' 'The criminal is binding something by the executioner.' Whilst, in sober truth, 'The corn,' (as inanimate matter,) is not acting; and consequently, not sowing any substance or thing: neither is 'The cloth tearing any thing;' nor, is 'The criminal binding any thing; but was [himself] being bound.— Should this theory need further proof, we may observe, that the expression,— 'He binds,— He does bind,— and, He is binding,' are, each, of similar import and effect; and, that as the former two require objects to succeed them, and endure their effects, so will the last: therefore, the sentence, 'My clothes are making by the tailor,' is equivalent to 'They make,— They do make,— or, they are making something;' which is but another assertion for Nonsense.

"Finally,— How is our meaning to be distinguished,— if, in accordance with the censured theory, we shall say, 'The Man is whipping?' Do we mean, that The Man is whipping some other person or Thing? or, that 'He [himself] is enduring the operation or punishment of whipping from another person?' Here, then, is a puzzle which no ingenuity can overstep: inasmuch, as one or the other of two positions, as opposite as light and darkness, may be the result; and can be determined by the speaker only, as the individual acquainted with a fact which he ineffectually desires to communicate with intelligible certainty. Such, therefore, being the case, shall we hesitate to say, that in order to confer with mankind on perspicuous principles, and, to 'do mere justice to our conceptions,' we require, in this instance, a construction of phraseology different from the insufficient one hitherto in use; and such, we opine, is not likely to be accomplished on principles more rational than those [partially] advanced. He who can otherwise determine, will confer a benefit on society, by promulgating his improvement on this point. And, apropos,—So fastidious is one of our modern Book-makers on this subject, that sooner than yield a point which he seems as incompetent to controvert, as he is unwilling to admit,—he sagaciously argues, that the lan-
guage, 'The house is getting built,' is the proper form in this, and like instances!''

The learner will now please answer the following

QUESTIONS ON THE VERB:

What is a verb? Into how many kinds are verbs divided? Ans. 9. Name them. What is a regular verb?—an irregular verb—defective verb? What is an active verb?—a passive verb—a neuter verb? What is a transitive verb?—an intransitive verb—an auxiliary verb?—Name the auxiliary verbs. What is a mood? How many moods have verbs? Name them, and define each mood. What is tense? How many tenses belong to verbs?—Name them, and define each one separately. How many tenses belong to the indicative mood?—to the conjunctive?—the imperative?—the potential?—the infinitive? How are verbs conjugated?

The teacher will ask such other questions as he may deem proper.

EXERCISES.

The learner will point out all the verbs in the following exercises, and refer them to their nominatives.

HYMN OF THE SEASONS.

These, as they change, Almighty Father, these
Are but the varied God. The rolling year
Is full of Thee. Forth in the pleasing Spring
Thy beauty walks, thy tenderness and love.
Wide flush the fields; the softening air is balm;
Echo the mountains round: the forest smiles;
And every sense and every heart is joy.
Then comes thy glory in the Summer months,
With light and heat refulgent. Then thy sun
Shoots full perfection through the swelling year:
And oft thy voice in dreadful thunder speaks:
And oft at dawn, deep noon, or falling eve,
By brooks and groves, in hollow-whispering gales.
Thy bounty shines in Autumn unconfined,
And spreads a common feast for all that live.
In Winter awful thou! with clouds and storms
Around thee thrown, tempest o'er tempest roll'd.
Majestic darkness! on the whirlwind's wing,
Riding sublime, Thou bidst the world adore,
And humblest Nature with thy northern blast.

Mysterious round! what skill, what force divine.
Deep felt, in these appear! a simple train,
Yet so delightful mix'd, with such kind art,
Such beauty and beneficence combined;
Shade, unperceived, so soft'ning into shade;
And all so forming an harmonious whole,
That, as they still succeed, they ravish still.

But wandering oft, with brute unconscious gaze,
Man marks not thee, marks not thy mighty hand
That, ever busy, wheels the silent spheres;
Works in the secret deep; shoots, steaming thence
The fair profusion that o'erspreads the Spring:

Flings from the sun direct the flaming day;
Feeds every creature; hurls the tempest forth;
And, as on earth this grateful change revolves,
With transport touches all the springs of life.

Nature, attend! join every living soul,
Beneath the spacious temple of the sky,
In adoration join; and, ardent, raise
One general song! To Him, ye vocal gales,
Breathe soft, whose spirit in your freshness breathes:
Oh, talk of Him in solitary glooms!

Where o'er the rock, the scarcely waving pine
Fills the brown shade with a religious awe.
And ye, whose bolder note is heard afar,
Who shake th' astonish'd world, lift high to heaven
Th' impetuous song, and say from whom you rage.

His praise, attune, ye brooks, ye trembling rills,
And let me catch it as I muse along.
Ye headlong torrents, rapid and profound:
Ye softer floods, that lead the humid maze.
Along the vale; and thou majestic main,
A secret world of wonders in thyself,
Sound His stupendous praise; whose greater voice
Or bids you roar, or bids your roaring fall.
Soft roll your incense, herbs, and fruits and flowers,
In mingled clouds to Him, whose sun exalts,
Whose breath perfumes you, and whose pencil paints.
Ye forests, bend, ye harvests, wave, to Him;
Breathe your still song into the reaper’s heart,
As home he goes beneath the joyous moon.
Ye that keep watch in heaven, as earth asleep
Unconscious lies, effuse your mildest beams,
Ye constellations, while your angels strike,
Amid the spangled sky, the silver lyre.
Great source of day! best image here below
Of thy Creator, ever pouring wide,
From world to world the vital ocean round,
On nature write with every beam His praise.
The thunder rolls: be hush’d the prostrate world;
While cloud to cloud returns the solemn hymn.
Breathe out afresh, ye hills; ye mossy rocks,
Retain the sound: the broad responsive low,
Ye valleys, raise; for the Great Shepherd reigns;
And his unsuffering kingdom yet will come.
Ye woodlands all, awake; a boundless song
Burst from the groves! and when the restless day,
Expiring lays the warbling world asleep,
Sweetest of birds? sweet Philomela, charm
The listening shades, and teach the night His praise.
Ye chief, for whom the whole creation smiles,
At once the head, the heart, the tongue of all,
Crown the great hymn; in swarming cities vast,
Assembled men, to the deep organ join
The long resounding voice, oft breaking clear,
At solemn pauses, through the swelling bass,
And as each mingling flame increases each,
In one united ardor rise to heaven.
Or if you rather choose the rural shade,
And find a fane in every sacred grove;
There let the shepherd’s flute, the virgin’s lay,
The prompting seraph, and the poet’s lyre,
Still sing the God of Seasons, as they roll!
For me, when I forget the darling theme,
Whether the blossom blows, the summer ray
Russets the plain, inspiring autumn gleams,
Or winter rises in the blackening east;
Be my tongue mute, may fancy paint no more,
And, dead to joy, forget my heart to beat!
Should fate command me to the furthest verge
Of the green earth, to distant barbarous climes,
Rivers unknown to song; where first the sun
Gilds Indian mountains, or his setting beam
Flames on th' Atlantic isles; 'tis naught to me:
Since God is ever present, ever felt,
In the void waste as in the city full;
And where He vital breathes there must be joy.
When e'en at last the solemn hour shall come,
And wing my mystic flight to future worlds,
I cheerful will obey; there, with new powers,
Will rising wonders sing: I cannot go
Where Universal love smiles not around,
Sustaining all yon orbs, and all their suns;
From seeming Evil still educating Good,
And better thence again, and better still,
In infinite progression. But I lose
Myself in Him, in Light ineffable!
Come then, expressive Silence muse his praise.

Thompson.

EXERCISES IN PARSING.

I like what you dislike.
Every creature loves it like.
Anger, envy, and like passions, are sinful.
Charity, like the sun, brightens every object around it.
Thought flies swifter than light.
He thought as a sage, though he felt as a man.
Hail often proves destructive to vegetation.
I was happy to hail him as my friend.
Hail! beauteous stranger of the wood.
Johnson was a better writer than Sterne.
Calm was the day, and the scene delightful.
We may expect a calm after a storm.
To prevent passion is easier than to calm it.
Damp air is unwholesome.
Guilt often casts a damp over our sprightliest hours.
Soft bodies damp the sound much more than hard ones.
Much money has been expended.
Of him to whom much is given, much will be required.
It is much better to give than to receive.
Still water runs deep.
He labored to still the tumult.
These two young profligates remain still in the wrong.
They wrong themselves as well as their friends.

I will now present to you a few examples in poetry. Parsing in poetry, as it brings into requisition a higher degree of mental exertion than parsing in prose, will be found a more delightful and profitable exercise. In this kind of analysis, in order to come at the meaning of the author, you will find it necessary to *transpose* his language, and supply what is understood; and then you will have the literal meaning in prose.

**EXERCISES IN PARsing.**

**APostrophe to HOpe. — Campbell.**

Eternal Hope! when yonder spheres sublime
Pealed their first notes to sound the march of time,
Thy joyous youth began: — but not to fade.—
When all the sister planets have decayed;
When wrapt in flames the realms of ether glow,
And Heaven’s last thunder shakes the world below;
Thou, undismay’d, shalt o’er the ruins smile,
And light thy torch at Nature’s funeral pile!

**Transposed.**

Eternal Hope! thy joyous youth began when yonder sublime spheres pealed their first notes to sound the march of time: — but it began not to fade.— Thou, undismayed, shalt smile over the ruins, when all the sister planets shall have decayed; and thou shalt light thy torch at Nature’s funeral pile, when wrapt in flames, the realms of ether glow, and Heaven’s last thunder shakes the world below.

**ADDRESS to Adversity. — Gray.**

Daughter of heaven, relentless power,
Thou tamer of the human breast,
Whose iron scourge, and tort’ring hour,
The bad affright, afflict the best!
The gen’rous spark extinct revive;
Teach me to love and to forgive;
Exact, my own defects to scan:
What others are, to feel; and know myself a man.

TRANSPOSED.

 Daughter of heaven, relentless power, thou tamer of the human breast, whose iron scourge and torturing hour affright the bad, and afflict the best! Revive thou in me the generous, extinct spark; and teach thou me to love others, and to forgive them; and teach thou me to scan my own defects exactly, or critically: and teach thou me that which others are, to feel; and make thou me to know myself to be a man.

ADDRESS TO THE ALMIGHTY.—POPE.

What conscience dictates to be done,
Or warns me not to do,
This teach me more than hell to shun,
That more than hea'vn pursue.

TRANSPOSED.

O God, teach thou me to pursue that (the thing) which conscience dictates to be done, more ardently than I pursue heaven; and teach thou me to shun this (the thing) which conscience warns me not to do, more cautiously than I would shun hell.

TRIALS OF VIRTUE.—MERRICK.

For see, ah! see, while yet her ways
With doubtful step I tread,
A hostile world its terrors raise,
Its snares delusive spread.
O how shall I, with heart prepared,
Those terrors learn to meet?
How, from the thousand snares to guard
My inexperienced feet?

TRANSPOSED.

For see thou, ah! see thou a hostile world to raise its terrors, and see thou a hostile world to spread its delusive snares, while I yet tread her (virtue's) ways with doubtful steps.
O how shall I learn to meet those terrors with a prepared heart? How shall I learn to guard my inexperienced feet from the thousand snares of the world?

**THE MORNING IN SUMMER. — THOMPSON.**

Short is the doubtful empire of the night; And soon, observant of approaching day, The meek-eyed morn appears, mother of dews, At first, faint gleaming in the dappled east, 'Till far o'er ether spreads the wid'ning glow And from before the lustre of her face White break the clouds away.

**TRANSPOSED.**

The doubtful empire of the night is short; and the meek-eyed morn, [*which is the*] mother of dews, observant of approaching day, soon appears, gleaming faintly, at first, in the dappled east, till the widening glow spreads far over ether, and the white clouds break away from before the lustre of her face.

**NATURE BOUNTIFUL. — AKENSIDE.**

— Nature's care, to all her children just, With richest treasures, and an ample state, Endows at large whatever happy man Will deign to use them.

**TRANSPOSED.**

Nature's care, which is just to all her children, largely endows, with richest treasures and an ample state, that happy man who will deign to use them.

**GOLD, NOT GENUINE WEALTH.**

Where, thy true treasure? Gold says, "not in me;" And, "not in me," the Diamond. Gold is poor.

**TRANSPOSED.**

Where is thy true treasure? Gold says, "It is not in me;" and the Diamond says, "It is not in me." Gold is poor.
SOURCE OF FRIENDSHIP. — DR. YOUNG.

Lorenzo, pride repress; nor hope to find
A friend, but what has found a friend in thee.

TRANSPOSED.

Lorenzo, repress thou pride; nor hope thou to find a
friend, only in him who has already found a friend in thee.

TRUE GREATNESS. — POPE.

Who noble ends by noble means obtains,
Or, failing, smiles in exile or in chains,

Like good Aurelius let him reign, or bleed
Like Socrates, that man is great indeed.

TRANSPOSED.

That man is great indeed, let him to reign like unto good
Aurelius, or let him to bleed like unto Socrates, who ob-
tains noble ends by noble means; or that man is great in-
deed, who, failing to obtain noble ends by noble means,
smiles in exile or in chains.

INVOCATION. — POLLOCK.

Eternal Spirit! God of truth! to whom
All things seem as they are, inspire my song;
My eye unscale: me what is substance teach;
And shadow what, while I of things to come,
As past rehearsing, sing. Me thought and phrase
Severely sifting out the whole idea, grant.

TRANSPOSED.

Eternal Spirit! God of truth! to whom all things seem
to be as they really are, inspire thou my song; and un-
scale thou my eyes: teach thou to me the thing which is
substance; and teach thou to me the thing which is sha-
dow, while I sing of things which are to come, as one sings
of things which are past, rehearsing. Grant thou to me
thought and phraseology which shall severely sift out the
whole idea.

THE VOYAGE OF LIFE.

How few, favored by ev’ry element,
With swelling sails make good the promised port,
With all their wishes freighted! Yet ev'n these,  
Freighted with all their wishes, soon complain.  
Free from misfortune, not from nature free,  
They still are men; and when is man secure?  
As fatal time, as storm. The rush of years  
Beats down their strength; their numberless escapes  
In ruin end: and, now, their proud success  
But plants new terrors on the victor's brow.  
What pain to quit the world just made their own  
Their nests so deeply downed and built so high!—  
Too low they build, who build beneath the stars.

TRANSPOSED.

How few persons, favored by every element, safely  
make the promised port with swelling sails, and with all  
their wishes freighted! Yet even these few persons who  
do safely make the promised port with all their wishes  
freighted, soon complain. Though they are free from mis-
fortunes, yet [though and yet, corresponding conjunctions,  
form only one connection] they are not free from the  
course of nature, for they still are men; and when is man  
secure? Time is as fatal to him as a storm is to the mar-
riner.—The rush of years beats down their strength:  
(that is, the strength of these few;) and their number-
less escapes end in ruin: and then their proud success only  
plants new terrors on the victor's brow. What pain it is  
to them to quit the world, just as they have made it to  
be their own world: when their nests are built so high, and  
when they are downed so deeply!—They who build be-
neath the stars, build too low for their own safety.

REFLECTIONS ON A SKULL.—LORD BYRON.

Remove yon skull from out the scattered heaps.  
Is that a temple, where a God may dwell?  
Why ev'n the worm at last disdains her shattered cell!  
Look on its broken arch, its ruined wall,  
Its chambers desolate, and portals foul:  
Yes, this was once ambition's airy hall,  
The dome of thought, the palace of the soul.  
Behold, through each lack-lustre, eyeless hole,  
They gay recess of wisdom and of wit,  
And passion's host, that never brooked control.
Can all, saint, sage, or sophist ever writ,  
People this lonely tower, this tenement refit.

TRANPOSED.

Remove thou yon skull from out the scattered heaps.  
Is that a temple where a God may dwell?  Why, even the  
worm at last disdains her shattered cell! Look thou on  
its broken arch, and look thou on its ruined wall, and on  
it desolate chambers, and on its foul portals:—yes this  
skull was once ambition's airy hall; [it was] the dome  
of thought, the palace of the soul. Behold thou, through  
each lack-lustre, eyeless hole, the gay recess of wisdom  
and of wit, and passion's host, which never brooked con-  
trol. Can all the works which saints, or sages, or sophists  
have ever written, people this lonely tower, or can they  
refit this tenement?

THE POPLAR FIELD.

The poplars are fell'd, farewell to the shade,  
And the whispering sound of the cool collonade,  
The winds play no longer and sing in the leaves,  
Nor Ouse in his bosom their image receives.

Twelve years have elapsed since I last took a view,  
Of my favorite field, and the bank where they grew;  
And now in the grass, behold they are laid,  
And the tree is my seat, that once lent me shade.

The blackbird has fled to another retreat,  
Where the hazels afford a screen from the heat;  
And the scene, where his melody charmed me before,  
Resounds with his sweet-flowing ditty no more.

My fugitive years are all hastening away,  
And I must ere long lie as lowly as they.  
With a turf on my breast, and a stone at my head,  
Ere another such grove shall arise in its stead.

The world was made by a Supreme Being. He who  
made it now preserves and governs it. He sees all our ac-  
tions and hears all our words. The thoughts of the heart  
are known to him. In him we live, he gave us life, and  
without him we cannot breathe. Wherever we are, God  
is with us. When we sit in the house, God is there; and
when we walk by the way, he is at our right hand. He is a spirit, and fills heaven and earth with his presence.

Demosthenes, who was born at Athens, was a very famous orator. He acquired the art of speaking by great labor and study. By nature he had not a good voice, and could not rightly pronounce some words. That he might learn to speak distinctly, he held small round pebbles in his mouth while he spoke, in order to cure his defect. He used to shut himself up in his chamber, and to study a whole month together. He often went to the shore, and pronounced his orations to the waves, that he might be better able to endure the noise and clamor of the people. He made many orations both on private and public occasions. He used his eloquence chiefly against Philip king of Macedon, and in several orations, he stirred up the Athenians to make war against him.

Religion is a proper subject of hourly reflection; but alas; we seem to think otherwise of it. The Old Testament contains thirty-nine books; [and] nine hundred and twenty-nine chapters; [and] twenty-three thousand, two hundred and fourteen verses; [and] five hundred and ninety-two thousand, four hundred and thirty-nine words; [and] two millions, seven hundred and twenty-eight thousand, and one hundred letters. The Apocrypha contains one hundred and eighty-three chapters; [and] six thousand and eighty-one verses; and one hundred and fifty-two thousand, one hundred and eighty-five words. The middle chapter, and the least in the Old Testament, is the one hundred and seventeenth Psalm. The middle verse is the one hundred and eighteenth Psalm. The Old Testament contains the conjunction and [for] thirty-five thousand, five hundred and forty-three times. The word Jehovah occurs [for] six thousand, eight hundred and fifty-five times. The middle book of the Old Testament is [the book of] Proverbs. The middle chapter is the twenty-ninth [chapter] of Job. The middle verse is the seventeenth [verse] of the twentieth chapter of the second book of Chronicles. The least verse is the first [verse] of the first chapter of the first book of Chronicles. The twenty-first verse of the seventh chapter of Ezra, contains all the letters of the alphabet. The nineteenth chapter of the second
book of Kings, and the thirty-seventh chapter of Isaiah, are both alike.


"At a time when violence attended every proceeding in which religion was concerned, Cranmer, Ridley, and Latimer, three eminent bishops, were confined together in a small apartment in the Tower. Their straitened accommodations however, were amply made up by the comfort of each other's society. They carried their Bibles with them, and on these employed their prison hours, fortifying their faith, and extracting topics of consolation. "Such," observes a pious writer, "are the scenes in which we are to look for the triumphs of religion. Where its great principles are firmly rooted in the heart, human joys, and human griefs, and human fears, are trivial things."

"The celebrated conqueror, Timour the Tartar, was once forced to take shelter from his enemies in a ruined building. There he sat alone for several hours. After some time, desirous of diverting his mind from his hopeless condition, he fixed his attention on an ant, which was attempting to carry a grain of corn, larger than itself, upon a high wall. Its efforts were, however, unsuccessful. Again and again it strove to accomplish its object—and failed. Still undaunted, it returned to its task, and sixty nine times did Timour see the grain fall to the ground. But the seventieth time the ant reached to the top of the wall with its prize; and 'the sight,' said the conqueror, who had just before been despairing, 'gave [to] me cour-
age at the moment, and I have never forgotten the lesson which it conveyed."

BEAUTIES OF NATURE.

Behold yon breathing prospect bids the muse throw all her beauty forth. But who can paint like nature? Can imagination boast, amid its gay creation, hues like hers? Or can it mix them with that matchless skill and lose them in each other as appears in every bud that blows? If fancy then unequal fails beneath the pleasing task, ah, what shall language do? Ah, where find words tinged with so many colors; and whose power to life approaching, may perfume my lays with that fine oil, those aromatic gales, that inexhaustive flow continual round?

Yet, though successless, will the toil delight. Come then, ye virgins and ye youths, whose hearts have felt the raptures of refining love; and thou, amanda, come, pride of my song. Formed by the graces, loveliness itself! Come with those downcast eyes, sedate and sweet, those looks demure, that deeply pierce the soul, where with the light of thoughtful reason mix'd shines lively fancy and the feeling heart:

Oh come! and while the rosy-footed May steals blushing on, together let us tread the morning dews, and gather in their prime fresh blooming flowers, to grace thy braided hair, and thy loved bosom that improves their sweets.

See where the winding vale its lavish stores, irriguous, spreads. See how the lily drinks the latent rill, scarce oozing through the grass, of growth luxuriant; or the humid bank, in fair profusion decks. Long let us walk, where the breeze blows from yon extended field of blossom'd beams. Arabia cannot boast a fuller gale of joy than liberal thence breathes through the sense, and takes the ravished soul; nor is the mead unworthy of thy foot, full of fresh verdure, and unnumbered flowers,
The negligence of Nature, wide and wild;
Where undisguised by mimic Art, she spreads
Unbounded beauty to the roving eye.
Here their delicious task the fervent bees,
In swarming millions, tend; around, athwart,
Through the soft air the busy nations fly,
Cling to the bud, and with inserted tube,
Suck its pure essence, its ethereal soul;
And oft, with bolder wing, they soaring dare
The purple heath, or where the wild thyme grows,
And yellow load them with the luscious spoil.

At length the finished garden to the view
Its vista opens, and its valleys green.
Snatch'd through the verdant maze, the hurried eye
Distracted wanders; now the bowery walk
Of covert close, where scarce a speck of day
Falls on the lengthen'd gloom, protracted sweeps:
Now meets the bending sky; the river now
Dimpling along, the breezy ruffled lake,
The forest darkening round, the glittering spire,
Th' ethereal mountain, and the distant main.

But why so far excursive? when at hand,
Along these blushing borders, bright with dew,
And in yon mingled wilderness of flowers,
Fair handed Spring unbosoms every grace;
Throws out the snowdrop and the crocus first;
The daisy, primrose, violet darkly blue,
And polyanthus of unnumbered dyes;
The yellow wall flower stain'd with iron brown,
And lavish stock that scents the garden round:
From the soft wing of vernal breezes shed,
Anemones; auriculas, enrich'd
With shining meal o'er all their velvet leaves;
And full ranunculas, of glowing red.
Then comes the tulip-race, where beauty plays
Her idle freaks: from family diffused
To family, as flies the father-dust,
The varied colors run; and, while they break
On the charmed eye, th' exulting florist marks,
With secret pride, the wonders of his hand.
No gradual bloom is wanting; from the bud,
First-born of Spring, to summer's musky tribes:
Nor hyacinths, of purest virgin white,
Low bent, and blushing inward: nor jonquils,
Of potent fragrance: nor narcissus fair
As o'er the fabled fountain hanging still;
Nor broad carnations, nor gay spotted pinks;
Nor, shower'd from every bush, the damask rose,
Infinite numbers, delicacies smells,
With hues on hues expression cannot paint,
The breath of Nature and her endless bloom.

Hail, Source of being! Universal Soul
Of heaven and earth! Essential Presence, hail!
To Thee I bend the knee; to Thee my thoughts
Continual climb; who, with a master hand,
Hast the great whole into perfection touch'd;
By thee the various vegetative tribes,
Wrapped in a filmy net, and clad with leaves,
Draw the live ether, and imibe the dew:
By thee disposed into congenial soils,
Stands each attractive plant, and sucks and swells
The juicy tide; a twining mass of tubes.
At thy command the vernal sun awakes
The torpid sap, detruded to the root
By wintry winds: that now in fluent dance,
And lively fermentation, mounting, spreads
All this innumerous-color'd scene of things.

Thompson.
PART SIXTH.

OF ADJECTIVES.

Adjectives are words prefixed to nouns, either expressed or understood; to show their qualities or kinds, and numbers.

A good apple grew upon a tall tree, which stood in a beautiful grove near the old church. A smart little boy, who possessed a brave mind, by a desperate effort, climbed the high tree, and having obtained the apple, he gave it to his sister, who sat in the cool shade of a large oak.

You will perceive that the word a qualifies apple, which is a name. An apple; i.e., one apple. Hence a is an adjective. Good tells the quality of the apples; hence good is, also, an adjective. For the same reasons, you will know that the words, tall, beautiful, old, smart, little, brave, desperate, the, high, cool, and large, are also adjectives. Look at the words in italics carefully, and learn well their office. Make yourself perfectly acquainted with the manner in which they are employed, and the whole difficulty with regard to the adjective will be mastered.

You must exercise your good sense in determining what words belong to this part of speech. But you will be enabled to distinguish the greater part of words belonging to this class, by paying attention to the following rule.

Those words that make sense with the word thing, after them, are generally adjectives; as, A good thing, An evil thing, &c.
Some adjectives, however, cannot be known in this way. The exceptions are principally adjectives derived from proper names; as, the British Empire; The American Republic, &c. It would not sound well to say, the British thing!

Try the following words by this rule, and see if they are adjectives: good, bad, old, new, tall, rough, smooth, young, large, low, handsome, white, black, yellow, fearful. Thus you see all these words are adjectives. Now try the following: man, house, road, walk, run, race, badly, and, in, O, Alias, him, love.

How plainly you see that these words are not adjectives, by their making such utter nonsense in connexion with the word thing. Thus; a man thing, a walk thing, a badly thing, a and thing is not only nonsense, but perfectly ridiculous.

The office of the adjective is to compare qualities, numbers, distances, and durations.

2. One city. Number.
3. A distant city. Distance, or Space.

Adjectives regard nouns in three degrees; which are called, the positive, comparative, and superlative degrees of comparison.

1. A good man.
2. A better man.
3. The best man.

You should never use the superlative degree, when comparing one object with another. To say, "He is the best man of the two," is not correct, because the first is considered in the positive degree, if he is ever so good, and the second, in the comparative; hence we should say, "He is the better man of the two."

1. William is a good boy; but
2. James is a better boy; or, the better boy of the two.

But when you introduce the third object of comparison, you can then use the superlative; as,

3. Charles is the best boy; or the best boy of the three.
This is the major comparison. But we want to speak of those, on some occasions, when we can not call good. We then say,

1. George is a **bad** boy. **Positive.**
2. James is a **worse** boy than George. **Comparative.**
3. Stephen is the **worst** boy of the three. **Superlative.**

This is called the minor comparison.*

Adjectives of one syllable, are compared in the major by adding *r*, or *er*, to the positive, to form the comparative; and *est* to the positive, to form the superlative.—Thus, positive, *red*, comparative *reder*, superlative, *redest*. We do not say, *rederest!* Remember, you must never add the superlative to the comparative, but always to the positive.

There are some exceptions to the rule given above for the comparison of adjectives of one syllable, but you will be at no loss to know them wherever you find them, from their sense. You would not say **good, gooder, goodest**! Would you? nor **bad, bader, badest**!

Adjectives are generally compared in the minor, with **less**, and **least**.

1. MAJOR.

1. Samuel was a **wise** man. **Positive.**
2. David was a **wiser** man. **Comparative.**
3. Solomon was the **wisest** man. **Superlative.**

2. MINOR.

1. Solomon was a **wise** man. **Positive.**
2. Absolem was **less wise** than Solomon. **Comparative.**
3. Belshazer was **least wise** of the three. **Superlative.**

Adjectives of more than one syllable, are generally compared in the major, by the adverbs **more** and **most.**†—Thus:

2. New York is a **beautiful** city of the United States.

*Those acquainted with former works on this subject, will perceive that this distinction is entirely new, as applied to Grammar. But I consider it strictly appropriate as used above.

†**More** and **Most** are adverbs of comparison.
2. Boston is a more beautiful city.
3. Philadelphia is the most beautiful city of the United States.

CLASSIFICATION OF ADJECTIVES.

Adjectives are separated into the following classes:

1. Qualifying adjectives, or adjectives of quality; as Good, sweet, handsome, etc.
2. Definite Adjectives, or those that precisely and definitely point out the nouns to which they relate; as, The man, that lady, etc.
3. Numeral Adjectives, or those used in counting and numbering; as, One, two, first, second, etc.
4. Indefinite Adjectives, or those used to point out the noun in an indefinite manner; as, A man, any man, etc.
5. Distributive Adjectives, or those that represent an assemblage of persons or things separately, or consider each one singly; as, "Every man of the congregation was in tears."

I. OF QUALIFYING ADJECTIVES.

Qualifying Adjectives are those used to express the qualities of an object, either good or bad.

EXERCISES,

In which the learner will distinguish the words that belong to this class of adjectives.


II. OF DEFINITE ADJECTIVES.

The Definite Adjectives are, the, this, that, these, those, former and latter.
ADJECTIVE.

These adjectives are used to point out the noun by a direct specification.

*This* and *these* refer to the nearest persons or things, and *that*, *the*, and *those*, to things or persons more distant.

**EXAMPLES.**

"*These* goods are superior to *those.*

"*This* government has many advantages, which *that* of Mexico does not enjoy."

*This* and *these* also refer to things last spoken of, *that* and *those* to things spoken of previously.

**EXAMPLES.**

"*Both* wealth and poverty are temptations; *that* tends to excite pride; *this*, discontent."

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

You should never use the word *those*, when you have the thing referred to in your hand. How exceedingly awkward it sounds to hear a clerk in a dry-goods store say to a purchaser, "Madam, *those* are very cheap calicoes," when he has the calicoes in his hand.

Some young men, and sometimes old ones, attempt to be smart, and render themselves a laughing stock to all men of intelligence. Learner, I caution you not to be caught in this way.

**III. INDEFINITE ADJECTIVES.**

The Indefinite Adjectives are, *some*, *other*, *any*, *one*, *all*, *such*, *a*, *an*, *both*, *same*, *many*, *another*, *much*, *none.*

*The part of speech denominated *article,* in the most of grammars extant, it can be showed, should not receive a separate classification. Abundance of testimony could be adduced, but the fact, that the words thus classed are used only in the sense of other words classed under the head of adjectives, should suffice the thinking student, at least. As to *the*, which is the definite article under the old arrangement, no one pretends to argue that its difference from *that,* is wide enough to demand a separate classification. *A,* and *an,* are also adjectives, as all must see by examining their office.
We will hear Mr. Webster upon the word *an*.

"The history of this word is briefly this. *An* and *one* are the same word—*an*, the Saxon or English orthography, and *one*, a corruption of the French *un* or *une*. The Greek *en*, the Latin *unos*, that is, *un* with the usual ending of adjectives, and the Saxon *an* or *one*, are mere dialectical differences of orthography, as are the German *ein*, and the Dutch *een*. Before the conquest, *an* was used in computation of numbering—*an*, twa, three—one, two, three, &c.; and the *n* was used before consonants, as well as before vowels—"Ac him seed hyra *an*"—But to him said one of them.—*Alfred Orosius*, lib. vi. 30. "*An* cyning"—One king.—*Sax. Chron.* p. 32. This word was also varied to express case and gender, like the Latin *unos*. "And thæs ymb *anne* monath"—And within this one month.—*Sax. Chron.* 82. "The on tham *anum scipe wæron*"—Who were in that one ship.—*Ibm.* 98. *An*, therefore, is the original English adjective or ordinal number, *one*, and was never written *a* until after the conquest.

"The conquest, with other innovations, introduced into books the French *un*, *une*, from the Latin *unos*; the French being the only court language for three or four centuries. But the English *an* was retained in popular usage; and both words, or rather both orthographies, maintained their ground—but the meaning of both is precisely the same. The only differences between the words are these: *An* is no longer used in arithmetic, or as an ordinal number—though its only signification is *unity*, nor can we use *an* as a substitute, without a noun, as we do *one*—John is *one* of them. But although *an* cannot, in these applications, be used for *one*, the latter can always be used for *an*.

"Hence we see that *an*, or *a*, is a mere adjective, or as I should call it, an attribute expressing *unity*; and, grammatically considered, it has no character which is not common to every ordinal number in the language."

These adjectives are used to point out, in an indefinite manner, the nouns to which they refer.
IV. OF NUMERAL ADJECTIVES.

Numeral Adjectives are of two kinds—

1. CARDINAL NUMERALS,
Or those used in counting; as, one, two, etc.

2. ORDINAL NUMERALS,
Or those used in numbering; as, first, second, etc.

V. OF DISTRIBUTIVE ADJECTIVES.

The Distributives are, each, every, either, and neither.

These distributives are words which are introduced into language in its refined state, in order to express the nicest shades and colors of thought. "Man must account for himself;" "Mankind must account for themselves;" "All men must account for themselves;" "All men, women, and children, must account for themselves;" Every man must account for himself." Each of these assertions conveys the same fact or truth. But the last, instead of presenting the whole human family for the mind to contemplate in a mass, by the peculiar force of every, distributes them, and presents each separately and singly; and whatever is affirmed of one individual, the mind instantaneously transfers to the whole human race.

Each relates to two or more persons or things, and signifies either of the two, or every one of any number taken separately.

Every relates to several persons or things, and signifies each one of them, all taken separately.

Either relates to two persons or things taken separately, and signifies the one or the other. "Either of the three," is an improper expression. It should be, "any of the three."

Neither imports not either; that is, not one nor the other; as, "Neither of my friends was there." When an allusion is made to more than two, none should be used instead of neither; as, "None of my friends were there."
REMARKS UPON THE ADJECTIVE.

Note.—Like, worth. The adjective like is a contraction of the participle likened, and generally has the preposition unto, understood, after it. "She is like (unto) her brother." "They are unlike (to) him." "The kingdom of heaven is like (likened or made like) unto a householder."

The noun worth has altogether dropped its associated words. "The cloth is worth ten dollars a yard;" that is, of the worth of ten dollars by the yard, or for a, one, or every yard.

Some eminent philologists do not admit the propriety of supplying an ellipsis after like, worth, ere, but, except, and, than, but consider them prepositions.

REMARKS ON ADJECTIVES AND NOUNS.

A critical analysis requires that the adjective, when used without its noun, should be parsed as an adjective belonging to its noun understood; as,

"The virtuous (persons) and the sincere (persons) are always respected;" "Providence rewards the good (people) and punishes the bad (people.)."

"The evil (deed or deeds) that men do, lives after them.

"The good (deed or deeds) is oft interred with their bones."

But sometimes the adjective, by its manner of meaning, becomes a noun, and has another adjective joined to it; as, "the chief good;" "The vast immense (immensity) of space.

Various nouns placed before other nouns, assume the character of adjectives, according to their manner of meaning, as, "Sea fish, iron mortar, wine vessel, gold watch, corn field, meadow ground, mountain height."

The principle which recognizes custom as the standard of grammatical accuracy, might rest for its support on the usage of only six words, and defy all the subleties of philosophy to gainsay it. If the genius and analogy of our language were the standard, it would be correct to observe this analogy, and, say, "Good, gooder, goodest; bad, badder, baddest; little, littler, littlest; much, mucher, much-
ADJECTIVE.

est." "By this mean; "What a are the news?" But such a criterion betrays only the weakness of those who attempt to establish it. Regardless of the dogmas and edicts of the philosophical umpire, the good sense of the people will cause them, in this instance, as well as a thousand others, to yield to custom, and say, "Good, better, best; bad, worse, worst; little, less, least; much, more, most;" "By this means;" "What is the news?"

With regard to the using of adjectives and other qualifying words, care must be taken, or your language will frequently amount to absurdity or nonsense. Let the following general remark, which is better than a dozen rules, put you on your guard. Whenever you utter a sentence, or put your pen on paper to write, weigh well in your mind the meaning of the words which you are about to employ. See that they convey precisely the ideas which you wish to express by them, and thus you will avoid innumerable errors. In speaking of a man, we may say, with propriety, he is very wicked, or exceedingly lavish, because the terms wicked and lavish are adjectives that admit of comparison, but, if we take the words in their literal acceptation, there is a solecism in calling a man very honest, or exceedingly just, for the words honest and just, literally admit of no comparison. In point of fact, a man is honest or dishonest, just, or unjust; there can be no medium or excess in this respect. Very correct, very incorrect, very right, very wrong, are common expressions, but they are not literally proper. What is not correct, must be incorrect; and that which is not incorrect, must be correct; what is not right, must be wrong, and that which is not wrong, must be right. To avoid that circumlocution, which must otherwise take place, our best speakers and writers, however, frequently compare adjectives which do not literally admit of comparison: "The most established practice;" "The most uncertain method;" "Irving, as a writer, is far more accurate than Addison;" "The metaphysical investigations of our philosophical grammarians are still more incomprehensible to the learner." Comparisons like these, should generally be avoided; but sometimes they are so convenient in practice, as to render them admissible. Such expressions can
be reconciled with the principles of grammar, only by consider- ing them as figurative.

Comparative members of sentences, should be set in direct opposition to each other; as, Pope was rich, but Goldsmith was poor.” The following sentences are inaccurate: “Solomon was wiser than Cicero was eloquent.” — “The principles of the reformation were deeper in the prince’s mind than to be easily eradicated.” This latter sentence contains no comparison at all; neither does it literally convey any meaning. Again, if the Psalmist had said, “I am the wisest of my teachers,” he would have spoken absurdly, because the phrase would imply that he was one of his teachers. But in saying, “I am wiser than my teachers,” he does not consider himself one of them, but places himself in contradistinction to them.

2. Never double the comparatives and superlatives; as, worse, worser; more wickeder; &c., or Chiefest, most perfect, most supreme, rightest, &c.

EXAMPLES.

Virtue confers the most supreme dignity on man, and it should be his chiefest desire.

He made the greater light to rule the day, and the lesser light to rule the night.

The phrases “most supreme,” and “chiefest,” in the first sentence, are incorrect, because supreme and chief are in the superlative degree without having the superlative form superadded, which addition makes them double superlatives. They should be written, “confers supreme dignity,” and “his chiefest desire.”

We can say, one thing is less than another, or smaller than another, because the adjectives less and smaller are in the comparative degree; but the phrase “lesser light,” in the second sentence, is inaccurate. Lesser is a double comparative, which, according to the preceding Note, should be avoided. Lesser is as incorrect as badder, gooder, worser. “The smaller light,” would be less exceptionable. You can correct the following without my assistance. Correct them four times over.
EXERCISES.

The pleasures of the understanding are more preferable than of imagination or sense.
The tongue is like a race-horse, which runs the faster the lesser weight it carries.
The nightingale's voice is the most sweetest in the grove.
The Most Highest hath created us for his glory.
He was admitted to the most highest offices.
The first witness gave a strong proof of the fact; the next, a more stronger still; but the last witness, the most strongest of them all.
He gave the fullest and the most sincere proof of the truest friendship.

PHILOSOPHICAL NOTES.

ADNOUNS.

Adnoun, or Adjective, comes from the Latin, ad and jacio, to add to.

Adnouns are a class of words added to nouns to vary their comprehension, or to determine their extension.—Those which effect the former object, are called adjectives, or attributes; and those which effect the latter, restrictives. It is not, in all cases, easy to determine to which of these classes an adnoun should be referred. Words which express simply the qualities of nouns, are adjectives; and such as denote their situation or number, are restrictives.

Adjectives were originally nouns or verbs.

Some consider the adjective in its present application exactly equivalent to a noun connected to another noun by means of juxtaposition, of a preposition, or of a corresponding flexion. "A golden cup," say they, "is the same as a gold cup, or a cup of gold." But this principle appears to be exceptionable. "A cup of gold," may mean either a cup-full of gold, or a cup made of gold. "An oaken cask," signifies an oak cask, or a cask of oak; i. e., a cask made of oak; but a beer cask, and a cask of beer, are two different things. A virtuous son; a son of virtue.

10*
The distinguishing character of the adjective, appears to consist in its both naming a quality, and attributing that quality to some object.

The terminations en, ed, and ɪg, (our modern ʏ), signifying give, add, join, or like, denote that the names of qualities to which they are post-fixed, are to be attributed to other nouns possessing such qualities: as, wood-en, wood-y.

Left is the past participle of the word leave. Horne Tooke defines right to be that which is ordered or directed. The right hand is that which your parents and custom direct you to use in preference to the other. And when you employ that in preference, the other is the leav-ed, or leav'd, or left hand; i.e., the one leaved or left.—"The one shall be taken, and the other (leaved) left.

Own. Formerly, a man's own was what he worked for, own being a past participle of a verb signifying to work.

Restrictives. Some restrictives, in modern times, are applied only to singular nouns; such as a, or an, another, one, this, that, each, every, either. Others, only to plural nouns; as, these, those, two, three, few, several, all. But most restrictives, like adjectives, are applied to both singular and plural nouns: first, second, last, the, former, latter, any, such, same, some, which, what.

Numerals. All numeration was, doubtless, originally performed by the fingers, for the number of the fingers is still the utmost extent of its signification. Ten is the past participle of tynan, to close, to shut in. The hands tyned, tened, closed, or shut in, signified ten; for there numeration closed. To denote a number greater than ten, we must begin again, ten and one, ten and two, &c.

Twain (twa-in, twa-aɪn, twa-aɪn) is a compound of two (twa, tuve, twee, twi, two, or duw or duo) and one, (ane, aɪn, in.) It signifies two units joined, united, aned, or oned. Twenty (twa-ane-ten) signifies two tens aned, oned, or united. Things separated into parcels of twenty each, are called scores. Score is the past participle of shear, to separate.

The Ordinals are formed like abstract nouns, in eth. Fifth, sixth, or tenth, is the number which fiv-eth, six-eth, ten-eth, or mak-eth up the number five, six, or ten.
6. The following adjectives, and many others, are always, literally, in the superlative degree, because, by expressing a quality in the highest degree, they carry in themselves a superlative signification: chief, extreme, perfect, right, wrong, honest, just, true, correct, sincere, vast, immense, ceaseless, infinite, endless, unparalleled, universal, supreme, unlimited, omnipotent, all-wise, eternal.

7. Compound adjectives, and adjectives denoting qualities arising from the figure of bodies, seldom admit of comparison; such as well-formed, frost-bitten, round, square, oblong, circular, quadrangular, conical, &c.

8. The termination ish added to adjectives, expresses a slight degree of quality below the comparative; as, black, blackish; salt, saltish. Very, prefixed to the comparative, expresses a degree of quality above the comparative, but not always a superlative.—Kirkham.

OF THE PARTICIPLE.

The learner will discover by our "classification of words" that there are only eight sorts of words, sufficiently dissimilar, to require a distinction in class.

The Article, as we have abundantly proved, belongs to the class of words called Adjectives. All words commonly called Participles, belong to either the verb or the Adjective. The popular definition of a participle, is, "A participle is a word derived from a verb, and partakes of the nature of the verb, and also of the Adjective."

I do not like this vague manner of defining technicals. "A participle is a word derived from a verb and partakes of the nature of a verb, and also of an Adjective." It can be demonstrated that there is nothing in the necessity of the case which demands a separate classification of those words commonly denominated participles. But, I would ask, who could ever learn the nature of the participle by the above definition? No one.

"The word participle, comes from the Latin word, participio, which signifies to partake." This is another
vagary. What word is there that does not partake of the nature of some other class of words? The noun is sometimes an adjective; and an adjective as often becomes a noun.

Nouns are changed to verbs, and verbs to nouns, &c.; therefore all words can be called participles, upon the same principle. Look at the following sentences:

1. Charles is standing upon the floor.
2. Charles stands upon the floor.

Does not, is standing, express the same state that stands, does? Certainly. Then, is not standing, a part of the verb? Yes, say all.

Hear the decision of the learned Mr. Kirkham.

"All participles are compound in their meaning and office. Like verbs, they express action and being, and denote time: and, like adjectives, they describe the nouns of which they denote the action or being. In the sentences, The boatman is crossing the river; I see a man laboring in the field; Charles is standing; you perceive that the participles crossing and laboring express the action of the boatman and the man, and standing the state of being of Charles. In these respects, then, they partake of the nature of verbs. You also notice, that they describe the several nouns associated with them, like describing adjectives, and that, in this respect, they participate the properties of adjectives. And furthermore, you observe that they denote actions which are still going on; that is incomplete or unfinished actions: for which reason we call them imperfect participles."

Mr. Kirkham's erudition ought to have made him see the true character of these words. Where they express action or being, are they not verbs? And when they qualify nouns, are not they adjectives? Judge you.

The words, commonly called participles, always either express action, passion or being, in which case they are verbs; or qualify nouns; in which situation they are adjectives.

This can be proved by the testimony of our best grammarians.

Mr. Kirkham gives us the following argument in justification of the separate classification of these words.
PARTICIPLE.

PHILOSOPHICAL NOTES.

"Participles are formed by adding to the verb the termination ing, ed, or en. Ing signifies the same as the noun being. When post-fixed to the noun-state of the verb, the compound word thus formed, expresses a continued state of the verbal denotement. It implies that what is meant by the verb, is being continued. En is an alteration of an, the Saxon verbalizing adjunct; ed is a contraction of dede; and the terminations d and t, are a contraction of ed. Participles ending in ed or en, usually denote the dodo, dede, doed, did, done, or finished state of what is meant by the verb. The book is printed. It is print-ed or print-done book, or such a one as the done act of printing has made it. The book is written; i. e., it has received the done or finished act of writ-ing it.

Participles bear the same relation to verbs, that adnouns do to nouns. They might, therefore, be styled verbal adjectives. But that theory which ranks them with adnouns, appears to rest on a sandy foundation. In classifying words, we ought to be guided more by their manner of meaning, and their inferential meaning, than by their primitive, essential signification.

"I have a broken plate;" i. e., I have a plate—broken; "I have broken a plate." If there is no difference in the essential meaning of the word broken, in these two constructions, it cannot be denied, that there is a wide difference in the meaning inferred by custom; which difference depends on the manner in which the term is applied. The former construction denotes, that I possess a plate which was broken, (whether with or without my agency, is not intimated,) perhaps one hundred or a thousand years ago; whereas, the meaning of the latter is, that I performed the act of reducing the plate from a whole to a broken state; and it is not intimated whether I possess it, or some one else. It appears reasonable that, in a practical grammar at least, any word which occurs in constructions differing so widely, may properly be classed with different parts of speech. This illustration likewise establishes the propriety of retaining what we call the perfect tense of the verb."
Why Mr. Kirkham could not see that the word "broken" in his examples is both a verb and an adjective I am not able to understand.

1. "I have a broken plate,"

That is I have, own, possess or hold in my possession, a plate, that is broken. I am not represented as having broken the plate; but the fact of the plate having been broken is merely alluded to in the above expression. The word, broken, therefore, only describes what kind of a plate I possess. That it is a broken plate, and not a whole or a perfect plate.

2. I have broken a plate.

In this example who is there that can not see, that have broken is a verb in the perfect tense.

There is just about as much sense in taking participles from verbs and adjectives, and making them a separate part of speech, as there is taking two sections of consecutive octaves in the natural scale of Music, and making a new scale, and calling it the "minor Scale." One, in my opinion, is equally as absurd as the other. Upon the same principle that a man would be justified in multiplying the number of the parts of speech beyond eight, he could extend their number to hundreds. The only use of a classification of words, is, to assist the learner in applying the rules of syntax; therefore, the fewer the number, so long as they really distinguish all the different sorts of words, the better for the learner. You may now test the truth of what I have said. Mr. Kirkham directs his student to "speak the participles of the following verbs: learn, walk, shun, smile, sail, conquer, manage, endure, relate, discover, overrate, disengage. Thus, pres. learning, per. learned, compound, having learned."

In the first place, learning, by itself, is neither a verb, participle, nor adjective.

"A little learning is a dangerous thing."

In this example the word learning is a noun. But suppose you place it in a position where it could be called a participle.

"The lad is learning his lesson."

In this example, the words, is learning, constitute a verb in the present tense. The phrase is equivalent to.
The lad learns his lesson.

Who would call learns a participle?

The most astonishing of anything respecting this part of speech is, that it possesses every feature of the verb, and no more, where it is not an adjective. For example, "The man is beating his horse."

**INDICATIVE MOOD.—PRESENT TENSE.**

I am beating my horse,       We are beating,
You are beating,              Ye are beating,
He is beating, etc.,          They are beating.

Past Tense, I was beating my horse;
Per. Tense, I have been beating my horse for two hours.
Plu. per. tense, I had been beating my horse.

First future, I shall or will be beating my horse.
Second future, I shall have been beating my horse.

Thus, you see, the participle conjugates, which proves it to belong, frequently, to the verb.
PART SEVENTH.

OF ADVERBS.

Adverbs are words used to qualify and modify or change the sense of verbs, adjectives, or other adverbs; as,

1. "The act was accomplished gracefully." Here the verb was accomplished, is modified, or rather qualified, by the adverb, gracefully. It tells how the act was performed. It was performed in a graceful manner.

2. The act was performed very gracefully. Here the adverb very, qualifies the sense of the adverb gracefully.

3. The act was performed not gracefully. Here the adverb not modifies the sense of the adverb gracefully. Not is an adverb of negation.

4. The act was not performed. Here the adverb, not, modifies the use of the verb, was accomplished.

5. The work, when accomplished, was very beautiful. Here the adverb, very, qualifies the adjective beautiful.

For the following exposition of the adverb, with a few slight changes, I am indebted to Mr. S. Kirkam.

Recollect an adverb never qualifies a noun. It qualifies any of the three parts of speech above named, and none others.

To modify, or qualify, you know means to produce
some change. The adverb modifies. If I say, Wirt's style excels Irving's, the proposition is affirmative, and the verb excels expresses the affirmation. But when I say Wirt's excels not Irving's, the assertion is changed to a negative. What is it that thus modifies or changes the meaning of the verb excels? You perceive that it is the little word not. This word has power to reverse the meaning of the sentence. Not, then, is a modifier, qualifier, or negative adverb.

When an adverb is used to modify the sense of a verb it generally expresses the manner, time, or place, in which the action is performed, or some accidental circumstance respecting it. In the phrases, the man rides gracefully, awkwardly, badly, swiftly, slowly, &c.; or, I saw the man riding swiftly, slowly, leisurely, very fast, &c., you perceive that the words gracefully, awkwardly, very fast, &c., are adverbs, qualifying the verbs rides and riding, because they express the manner in which the actions denoted by the verbs are done.

In the phrases, the man rides daily, weekly, seldom, frequently, often, sometimes, never; or, The man rode yesterday, hitherto, long since, long ago, recently, lately, just now; or, The man will ride soon, presently, directly, immediately, by and by, to-day, hereafter, you perceive that all these words in italics, are adverbs, qualifying the meaning of the verb rides, because they express the time of the action denoted by the verb.

Again, if I say, The man lives here, near, by, yonder, remote, far off, somewhere, nowhere, everywhere, &c., the words in italics are adverbs of place, because they tell where he lives.

Adverbs likewise qualify adjectives, and sometimes other adverbs; as, more wise, most wise; or more wisely, most wisely. When an adverb is joined to an adjective or adverb, it generally expresses the degree of comparison; for adverbs, like adjectives, have degrees of comparison. Thus, in the phrase, A skilful artist, you know the adjective skilful is in the positive degree; but, by placing the adverb more before the adjective we increase the degree of quality denoted by the adjective to the comparative; as, A more skilful artist: and most renders it superlative; as, a most skilful artist: And if we place more and most
before other adverbs, the effect is the same: as, skilfully, more skilfully, most skilfully.

**COMPARISON OF ADVERBS.**

<table>
<thead>
<tr>
<th>Positive</th>
<th>Comparative</th>
<th>Superlative</th>
</tr>
</thead>
<tbody>
<tr>
<td>soon,</td>
<td>sooner,</td>
<td>soonest.</td>
</tr>
<tr>
<td>often,</td>
<td>oftener,</td>
<td>oftenest.</td>
</tr>
<tr>
<td>much,</td>
<td>more,</td>
<td>most.</td>
</tr>
<tr>
<td>well,</td>
<td>better,</td>
<td>best.</td>
</tr>
<tr>
<td>far,</td>
<td>farther,</td>
<td>farthest.</td>
</tr>
<tr>
<td>wisely,</td>
<td>more wisely,</td>
<td>most wisely.</td>
</tr>
<tr>
<td>justly,</td>
<td>more justly,</td>
<td>most justly.</td>
</tr>
<tr>
<td>justly,</td>
<td>less justly,</td>
<td>least justly, &amp;c.</td>
</tr>
</tbody>
</table>

You will generally know an adverb at sight; but sometimes you will find it more difficult to be distinguished, than any other part of speech in the English language. I will, therefore, give you some signs which will assist you a little.

Most words ending in *ly* are adverbs; such as, *politely, gracefully, judiciously.* Any word or short phrase that will answer to any one of the questions, *how? how much? when? or where?* is an adverb; as, *The river flows rapidly;* He walks *very fast:* He has gone *far away* but he will *soon* return: She sings *sweetly;* They learn *none at all.* How, or in what manner does the river flow? *Rapidly.* How does he walk? *Very fast.* Where has he gone? *Far away.* When will he return? *Soon.* How does she sing? *Sweetly.* How much do they learn? *None at all.* From this illustration you perceive, that, if you could not tell these adverbs by the sense, you would know them by their answering to these questions. However, your better way will be to distinguish adverbs by considering the office they perform in the sentence; or by noticing their grammatical relation, or their situation, with respect to other words. To gain a thorough knowledge of their real character is highly important. *Rapidly, fast, far away, soon, sweetly, &c.* are known to be adverbs by their qualifying the sense of the verbs. "A very good pen writes extremely well." *Well,* in this sentence, is known to be an adverb by its qualifying the sense of the verb *writes: extremely,* by its ending in *ly,* or by its being
joined to the adverb *well* to qualify it; and *very* is known as an adverb by its joining the adjective *good*.

Expressions like these, *none at all, a great deal, a few days ago, long since, at length, in vain*, when they are used to denote the *manner* or *time* of the action of verbs, are generally called *adverbial phrases*.

Adverbs, though very numerous, may, for the sake of practical convenience be reduced to particular classes.

1. **Of Number**: as, *Once, twice, thrice*, etc.
2. **Of Order**: as, *First, secondly, lastly, finally*, etc.
3. **Of Place**: as, *Here, there, where, elsewhere, anywhere, somewhere, nowhere, herein, whither, hither, thither, upward, downward, forward, backward, whence, hence, whithersoever*, etc.
4. **Of Time**.
   *Present*: as, *Now, to-day*, etc.
   *Past*: as, *Already, before, lately, yesterday, heretofore, hitherto, long since, long ago*, etc.
   *Future*: as, *To-morrow, not yet, hereafter, henceforth, henceforward, by and by, instantly, presently, immediately, ere long, straightway*, etc.
   *Time indefinite*: as, *Oft, often, oft-times, often-times, sometimes, soon, seldom, daily, weekly, monthly, yearly, always, when, then, ever, never, again*, etc.
5. **Of quantity**: as, *Much, little, sufficiently, how great, enough, abundantly*, etc.
6. **Of Manner or Quality**: as, *Wisely, foolishly, justly, unjustly, quickly, slowly*, etc. Adverbs of quality are the most numerous kind; and they are generally formed by adding the termination *ly* to an adjective or a participial verb, or by changing *le* into *ly*; as, *Bad, badly; cheerful, cheerfully; able, ably, admirable, admirably*.
7. **Of Doubt**: as, *Haply, perhaps, peradventure, possibly, perchance*.
8. **Of Affirmation**: as, *Verily, truly, undoubtedly, doubtless, certainly, yea, yes, surely, indeed, really*, etc.
9. **Of Negation**: as, *Nay, no, not, by no means, not at all, in no wise*, etc.
10. **Of Interrogation**: as, How, why, wherefore, whither, etc., and sometimes when, whence, where.

11. **Of Comparison**: as, More, most, better, best, worse, worst, less, least, very, almost, little, alike, etc.

**Notes.**—1. This catalogue contains but a small portion of the adverbs in our language. Many adverbs are formed by a combination of prepositions with the adverbs of place, here, there, where; as, Hereof, thereof, whereof; hereto, thereto, whereto; hereby, thereby, whereby; herewith, therewith, wherewith; herein, therein, wherein; therefore, (i.e., therefor,) wherefore, (i.e., wherefor,) hereupon, hereon, whereupon, whereon, whereunto, etc.

2. Some adverbs are composed of nouns or verbs, and the letter a used instead of at, on, etc.; as, Aside, athirst, afoot, asleep, aboard, ashore, abed, aground, afloat, adrift, aghast, ago, askance, away, asunder, astray, etc.

Several adverbs frequently qualify one verb. Have you walked? Not yet quite far enough, perhaps. Not, yet, far, and enough, qualify "have walked" understood; perhaps qualifies not; and quite qualifies far. "The attentive servants always drive horses very carefully." The adverbs always and carefully, both qualify the verb "drive;" the former expresses time, and the latter, manner. "The Roman women once, voluntarily, contributed their most precious jewels to save the city." Once and voluntarily, qualify the verb "contributed;" the former expresses number, and the latter, manner. The word their you need not parse.

When the words therefore, consequently, accordingly, and the like, are used, in connexion with other conjunctions, they are adverbs; but when they appear single, they are commonly considered conjunctions.

The words when and where, and all others of the same nature, such as whence, whither, whenever, wherever, till, until, before, otherwise, while, wherefore, etc., may be properly called adverbial conjunctions, because they participate the nature both of adverbs and conjunctions; of adverbs, as they denote the attributes either of time or place: of conjunctions, as they conjoin sentences.

There are many words that are sometimes used as ad-
ADVERB.

jectives, and sometimes as adverbs; as, "More men than women were there; I am more diligent than he." In the former sentence more is evidently an adjective, for it is joined to a noun to qualify it; in the latter it is an adverb, because it qualifies an adjective. There are others that are sometimes used as nouns, and sometimes as adverbs; as, "to-day's lesson is longer than yesterday's." In this example, to-day and yesterday are nouns in the possessive case; but in phrases like the following, they are generally considered adverbs of time: "He came [to his] home yesterday, and will set out again to-day." Here they are nouns, if we supply on before them.

"Where much [wealth, talent, or something else] is given, much [increase, improvement,] will be required; Much money has been expended; It is much better to write than starve." In the first two of these examples, much is an adjective, because it qualifies a noun; in the last, an adverb, because it qualifies the adjective better. In short, you must determine to what part of speech a word belongs, by its sense, or by considering the manner it is associated with other words.

An adjective may, in general, be distinguished from an adverb by this rule; when a word qualifies a noun or pronoun, it is an adjective, but when it qualifies a verb, adjective, or adverb, it is an adverb.

Prepositions are sometimes erroneously called adverbs, when their nouns are understood. "He rides about;" that is, about the town, country, or some-thing else. "She was near [the act or misfortune of] falling;" "but do not after [that time or event] lay the blame on me." "He came down [the ascent] from the hill;" "They lifted him up [the ascent] out of the pit." "The angels above;" above us — "Above these lower heavens, to us invisible, or dimly seen." — Kirkham.

PHILOSOPHICAL NOTES.

As the happiness and increasing prosperity of a people essentially depend on their advancement in science and the arts, and as language, in all its sublime purposes and legitimate bearings, is strictly identified with these, it may naturally be supposed, that that nation which continues,
through successive generations, steadily to progress in the former, will not be neglectful of the cultivation and refine-
ment of the latter. The truth of this remark is illustrated by those who have, for many ages, employed the English
language as their medium for the transmission of thought. Among its refinements may be ranked those procedures by which verbs and nouns have been so modified and con-
tracted as to form what we call adverbs, distributives, conjunctions, and prepositions: for I presume it will be
readily conceded, that conciseness, as well as copiousness
and perspicuity in language, is the offspring of refinement.
That an immense amount of time and breath is saved by
the use of adverbs, the following development will clearly
demonstrate. He who is successful in contracting one
mode of expression that is daily used by thirty millions,
doubtless does much for their benefit.

Most adverbs express in one word that which would oth-
erwise require two or more words; as, "He did it here,"
for, He did it in this place; there, for, in that place;
where, for, in what place; now, for, at this time. Why
means for what reason; how—in what mind, mood, mode
or manner; exceedingly—to a great degree; very—in
an eminent degree; often and seldom signify many times,
few times.

The procedures by which words have been contracted,
modified and combined, to form this class of words, have
been various. The most prolific family of this illegiti-
mate race, are those in ly, a contraction of like. Gentle-
man-ly, means gentleman-like, like a gentleman. We do
not yet say, lady-ly, but lady-like. The north Britons still
say, wiselike, manlike, instead of, wisely, manly.

Quick comes from gwic, the past part. of the Anglo-
Saxon verb gwiccian, to vivify, give life. Quick-ly or
lively means, in a quick-like or life-like manner; in the
manner of a creature that has life. Rapid-ly rapid-like,
like a rapid; a quick-ly or swift-ly running place in a
stream.

Al-ways, contraction of in all ways. By a slight trans-
ition, it means in or at all times. Al-one, contraction of
all-one. On-ly, one-like. Also—all the same (thing.)
Ever—an age. For ever and ever—for ages and ages.
Ever is not synonymous with always. *Never*—*never*. It signifies *no age, no period of time*.—*No*, contraction of *not*. *Not*, a modification of *no-thing*, *no-thing*, *nought*, *naught*. "He is *not greater*"—is greater in *nought*—in no thing.

*Adrift* is the past part. *adrifed, adrif’d, adrift*; from the Saxon *drifan*, or *adrisan*, to drive. *Ago*, formerly written *ygo, gon, agon, gone, agone*, is the past part of the verb *to go*. It refers to time *gone by*. *Asunder*, the Saxon past part. *asundren*, from the verb *sondrian* or *as-ondrian*, to separate. *Aloft*—on the loft, onluft, on *lyft*; *lyft* being the Anglo-Saxon word for air or clouds. *As-tray*, the part. of *straegan*, to stray. *Awry*, part. of wry- than, to writhe.

*Needs*—*need is*; anciently, *nedes*, nede is.

*To-wit*, the infinite of *witlan*, to know. It means, *to be known*.

*Ay* or *yea* signifies *have it, enjoy it*. *Yes* is *ay-es*, have, possess, enjoy *that*. Our corrupt o-yes of the crier, is the French imperative *oyez*, hear, listen.

*Straightway*—by a straight way; *While*—wheel; period in which something *whiles* or *wheels* itself round. *Till*—to while:

*Per*, Latin,—the English *by*: Perhaps—per haps, per chance.

These examples of derivation are given with the view to invite the attention of the intelligent pupil to the "Diversions of Purley, by John Horne Tooke."—Kirkham.

**EXERCISES ON THE NOUN, VERB, ADJECTIVE, AND ADVERB.**

**Note.**—In the following exercises, the learner will distinguish, and analyze all nouns, verbs, adjectives, and adverbs, in full, and give the reason in all cases; that is, when you describe a noun as being of the masculine, or feminine gender, be sure and tell why it is so, etc.

**SATAN’S SOLILOQUY.**

"Is this the region, this the soil, the clime," Said then the lost archangel, "this the seat, That we must change for heaven? this mournful gloom
For that celestial light? be it so! since he
Who now is sovereign can dispose, and bid
What shall be right: farthest from him is best,
Whom reason hath equal’d, force hath made supreme
Above his equals. Farewell, happy fields,
Where joy for ever dwells! hail, horrors! hail,
Infernal world!, and thou profoundest hell
Receive thy new possessor! One, who brings
A mind not to be chang’d by place or time.
The mind is its own place, and in itself
Can make a heaven of hell, a hell of heaven.
What matter where, if I be still the same,
And what I should be, all but less than he
Whom thunder hath made greater? Here at least
We shall be free; th’ Almighty hath not built
Here for his envy; will not drive us hence:
Here we may reign secure; and in my choice
To reign is worth ambition, though in hell;
Better to reign in hell, than serve in heaven!
But wherefore let we then our faithful friends,
Th’ associates and copartners of our loss,
Lie thus astonish’d on th’ oblivious pool,
And call them not to share with us their part
In this unhappy mansion: or once more
With rallied arms to try, what may be yet
Regain’d in heaven, or what more lost in hell!”

[Milton’s Paradise Lost, Book 1; v. 245 to 270.

LIFE’S ERRORS.

What, if in that sublimer state
To which our souls shall once attain,
The things of Earth, and Time, and Fate,
Shall pass before our eyes again.
Shall we review our Life’s slow way,
Its wants and weariness beholding;
And by Heaven’s purer noon survey
What Earth’s dim twilight now is folding?

Oh! what a wond’rous change will pass
O’er all that here hath seemed or been;
Darkly we see, as through a glass,
What then shall face to face be seen;
The nothingness of all we prized,
   The falsehood of the love we sought,
The priceless truth of hearts despised,
   The worth of all we valued not!

Perchance, it shall not then be seen
   That this, our earthly path of tears,
So desolate a waste hath been
   As to the mourner's eye appears;
When clearer light around us breaks,
   Our eyes shall read their course below,
A dreary line of long mistakes,
   Atoned by many a needless woe.

Our Youth was passed in visions fair,
   In lavishing the wealth of heart;
Our Manhood had the harder care
   Of watching all those dreams depart.
What was there left for sad old Age,
   Except in useless grief to rue,
The errors of a pilgrimage
   We could not, if we would, renew!

Yet in ourselves the evil lay,
   Poor, weak artificers of woe!
Our idols all were made of clay,
   But 'twas our hand that framed them so.
We needed some diviner call,
   To teach our hearts alike to shun
The lovely fault of trusting all,
   The bitter sin of trusting none.

Turn we not then with vain disgust
   From love betrayed and faith deceived;
Nor let our hearts forget to trust,
   When they are wounded, wrung, and grieved.
Take home this lesson — it is such
   As turn's Life's darkness into light:
Oh! we can never love too much,
   If we will only love aright! — Little Gem.
THE WORLDLY VOICE.

Ye early dews of Morn,
Sweet wanderers from a bright and better sphere,
Why weep ye o'er the rude leaf, worn and sere—
Ye that in heaven were born!—

Oh, thou weak, spendthrift Rose,
Why waste thine odors on the careless night?
Exchanging perfume for unwholesome blight,—
Robb'd by each wind that blows!—

Sad Ivy, quit this spot!—
Nor wander lorn by porch and abbey wall:
Why o'er the dead must thy fond shadow fall?—
The dead can serve thee not!—

Oh, peace, thou Worldly Voice!
The dews of Morn have their brief mission given;
Their part fulfill'd, they soar again to heaven,
And bid new spheres rejoice.

Be hush'd! replied the Rose,
Like deeds by generous hearts in secret done,
I glad the path of those the selfish shun,
And lend what Heaven bestows.

Oh Voice from love debarr'd!—
Rejoin'd the Ivy — Voice the World respects,
I love to shield the Worth which Pride neglects,
And serve without reward.

Return thou, Voice, and prove
One simple truth to calculating Man—
Without reward, to do what good he can
Is God's first law of love!

Heard where'er life hath trod!
Dew, Flower, and Leaf, that holy theme convey:
Oh, what were Man, if Man would but obey
Thee, Nature — and his God!

[Little Gem.]
SHAKESPEARE.

To draw no envy, Shakespeare, on thy name, 
Am I thus ample to thy book and fame; 
While I confess thy writings to be such, 
As neither man nor muse, can paint too much. 
'Tis true, and all men's suffrage. But these ways 
Were not the paths I meant unto thy praise, 
For silliest ignorance on these may light, 
Which, when it sounds at best, but echoes right; 
Or blind affection, which doth ne'er advance 
The truth, but gropes, and urges all by chance; 
Or crafty malice, might pretend this praise, 
And think to ruin, where it seemed to raise. 
These are like as if those of evil fame, 
Should praise a matron; it would soil her name. 
But thou art proof against them, and indeed, 
Above the ill fortune of them, or the need. 
I, therefore, will begin.

Soul of the age!
The applause! delight! the wonder of our stage!
My Shakespeare, rise! I will not lodge thee by 
Chaucer, or Spenser, or bid Beaumont lie 
A little further, to make thee a room; 
Thou art a monument, without a tomb!
And livest still, while e'er thy book doth live, 
And we have sense to read, or praise to give.
Though thou didst have small Latin, and less Greek, 
From thence to honor thee, I will not seek 
For names; but call forth thundering Eschylus, 
Euripides, and Sophocles, to us; 
Pacuvius, Accius, him of Cordova, dead 
To live again, to hear thy buskin tread, 
And shake the stage: or when thy socks were on, 
Leave thee alone for the comparison 
Of all that insolent Greece, or haughty Rome 
Sent forth, or since, did from their ashes come! 
Triumph, Britain, thou hast one to show, 
To whom all scenes of Europe, homage owe. 
He was not of an age, but for all time! 
And all the muses still, were in their prime, 
When, like Apollo, he came forth to warm
Our ears, or like a Mercury to charm!
Nature, herself, was proud of his designs,
And joyed to wear the dressing of his lines!
Which were so richly spun, and wove so fit,
As since, she will vouchsafe no other wit!
The merry Greek, tart Aristophanes,
Neat Terence, witty Plautus, now not please:
But antiquated, and deserted lie,
As they were not of Nature's family!
Yet must I not give Nature all: thy art,
My gentle Shakespeare, must enjoy a part,
For though the poet's matter, Nature be,
His art doth give the fashion. And that he
Who casts to write a living line, must sweat,
(Such as thine are,) and strike the second heat
Upon the Muse's anvil; turn the same,
And himself with it, that he thinks to frame;
Or for the laurel, he must gain a scorn,
For a good poet's made, as well as born!
And such wert thou! Look how the father's face
Lives in his issue: even so the race
Of Shakespeare's mind and manners brightly shines
In his well turned, and true filled lines;
In each of which he seems to shake a lance,
As brandished at the eyes of Ignorance.
Sweet swan of Avon! What a sight it were,
To see thee in our water yet appear,
And make those slights upon the banks of Thames,
That did so take Eliza and our James!
But stay, I see thee in the hemisphere
Advanced, and made a constellation there!
Shine forth, thou star of poets, and with rage,
Or influence, chide, or cheer the drooping stage
Which, since thy flight from hence, hast mourn'd like night,
And desairs day, but for thy volume's light!

[Ben Johnson.]

INFIDELITY.

How dark the night that Atheism brings!
Chance rules the world; death spreads his boundless wings;
A sable curtain falls before the gate
Of endless bliss: how dreadful is the fate!
No light comes over from th' eternal shore
To cheer this world; harps thence resound no more.
Poor, wingless Hope creeps only to the tomb,
Nor looks beyond: there hangs a sunless gloom.
How mighty man, with all his grasping powers,
Is narrow'd up! his age is wrapp'd in hours!
This wo-scarr'd world is all, all he can claim,
And that not long: so fleeting is earth's frame.
The rich, the poor, the virtuous, and the knave,
All fare alike in one eternal grave!
Is this man's end — his certain gloomy end?
Must Hope here die, nor o'er the tomb extend?
Annihilation! Oh what cheerless ground!
To lose all consciousness in sleep profound,
And never wake! Oh chance, how dread thy sway,
Must life, must thought, must every power decay?
Ye self-consolers, by eternal sleep,
Come to the verge of this tremendous steep!
Look down — down! see, annihilation drear!
Oh deep nonentity! the thought we fear:
Reason starts back amazed, and heaves a sigh!
Shouts, *Endless life!* and dooms that creed to die.

Some, Atheism spurn, but cry with equal spite,
"The Bible errs"—"Whatever *is* is right."
One vortex shunn'd, another sweeps along,
Forever changing, but forever wrong.
Say, where can vice be found, or virtue bright,
If this be true — "Whatever *is* is right?"
If fate eternal hold an endless reign,
And all events compose one zigzag chain,
Moved and sustain'd by some unseen control —
What difference is there then, throughout the whole?
'Mid such events the veriest dolt can see
That vice or virtue there could never be;
But every act would have an equal claim:
Their origin alike, their end the same.
Detested doctrine of the heathen school!
Which shields the knave, and justifies the fool;
Who charge their impious acts of every name,
On God, and laugh and triumph in their shame:
Make Him author of each midnight deed,
Absolve themselves, and cry, "It was decreed!"

[Triumph of Truth.]
THE MIND.

For fame or profit man has travel'd o'er
This wide, terraqueous globe, from shore to shore;
And knowledge useful sought, above, below,
Much he has learn'd, still much there is to know;
All compound bodies, analyzed with care,
Found where the colors dwell, and weigh'd the air;
By instruments, devised to aid the sight,
The universe look'd through, and scann'd the mite;
With mathematic skill o'er systems run,
Computed worlds, and measured round the sun.

He calls the lightning,—lightning from the skies
Attends his call, and at his mandate flies,—
Leads it in chains, plays fearless with that flame
Whose power, uncheck'd, would rend creation's frame!
The furious horse he makes obey the rein,
And roll his chariot o'er the sounding plain;
Trains elephants to brave the rage of war
And yokes fierce lions to his flying car.

Lo! steam tremendous owns his ruling clew,
His interest serves, and serves his pleasure too;
Huge barges drives 'gainst winds, and tides, and bars,
And, on smooth railroads, whirls his rapid cars.

There, on its track, the locomotive stands!
Snorts like a war horse, waiting for commands—
The time is come! The master, "Ready," cries:
Swift, with its pompous train, the engine flies,—
Far, in the distance, leaves the gazing crowd,
Like Mars drives onward, breathing fire and cloud!
O'er gulls and plains, 'mid changing scenes, advance,
The trees take motion, whirl in lively dance:
All things alike appear to skip and play,
In merry movements, round, th' enchanted way.

Nor rests art here.—The grand balloon must sail,
For ports aerial on the towering gale.
The bark unmoor'd, sublimely mounts on high,
Rides on the clouds, amid the stormy sky.
The bold adventurer eyes the wavy blast,—
Now sees terrestrial landscapes waning fast;
Bids earth adieu, resists attraction here,
And seems a voyager to some distant sphere.

How swift thought travels!—lo, the cannon's flash!
The bright-wing'd lightning, and the whirlwind's dash,  
Much slower move!—Hoarse thunder's leaping sound,  
Hurl'd orbs careering through the starr'd profound,  
And time, swift charioteer—all fly behind.  
The speed of thought. Sunlight, our servant kind,  
Along th' extended void, each minute flies  
Twelve million miles to bless our waking eyes—  
But swifter, thought! Yes, this winged power of soul  
Can travel round the globe, call at each pole,  
Visit the moon, the portals of the sun;  
Thence step from world to world, through systems run  
O'er fields of stars, where blazing comets stray,  
To nature's verge—trace back Time's travel'd way  
Some thousand years, to where creation rose—  
And back—then onward to all nature's close,—  
To heaven's metropolis, where seraphs burn,  
(And but one minute gone,) to earth return,  
Without the least fatigue, but ready quite  
To spread her wings and take another flight.  

**Giles' Triumph of Truth.**

**RAPHAEL'S REPLY TO ADAM.**

"To ask or search I blame thee not, for heaven  
Is as the book of God before thee set,  
Wherein to read his wondrous works, and learn  
His seasons, hours, or days, or months, or years;  
This to attain, whether heaven move or earth,  
Imports not if thou reckon right; the rest  
From man or angel the great Architect  
Did wisely to conceal, and not divulge  
His secrets to be scann'd by them who ought  
Rather admire; or if they list to try  
Conjecture, he his fabric of the heavens  
Hath left to their disputes, perhaps to move  
His laughter at their quaint opinions wide  
Hereafter, when they come to model heaven  
And calculate the stars, how they will wield  
The mighty frame, how build, unbuild, contrive  
To save appearances, how gird the sphere  
With centric and eccentric scribbled o'er,  
Cycle and epicicle, orb in orb;  
Already by thy reasoning this I guess"
Who art to lead thy offspring, and supposest
That bodies bright and greater should not serve
The less not bright, nor heaven such journeys run,
Earth sitting still, when she alone receives
The benefit. Consider first, that great
Or bright infers not excellence; the earth
Though, in comparison of heaven, so small,
Nor glist'ning, may of solid good contain
More plenty than the sun that barren shines,
Whose virtue on itself works no effect,
But in the fruitful earth; there, first receiv'd,
His beams, unactive else, their vigor find.
Yet not to earth are those bright luminaries
Officious, but to thee, earth's inhabitant.
And for the heavens wide circuit, let it speak
The Maker's high magnificence, who built
So spacious, and his line stretch'd out so far;
That man may know he dwells not in his own;
An edifice too large for him to fill,
Lodg'd in a small partition, and the rest
Ordain'd for uses to his Lord best know
The swiftness of those circles attribute,
Though numberless, to his omnipotence,
That to corporeal substances could add
Speed almost spiritual: me thou think'st not slow;
Who since the morning hour set out from heaven
Where God resides, and ere mid-day arriv'd
In Eden; distance inexpressible
By numbers that have name. But this I urge,
Admitting notions in the heavens, to show
Invalid that which thee to doubt it mov'd;
Not that I so affirm, though so it seem
To thee, who hast thy dwelling here on earth.
God, to remove his ways from human sense,
Plac'd heaven from earth so far, that earthly sight,
If it presume, might err in things too high,
And no advantage gain. What if the sun
Be center to the world, and other stars,
By his attractive virtue and their own
Incited, dance about him various rounds?
Their wand'ring course now high, now low, then hid,
Progressive, retrograde, or standing still,
In six thou seest; and what if seventh to these
The planet earth, so steadfast though she seem,
Insensibly three different motions move?
Which else to several spheres thou must ascribe
Mov'd contrary with thwart obliquities,
Or save the sun his labor, and that swift
Nocturnal and diurnal rhomb suppos'd,
Invisible else above all stars, the wheel
Of day and night; which needs not thy belief,
If earth, industrious of herself, fetch day
Travelling east, and with her part averse
From the sun beams meet night, her other part
Still luminous by his ray. What if that light,
Sent from her through the wide transpicuous air
To the terrestrial moon be as a star
Enlight'ning her by day, as she by night
This earth? reciprocal, if land be there,
Fields and inhabitants. Her spots thou seest
As clouds, and clouds may rain, and rain produce
Fruits in her soften'd soil, for some to eat
Alloted there; and othersuns perhaps
With their attendant moons thou wilt descry
Communicating male and female light,
Which two great sexes animate the world,
Stor'd in each orb perhaps with some that live:
For such vast room in nature unpossess'd
By living soul, desert and desolate,
Only to shine, yet scarce to contribute
Each orb a glimpse of light conveyed so far
Down to this habitable, which returns
Light back to them, is obvious to dispute.
But whether thus these things, or whether not;
Whether the sun predominant in heaven
Rise on the earth, or earth rise on the sun;
He from the east his flaming road begin,
Or she from the west her silent course advance,
With inoffensive pace that spinning sleeps
On her soft axle, while she paces even,
And bears thee soft with the smoothe air along
Sollicit not thy thoughts with matters hid.
Leave them to God above; him serve and fear;
Of other creatures, as him pleases best,
Wherever plac’d, let him dispose: joy thou
In what he gives to thee, this Paradise
And thy fair Eve; heaven is for thee too high
To know what passes there; be lowly wise:
Think only what concerns thee and thy being;
Dream not of other worlds, what creatures there
Live, in what state, condition, or degree.
Contented that thus far hath been reveal’d,
Not of earth only, but of highest heaven.”

Milton.
PART EIGHTH.

OF THE PREPOSITION.

A preposition is a word which serves to connect words and show the relation between them.

*Preposition* being derived from the two Latin words, *pre*, before, and *pono*, to place, signifies the words *placed before* other words to show their case and relation.

The following list contains the most of the prepositions in our language:

Prepositions may be classed under two heads, *active* and *neuter*.

The active prepositions are, *into*, *upon*, *off* and *out of*. We cannot say, and speak the truth, literally, *stand into the house*, but *go* or *walk*, into the house. If we wish to express the mere relation of the person addressed, or wish him to occupy a new relation without any reference to the transition, we employ the word *in*. Thus, he stands, or sits *in* the house; not *into* the house. It is not correct to say, "Sit thou *upon* the rock," but *on* the rock; that is, when we wish to inform the individual that he is desired to remain where he already sits. But, if we wish him to assume the rock as a seat, we then say, take your seat *upon* the rock.

We should not say, *be out of* the house. But *go* or *get* out of the house. *Off* also expresses action.

EXERCISES.

*The boy fell off the bridge in the water.*
Here you see, *in* does not express action. It should be *into*.

*She climbs on the rock to sun herself.*
Here an action is indicated. It should therefore, be *upon*.

*Go out the house.*
This sentence implies that the person is already outside of the house. But if we wish to request him to go out, or to leave the house, we say, 

*Go out of* the house.

The following prepositions do not imply action:

**A LIST OF THE PREPOSITIONS.**

<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>of</td>
<td>over</td>
<td>at</td>
<td>after</td>
</tr>
<tr>
<td>to</td>
<td>under</td>
<td>near</td>
<td>about</td>
</tr>
<tr>
<td>for</td>
<td>through</td>
<td>up</td>
<td>against</td>
</tr>
<tr>
<td>by</td>
<td>above</td>
<td>down</td>
<td>unto</td>
</tr>
<tr>
<td>with</td>
<td>below</td>
<td>before</td>
<td>across</td>
</tr>
<tr>
<td>in</td>
<td>between</td>
<td>behind</td>
<td>around</td>
</tr>
<tr>
<td>within</td>
<td>beneath</td>
<td>on</td>
<td>amidst</td>
</tr>
<tr>
<td>without</td>
<td>from</td>
<td>among</td>
<td>throughout</td>
</tr>
<tr>
<td></td>
<td>beyond</td>
<td></td>
<td>according to</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>underneath</td>
</tr>
</tbody>
</table>

This list contains many words that are sometimes used as conjunctions, and sometimes as adverbs; but when you shall have become acquainted with the *nature* of the preposition, and of the conjunction and adverb too, you will find no difficulty in ascertaining to which of these classes any word belongs.

By looking at the definition of a preposition you will notice, that it performs a *double office* in a sentence, namely, it *connects* words and also shows a *relation* between them. I will first show you the use and importance of this part of speech as a connective. When corn is ripe—October, it is gathered—the field—men—who go—hill—hill—baskets,—which they put the ears. You perceive, that in this sentence there is a want of connexion and meaning; but let us fill up each vacancy with a preposition, and the sense will be clear. "When corn is ripe, in October, it is gathered in the field by men, who go from hill to hill with baskets, into which they put the ears."

From this illustration you are convinced, no doubt, that our language would be very deficient without prepositions to connect the various words of which it is composed. It would, in fact, amount to nothing but nonsense. There is however another part of speech that performs this office, namely the conjunction. This will be explained in due time; in which place you will learn, that the *nature*
of a preposition, as a connective particle, is nearly allied to that of a conjunction. In the next place I will show you how prepositions express a relation between words.

The boy's hat is under his arm. In this expression, what relation does the preposition under show? You know that hat and arm are words used as signs of two objects, or ideas; but under is not the sign of a thing you can think of; it is merely the sign of the relation existing between the two objects. Hence you may perceive, that since the word under is the sign of the relation existing between particular ideas, it also expresses a relation existing between the words hat and arm, which words are the representatives of those ideas.

The boy holds his hat in his hand. In this sentence the preposition in shows the relation existing between hat and hand, or the situation, or relative position, each has in regard to the other. And if I say, the boy's hat is on his head, you perceive that on shows the relation between hat and head. Again, in the expressions, The boy threw his hat up stairs—under the bed—behind the table—through the window—over the house—across the street—into the water—and so on, you perceive that the several prepositions express the different relations existing between the hat and the other nouns, stairs, bed, table, window, house, street, and water.

A preposition tells where a thing is: thus, "The pear is on the ground, under the tree."

Prepositions govern the objective case, but they do not express an action done to some object, as an active transitive verb or participle does. When a noun or pronoun follows a preposition, it is in the objective case, because it is the object of the relation expressed by the preposition, and not the object of an action.

I can now give you a more extensive explanation of the objective case, than that which was given in a former place. I have already informed you, that the objective case expresses the object of an action or of a relation; and, also that there are three parts of speech which govern nouns and pronouns in the objective case, namely, active-transitive verbs, participles derived from transitive verbs, and prepositions. A noun or pronoun in the objective case, cannot be, at the same time, the object of an action and
of a relation. It must be either the object of an action or of a relation. And I wish you particularly to remember, that whenever a noun or pronoun is governed by a transitive verb or participle, it is the object of an action; as, The tutor instructs his pupils: or The tutor is instructing his pupils; but whenever a noun or pronoun is governed by a preposition, it is the object of a relation; as The tutor gives good instruction to his pupils.

From, according to H. Tooke, is the Anglo-Saxon and Gothic noun frum, beginning, source, author. "He came from (beginning) Rochester." Of he supposes to be a fragment of the Gothic and Saxon noun afora, consequence, offspring, follower. "Solomon, the son of (offspring) David." Of or off in its modern acceptation signifies disjoined, sundered: A piece of (off) the loaf, is, a piece disjoined or separated from the loaf. The fragrance of or off the rose.

For signifies cause. "I write for your satisfaction;" i.e., your satisfaction being the cause. By or be is the imperative byth, of the Saxon boon to be. With, the imperative of withan, to join; or when equivalent to by, of wythan, to be. "I will go with him." "I join him, will go." In comes from the Gothic noun inna, the interior of the body; a cave or cell. About from boda, the first outward boundary. Among is the past part. of gamaengan, to mingle. Through or thorough is the Gothic substantive dauro, or Teutonick thuruh. It means passage, gate, door.

Before—be-fore be-hind, be-low, be-side, be-sides, beneath, are formed by combining the imperative be, with the nouns fore, hind, low, side, neath. Neath—Saxon neothan, neothe has the same signification as nadir. Between, be-twixt—be and twain. A dual preposition.—Beyond, be-passed. Beyond a place, means, be passed that place.

Notwithstanding—not-stand-ing-with, not-withstanding. "Any order to the contrary not-withstanding" (this order;) i.e., not effectually withstanding or opposing it. —Kirkham.

GENERAL REMARKS.

The learner will no doubt, perceive my object in taking as much matter as I can from other works. verbatim. It
is for the purpose not to fatigue him with learning something entirely new, and differing from other works, where the same idea only is intended to be presented. Wherever I have given extracts, I have given the author credit. It is evident that this is the best and safest course to pursue.

REMARKS ON PREPOSITIONS AND VERBS.

A noun or pronoun in the objective case, is often governed by a preposition understood; as, "Give him that book;" that is "Give that book to him;" "Ortugral was one day wandering," &c., that is, on one day. "Mercy gives affliction a grace;" that is Mercy gives a grace to affliction.

To be able to make a proper use of the prepositions, particular attention is requisite. There is a peculiar propriety to be observed in the use of by and with; as "He walks with a staff by moonlight;" He was taken by stratagem, and killed with a sword." Put the one preposition for the other, and say, "He walks by a staff with moonlight;" "He was taken with stratagem, and killed by a sword;" and it will appear, that the latter expressions differ from the former in signification, more than one, at first view, would be apt to imagine.

Verbs are often compounded of a verb and a preposition; as, to uphold, to withstand, to overlook; and this composition gives a new meaning to the verb; as to understand, to withdraw, to forgive. But the preposition is more frequently placed after the verb, and separately from it, like an adverb; in which situation it does not less affect the sense of the verb, and give it a new meaning; and in all instances, whether the preposition is placed either before or after the verb, if it gives a new meaning to the verb, it may be considered as a part of the verb. Thus to cast means to throw; but to cast up an account, signifies to compute it; therefore up is a part of the verb. The phrases, to fall on, to bear out, to give over, convey very different meanings from what they would if the prepositions on, out, and over, were not used. Verbs of this kind are called compound verbs.—Kirkham.

EXERCISES ON THE PREPOSITION.

Note.—The learner will please distinguish all the prepositions in the following exercises, and name the words they connect.
THE BRIDE.

It hath passed, my daughter; fare thee well!
Pledged is the faith, inscribed the vow;
Yet let these gushing tear-drops speak
Of all thy mother's anguish now;
And when, on distant stranger shores,
Love beams from brighter eyes than mine,
When other hands thy tresses weave,
And other lips are pressed to thine—

O, then remember her who grieves
With parent-fondness for her child;
Whose lonely path, of thee bereft,
Is like some desert, lone and wild
Where erst a simple floweret grew,
Where erst one timid wild bird sung,
Now lonely, dark and desolate,
No bird nor flower its shades among.

And when thy children climb thy knee,
And whisper, "Mother! mother dear!"
O, then the thought of her recall
Thou leavest broken-hearted here;
And as their sinless offerings rise
To God's own footstool, let them crave
A blessing on her memory,
Who slumbers in the peaceful grave.

When care shall dim thy sunny eye,
And, one by one, the ties are broken
That bind thee to the earth, this kiss
Will linger yet—thy mother's token;
'Twill speak her changeless love for thee
Speak what she strives in vain to tell,
The yearning of a parent's heart—
My only child, farewell! farewell!

Anonymous.

THE BURIAL OF ARNOLD.

Ye've gathered to your place of prayer
With slow and measured tread:
Your ranks are full, your mates all there—
But the soul of one has fled.
He was the proudest in his strength,
   The manliest of ye all:
Why lies he at that fearful length,
   And ye around his pall?

Ye reckon it in days since he
   Strode up that foot-worn aisle,
With his dark eye flashing gloriously
   And his lip wreathed with a smile.
O, had it been but told you, then,
   To mark whose lamp was dim,
From out yon rank of fresh-lipped men
   Would ye have singled him?

Whose was the sinewy arm which flung
   Defiance to the ring?
Whose laugh of victory loudest rung—
   Yet not for glorying?
Whose heart, in generous deed and thought,
   No rivalry might brook,
And yet distinction claiming not?
   There lies he—go and look!

On now—his requiem is done,
   The last deep prayer is said—
On to his burial, comrades—on,
   With the noblest of the dead!
Slow—for it presses heavily—
   It is a man ye bear.
Slow, for our thoughts dwell wearily,
   On the noble sleeper there.

Tread lightly comrades! we have laid
   His dark locks on his brow—
Like life—save deeper light and shade :
   We'll not disturb them now.
Tread lightly—for 'tis beautiful,
   That blue-vein'd eye-lid's sleep,
Hiding the eye death left so dull—
   Its slumber we will keep.

Rest now!—his journeying is done—
   Your feet are on his sod—
Death's chain is on your champion—
   He waiteth here his God!
ENGLISH GRAMMAR.

Ay—turn and weep—'tis manliness
To be heart-broken here—
For the grave of earth's best nobleness
Is watered by the tear.—N. P. Willis.

PROMISCUOUS EXERCISES IN ETYMOLOGICAL PARSING.

In your whole behavior, be humble and obliging.
Virtue is the universal charm.
True politeness has its seat in the heart.
We should endeavor to please, rather than to shine and dazzle.
Opportunities occur daily for strengthening in ourselves the habits of virtue.
Compassion prompts us to relieve the wants of others.
A good mind is unwilling to give pain to either man or beast.
Peevishness and passion often produce, from trifles, the most serious michiefs.
Discontent often nourishes passions, equally malignant in the cottage and in the palace.
A great proportion of human evils is created by ourselves.
A passion for revenge, has always been considered as the mark of a mean mind.
If greatness flatters our vanity, it multiplies our dangers.
To our own failings we are commonly blind.
The friendships of young persons, are often founded on capricious likings.
In your youthful amusements, let no unfairness be found.
Engrave on your minds this sacred rule:
"Do unto others, as you wish that they should do unto you."
Truth and candor possess a powerful charm: they bespeak universal favor.
After the first departure from sincerity, it is seldom in our power to stop: one artifice generally leads on to another.
Temper the vivacity of youth, with a proper mixture of serious thought.
The spirit of true religion is social, kind, and cheerful,
Let no compliance with the intemperate mirth of others, ever betray you into profane sallies.
In preparing for another world, we must not neglect the duties of this life.
The manner in which we employ our present time, may decide our future happiness or misery.
Happiness does not grow up of its own accord; it is the fruit of long cultivation, and the acquisition of labor and care.
A plain understanding is often joined with great worth.
The brightest parts are sometimes found without virtue or honor.
How feeble are the attractions of the fairest form, when nothing within corresponds to them.
Piety and virtue are particularly graceful and becoming in youth.
Can we, untouched by gratitude, view that profusion of good, which the divine hand pours around us?
There is nothing in human life more amiable and respectable, than the character of a truly humble and benevolent man.
What feelings are more uneasy and painful, than the workings of sour and angry passions?
No man can be active in disquieting others, who, does not, at the same time disquiet himself.
A life of pleasure and dissipation, is an enemy to health, fortune and character.
To correct the spirit of discontent, let us consider how little we deserve, and how much we enjoy.
As far as happiness is to be found on earth, we must look for it, not in the world, or the things of the world; but within ourselves, in our temper, and in our heart.
Though bad men attempt to turn virtue into ridicule, they honor it at the bottom of their hearts.
Of what small moment to our real happiness, are many of those injuries which draw forth our resentment?
In the moments of eager contention, every thing is magnified and distorted in its appearance.
Multitudes in the most obscure stations, are not less eager in their petty broils, nor less tormented by their passions, than if princely honors were the prize for which they contended.
The smooth stream, the serene atmosphere, the mild zephyr, are the proper emblems of a gentle temper and a peaceful life. Among the sons of strife, all is loud and tempestuous.—Murray.

O, CURSED LOVE OF GOLD!
Alas! for honest labor, from honest ends averted;
Alas—for firesides left, and happy homes deserted
Bright the bubble glitters! bright, in the distance,
The land of promise gleams!
But, ah! the phantom fortunes of existence,
Live but in dreams!
Behold the end afar,
Beyond the bright, deceptive cloud;
Beneath what dim, malignant star,
Sails on the crowd!
Some in the mid-ocean lie;
Some gain the wish’d for shore,
And grasp the golden ore,
But sicken, as they grasp, and where they sicken—die.
There have they found, beside the mountain streams,
On desolate crags, where the wild eagle screams,
In dark ravines, where western forests wave,
Gold! and a grave!
Some for the spendthrift’s eager touch;
Some for the miser’s hoarded store,
Some for the robber’s grasp, the murderer’s clutch,
Heap up the precious ore?
Dear bought with life’s last strength,
And the heart’s blighted core!
O, cursed love of gold!
Age follows age,
And still the world’s records are unrolled,
Page after page;
And the same tale is told—
The same unholy deeds, the same sad scenes unfold.
Where the assassin’s knife is sharpened
In the dark;
Where lies the murdered man at midnight,
Cold and stark;
Where the slave groans and quivers
Under the driver’s lash;
Where the keen-eyed son of trade is bartering
Honor for cash!
Where the sons wish the fathers dead,
Of their wealth to be partakers,
Where the maiden of sixteen,
Weds the old man for his acres.
Where the gambler stakes his all,
On the last throw of the dice;
Where the statesman for his country
And its glory sets a price!
There are thy alters reared, thy trophies told:
O, soul destroying, cursed love of gold!

[Isaac Osborne.]

IMMORTALITY.

Is this thy prison-house, thy grave, then, Love!
And doth death cancel the great bond that holds
Commingling spirits? Are thoughts that know no bounds,
But self-inspired, rise upward, searching out
The Eternal Mind—the Father of all thought—
Are they become mere tenants of a tomb?

Dwellers in darkness, who the illuminate realms
Of uncreated light have visited and lived?
Lived in the dreadful splendor of that throne,
Which One, with gentle hand the veil of flesh
Lifting, that hung 'twixt man and it, revealed
In glory?—throne, before which, even now,
Our souls, moved by prophetic power, bow down,
Rejoicing, yet at their own natures awed!

Souls that Thee know by a mysterious sense,
Thou awful, unseen Presence—are they quenched,
Or burn they on, hid from our mortal eyes
By that bright day which ends not; as the sun
His robe of light flings round the glittering stars?

And with our frames do perish all our loves?
Do those that took their root and put forth buds,
And their soft leaves unfolded in the warmth
Of mutual hearts, grow up and live in beauty,
Then fade and fall, like fair, unconscious flowers?
Are thoughts and passions that to the tongue give speech,
And make it send forth winning harmonies,—
That to the cheek do give its living glow,
And vision in the eye the soul intense
With that for which there is no utterance—
Are these the body's accidents?—no more?—
To live in it, and when that dies, go out
Like the burnt taper's flame?

O, listen, man!
A voice within us speaks that startling word,
"Man, thou shalt never die!" Celestial voices
Hymn it to our souls; according harps,
By angel fingers touched when the mild stars
Of morning sang together, sound forth still
The song of our great immortality;
Thick clustering orbs, and this our fair domain,
The tall, dark mountains, and the deep-toned seas,
Join in this solemn, universal song.
O, listen, ye our spirits: drink it in
From all the air! 'Tis in the gentle moonlight;
'Tis floating 'midst day's setting glories; Night,
Wrapped in her sable robe, with silent step
 Comes to our bed, and breathes it in our ears:
Night, and the dawn, bright day, and thoughtful eve,
All time, all bounds, the limitless expanse,
As one vast mystic instrument, are touched
By an unseen, living Hand, and conscious chords
Quiver with joy in this great jubilee.
The dying hear it; and as sounds of earth
Grow dull and distant, wake their passing souls
To mingle in this heavenly harmony.

[ Dana.

THE WAY THE WORLD GOES.
Want sense, and the world will o'erlook it;
Want feeling—'twill find some excuse;
But if the world knows you want money,
You're certain to get its abuse:
The wisest advice in existence,
Is ne'er on its kindness to call;
The best way to get its assistance,
Is—show you don't need it at all!
Where free from toil and pain,
The weary soul may rest?
The loud wind dwindled to a whisper low,
And sighed for pity as it answered, "No!"

Tell me thou mighty deep,
Whose billows round me play,
Know'st thou some favorite spot,
Some island far away,
Where weary man may find
The bliss for which he sighs;
Where sorrow never lives,
And friendship never dies!
The loud waves rolling in perpetual flow.
Stopped for a while, and sighed to answer, "No."

And thou, serenest moon,
That with such holy face,
Dost look upon the earth,
Asleep in night's embrace,
Tell me, in all thy round,
Hast thou not seen some spot,
Where miserable man,
Might find a happier lot?
Behind a cloud the moon withdrew in wo,
And a sweet voice but sad, responded, "No."

Tell me, my sacred soul,
Oh! tell me, hope and faith,
Is there no resting place
From sorrow, sin, and death?
Is there no happy spot
Where mortals may be blest
Where grief may find a balm,
And weariness a rest?
Faith, Hope and Love, best boons to mortals given,
Waved their bright wings, and answered, "Yes,
In Heaven."
THE WAY.

What saith the Past to thee? Weep!
Truth is departed;
Beauty hath died like the dream of a sleep,
Love is faint-hearted;
Trifles of sense, the profoundly unreal,
Scare from our spirits God's holy ideal—
So, as a funeral bell, slow and deep,
So tolls the Past to thee! Weep!

How speaks the present hours? Act!
Walk upward glancing;
So shall thy footsteps in glory be tracked,
Slow, but advancing;
Scorn not the smallness of daily endeavor;
Let the great meaning ennoble it ever;
Drop not o'er efforts expended in vain:
Work, as believing, that labor is gain.

What doth future say? Hope!
Turn thy face sunward!
Look where the light fringes the far rising slope—
Day cometh onward.
Watch! Though so long be twilight delaying.
Fear not, for greater is God by thy side,
Than armies of Satan against thee allied!

A MOONLIT BATTLE FIELD.

How beautiful this night! the balmiest sigh
Which vernal zephyrs breathe in Evening's ear,
Were discord to the speaking quietude
That wraps this moveless scene. Heaven's ebon vault,
Studded with stars unutterably bright,
Through which the moon's unclouded grandeur rolls,
Seems like a canopy which Love had spread
To curtain the sleeping world. Yon gentle hills
Robed in a garment of untrodden snow;
Yon darksome rocks, whence icicles depend,
So stainless, that their white and glittering spires
Tinge not the moon's pure beam; yon castled steep
Whose banner hangeth o'er the time worn tower
So idly, that rapt Fancy deemeth it
A metaphor of peace: all form a scene
Where musing Solitude might love to lift
Her soul above this sphere of earthliness;
While silence undisturbed might watch alone,
So cold, so bright, so still!

The orb of day,
In Southern climes, o'er Ocean's waveless field,
Sinks sweetly smiling; not the faintest breath
Steals o'er the unruffled deep; the clouds of eve
Reflect unmoved the lingering beam of day;
And Vesper's image on the western main,
Is beautifully still. 'To-morrow comes:
Cloud upon cloud, in dark and deepening mass,
Rolls o'er the blacken'd waters; the deep roar
Of distant thunder mutters awfully;
Tempest unfolds its pinions o'er the gloom
That shrouds the boiling surge; the pitiless fiend,
With all its wind and lightning, tracks his prey;
The torn deep yawns; the vessels find a grave
Beneath its jagged gulf.

Ah! whence you glare,
That fires the arch of Heaven? that dark red smoke
Blotting the silver moon? The stars are quench'd
In darkness, and the pure and spangling snow
Gleams faintly through the gloom that gathers round!
Hark to that roar, whose swift and deaf'ning peals
In countless echoes through the mountains ring,
Startling pale Midnight on her starry throne!
Now swells the intermingling din, the jar,
Frequent and frightful, of the bursting bomb;
The falling beam, the shriek, the groan, the shout,
The ceaseless clangor, and the rush of men
Inebriate with rage! loud and more loud
The discord grows; till pale Death shuts the scene,
And o'er the conquerer and the conquer'd draws
His cold and bloody shroud. Of all the men
Whom day's departing beam saw blooming there
In proud and vigorous health: of all the hearts
That beat with anxious life at sunset there;
How few survive, how few are beating now!
All in deep silence, like the fearful calm
That slumbers in the storm's portentous pause;
Save where the frantic wail of widow'd love
Comes shuddering on the blast; or the faint moan
With which some soul bursts from the frame of clay,
Wrapt round its struggling powers.

The gray morn
Dawns on the mournful scene; the sulphurous smoke
Before the icy wind slow rolls away,
And the bright beams of frosty morning dance
Along the spangling snow. There tracks of blood,
E'en to the forest's depth, and scatter'd arms,
And lifeless warriors, whose hard lineaments
Death's self could change not, mark the dreadful path
Of the outsallying victors: far behind
Black ashes note where their proud city stood.

Shelley.
PART NINTH.

OF PRONOUNS.

A Pronoun is a word used instead of a noun, and sometimes of a member of a sentence, and generally to avoid their repetition; as,

Byron possessed many excellencies as a poet, but he was not a pattern in morals.

Angels are spirits, but they are little higher in rank than man.

In these examples, he is used to avoid the repetition of Byron; and they, is used instead of angels.

In the English language there are fifty-one* pronouns, namely:

CRITICAL NOTES.

*As nouns have four genders, and as pronouns are employed instead of nouns, we are compelled to have a pronoun which will stand for any noun of the masculine gender; as, man the noun, and he the pronoun; one for all of the feminine; as, woman, she; one for all nouns of the neuter; as, stick, it; and one for nouns in the common gender. This last we have not in our language, but I have taken it upon me to supply this deficiency. That it will be adopted, and used, by the whole community, and made a part of our vocabulary, soon, I cannot anticipate; but that men of erudition will see the necessity of such a word, I cannot but believe. The greatest difficulty consists in getting a suitable word, or one that corresponds with the genius of our own language. To construct a word arbitrarily, and give it the signification desired, would be running too great a hazard. If a word could be found, of Anglo-Saxon origin, that could be applied to the office described, all difficulties would vanish. But we are compelled to take a word from Latin, and so modify it, that it can be used in Syntax with the English tongue. This is a hard task. But, before I proceed to give
ENGLISH GRAMMAR.

FIRST CLASS.

<table>
<thead>
<tr>
<th>FIRST PERSON.</th>
<th>SECOND PERSON.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Singular.</strong></td>
<td><strong>Singular.</strong></td>
</tr>
<tr>
<td>1. I,</td>
<td>11. Thou,</td>
</tr>
<tr>
<td>2. My,</td>
<td>12. Thy,</td>
</tr>
<tr>
<td>3. Mine,</td>
<td>13. Thine,</td>
</tr>
<tr>
<td>4. Me,</td>
<td>14. Thee,</td>
</tr>
<tr>
<td>5. Myself.</td>
<td>15. Thyself.</td>
</tr>
<tr>
<td><strong>Plural.</strong></td>
<td><strong>Plural.</strong></td>
</tr>
<tr>
<td>6. We,</td>
<td>16. You,</td>
</tr>
<tr>
<td>7. Our,</td>
<td>17. Your,</td>
</tr>
<tr>
<td>8. Ours,</td>
<td>18. Yours,</td>
</tr>
<tr>
<td>9. Us,</td>
<td>19. Yourself,</td>
</tr>
</tbody>
</table>

THIRD PERSON.

<table>
<thead>
<tr>
<th>Masculine Gender.</th>
<th>Feminine Gender.</th>
<th>Neuter.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Singular.</strong></td>
<td><strong>Singular.</strong></td>
<td><strong>Singular.</strong></td>
</tr>
<tr>
<td>21. He,</td>
<td>27. She,</td>
<td>33. It.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Plural.</strong></th>
<th><strong>Plural.</strong></th>
<th><strong>Plural.</strong></th>
</tr>
</thead>
</table>

Note.—The plurals of all the genders are alike in the pronouns. The difference is only in the singular.

the word, with its inflections, I must show the necessity and use of such a word. We, already, have a word that answers this purpose for all plural nouns. When we speak of a congregation, we employ the pronoun they, with its changes; nominative they, possessive their, or theirs, objective them. These words embrace both male and female, without defining. But should we speak of one of this congregation, not knowing whether it was a male or a female, then the difficulty would become apparent.

If we relate of an individual of the congregation, as having been killed, without knowing whether the individual was a gentleman or lady, we cannot say, one individual received his death, for it may have been a female; nor her death, for it may have been a male. Neither dare we use the generic pronoun their, for that is plural, whereas only one individual or person is intended. In the sentence, "The person who embraces this doctrine, shall receive the pardon of his sins, and shall make himself happier and better," his and himself are not strictly correct, for we do not know
PRONOUN.

SECOND CLASS.


THIRD CLASS.


FOURTH CLASS.


The division of these words into Personal, Relative, and Adjective Pronouns, I consider of more value in theory, than use in practice. In fact, I am convinced that these divisions are not only useless, but positively detrimental to a clear and easy access to a true knowledge of this part of speech.

In the first place, there is no such thing as an adjective pronoun. The difference between an adjective and a pronoun is so great, that it would be as near impossible to unite them, as to marry light with darkness. Adjectives always qualify nouns, and never stand for them; while pronouns always stand for nouns, and never qualify them. Therefore, it would be absurd to talk about adjective pronouns.

DECLENSION OF PRONOUNS—FIRST CLASS.

FIRST PERSON.

\[
\begin{array}{llll}
\text{Singular.} & \text{Plural.} \\
\text{Nom. I,} & \text{Nom. We,} \\
\text{Poss. My, or mine,} & \text{Poss. Our, or ours,} \\
\text{Obj. Me.} & \text{Obj. Us.} \\
\end{array}
\]

but the person referred to, is a female. How then, shall we speak correctly? I have taken the Latin word nonriemo, which signifies a person of either sex.

This word in its present form, would not do. But by taking fragments of it, we can make something that would approximate convenience. Thus:

1. Nom. Ne; as, The person I referred to, when ne was beheaded, never murmured nor groaned.
2. Poss. nis; as, The person who will embrace this doctrine, shall receive the pardon of all nis transgressions.
3. Obj. Nim; as, I refer to nim who was drowned on last Sabbath.
Myself and ourselves, can be used as either nominative or objective.

SECOND PERSON.

Singular.       Plural.
Nom. Thou,     Nom. You,
Poss. Thy, or thine, Poss. Your, or yours,

Myself, yourself or yourselves, himself, herself, itself, and themselves, are either nominative, or objective, according to their office, or position in a sentence, but never possessive.

THIRD PERSON—MASCULINE GENDER.

Singular.       Plural.
Nom. He,       Nom. They,
Poss. His,      Poss. Their, or theirs,

THIRD PERSON—FEMININE GENDER.

Singular.       Plural.
Nom. She,       Nom. They,
Poss. Her, or hers, Poss. Their, or theirs,

This mode of expression is necessary when, as it sometimes occurs, we want to speak of an individual, but do not wish to introduce the sex. No doubt, learner, in some of your days of mirth and jest, you have held about the following discourse:

James. Well, Betty, you do not know what a certain person told me about you.

Betty. La, James, who was it?
James. O, I dare not tell —— name.

Here you perceive James wishes to conceal the person, as well as the name, and should he indicate the sex, he would afford Betty a clew to the name; he dares not, therefore, to say, his name or her name, for this would reveal the sex; and he cannot use their for this word is plural. Then let him say:

"O, I dare not tell his name!"

If you feel disposed to criticise this derivation, remember that words are arbitrary.

I do not expect that these words will be used, but I do hope that it will induce some one to take hold and investigate it, and, if any one can think of something better, let him publish it, and do all he can with these suggestions, as they are free for every one, to make all they see fit
THIRD PERSON—NEUTER GENDER.

Singular.  
Nom. It,  Plural.  
Poss. Its, Poss. Their, or theirs,  

Note. When self or selves, is added to a pronoun in the possessive case, it changes it from the possessive to either the nominative, or objective. No pronoun with self ending it, is in the pos. case.

DECLENSION OF THE SECOND CLASS.

Nom. Who,  Nom. Whoever,  Nom. Whosoever,  
Poss. Whose,  Poss. Whosever,  Poss. Whosesoever  

The third and fourth classes may be used either in the nominative or objective case, but never in the possessive.

Note. Thou and ye, are used in solemn style, but in ordinary composition, and colloquial interchanges, you is preferable. It dispenses with the harsh and dissonant terminations: ess and edst, which so often occur when we employ the former; as, "Thou lovedst us in our unworthiness."

The learner will pay particular attention to the following

GENERAL REMARKS ON THE PRONOUN.

1. There is no ground for a division of pronouns into the classes taught by the most of our grammars. They call he, a personal pronoun, because it personates the person spoken of. But they call who a relative pronoun. Does not who personate the person spoken of?

"He who was lost, is found."

He is nominative to is found; and who, to was lost. Both refer to the same person spoken of. Where, then, is the reason why one should be called personal, and the other relative? O, say they, who "refers to some word or phrase going before, which is called the antecedent."

What a reason! Does not he refer to some antecedent word also? They both refer to the same word—to the person spoken of, understood. Hence both are relative.

But, is it correct to call the word to which these relatives refer, antecedent. Antecedent means going before; whereas the word to which the relative refers, is sometimes after it. Correlative, therefore, would be a better term.

"The utility of arrangement of judicious method, in
presenting any art, or science will be conceded by all. But, the propriety of perplexing the juvenile mind, with a copious technicality, or even oppressing the intellect with too many philosophic distinctions, is unsupported in theory at least; and we believe, without affirmative decision in practice. We would not, however, be understood as discarding nice distinctions; for it is from these only, that the mind acquires accuracy in judgment, and acuteness in perception. We object to the making of distinctions upon mere possibilities. The possibility of a division line, is no reason for drawing it. The reason for drawing the line, must be sought in the advantages derived from it. Distinctions should be made, if at all, purely to promote the good of the pupil, and teacher. Let us ask, whether the numerous divisions of pronouns, into personal, relative, interrogative, demonstrative, adjective, &c., can be conducive to the end proposed in classification. What possible good can result from teaching a pupil to say he is a personal pronoun,—especially in instances in which he represents the name of a dumb beast; as the lads saw the horse when he ate the grass.

Some of our late commentators, wise in grammar, have attempted to remove this absurdity, by placing this distinction upon the fact that these pronouns are styled personal, because they carry the sign, the indication, with them, of their own person. Now even if this reasoning was just, which, indeed, is so simple as to be foolish, so long as no utility results from the division, the term should be given up, and the distinction repealed.

If this distinction which it has already obtained, is continued, for no better reason than that of compelling the pupil to recollect in advance, that these pronouns distinguish their persons, why may we not extend the principle, and say that because these words carry their sexual, and numeral properties, they shall be called sexual, numeral personal pronouns!!

But, we have relative pronouns. Yes, notwithstanding all pronouns relate to the nouns which they represent, yet this distinctive appellation is confined to a few. Which, who, &c., are styled relative pronouns. But, as all the personal pronouns relate, they too, are entitled to
this *nice* distinction. For example: James saw Jane when he passed her.

Does not *he* relate to *James*, and *her* to *Jane*?

Finally, where is the advantage resulting from this very *learned* partition? We answer that the principal good is *confusion*, and *absurdity*!! What! seize the *generic* character as ground for a specific classification! Why more than insinuate that *all* pronouns are not *relatives* by ascribing the character of relative to three, or four. An innocent deception indeed! It is for no other reason than to fetter the pupil by perplexing the machinery of grammar.

But *my*, and *our*, are called *possessive adjective* pronouns! Yet these pronouns always allude to *persons*! *Who* and *whom* are always applied to persons—yet these words are thrown out of the class of *personal* pronouns! The word, *he*, however, which as often denotes a *dog*, an *ox*, &c., as a person, is uniformly styled a *personal* pronoun!!

We have also the sublime distinction of *interrogative* pronouns. Could one be allowed the rule of *common sense*, in this case, he would conclude that this class of pronouns is those who ask questions. And indeed, this use of them, *is* the reason *assigned* for the distinction. But we are bold in declaring that no pronoun is even *tributary* to interrogation. Interrogation is effected, not by any *pronoun*, but by the *position* of the prelude in relation to the poem. For example: *Is* he well, presents a question. But, he *is* well, changes the question into a declaration.

Again—*whom* do you see?

In this instance the *interrogative* character is derived, not from *whom* but from the position of *do*. And the example is as *clearly* interrogative without *whom* as it is with it; as, *do* you see!

Further: *what* will you send me to-morrow?

The question is raised, not by *what*, but by *will*; as, *will* you send me to-morrow?

Finally, if pronouns ask questions, the verb does not. For, it would confuse to have two questions in the same *mono*, in the same breath. But, if the verb does not ask,
why move it from its declaratory position? The pronoun denotes the thing concerning which the question is put; as, Whom did you see? did you see whom?

Are we asked why whom comes before the verb? We answer, not because it asks the question which is put, but because it is in accordance with the genius of the language, so far as it respects whom. Even in declaratory sentences, whom must fall before it; as, He is the lad whom I saw.

What did you read?

What alludes to identity. And so far as the interrogative character of the sentence might be affected by a change in the position of what, what might receive a post position; as, Did you read what?

We are told that interrogative pronouns are those which are used in asking. The assertion is wrong. This implies that there are certain pronouns which are mere means of asking, or interrogating. The most that can be said of pronouns, in connection with the subject of interrogation, is, that they may be used when questions are asked as well as nouns. But as one pronoun may be used, so far as the interrogative character is connected, as well as another, either all, or no pronouns, should be styled interrogative. Is he well? Whom, or what, did you see?

But admitting our position to be fallacious; granting the existence of a class of pronouns, which actually gives the interrogative cast; yet, as no advantage can be derived from the division, let this distinction be repealed.

Why should these pin-pointed non-essentials, which commenced in ancient fancy, logical spleen, and literary reveries, be forced into the heart of grammatical science, to the burden of the teacher, to the perplexity of the learner, and to the disgrace of modern intellectation?

In proclamations, charters, editorial articles, and the like, we is often used in the singular, or applied to one person;* as, “We deem it expedient to defend ourself.” Nothing is more absurd and ridiculous. Those who thus employ the plural for the singular, under the pretence that it is not so egotistical, will please be informed that it

* Peter Bullion.
evinces not only quite as much egotism, but a great degree of hypocrisy and ignorance. To say *we*, when the person speaking is alone indicated, is a violation of the plainest principle of our language. I remarked, that it was equally as egotistical; I add, a *great deal more so*. Every man will bear me testimony to this position. It is a species of hypocrisy altogether too vulgar for great men to be guilty of. I have often been reproved for using the pronoun *I*, and as often have those, who thus reproved, been made to feel the purity of the expression. There is *truth* in grammar, as well as in mathematics; and if men are determined to follow barbarisms, vulgarisms, and provincialisms, let them throw grammars away.

**RULE.**

*We*, and *us*, should never be used in a singular sense. When *one* only is speaking of himself, *I* or *myself* should always be employed.

*Ourselves* is not a word of any language.

**3. THAT.**

*That* is sometimes used as a pronoun, to avoid the too frequent repetition of *who*, or *which*. It applies both to persons or things.

**4. WHO AND WHICH.**

*Who* is applied to persons, and *which* to animals, and things without sex; as, "That man, *who* lives a holy life;" "Those horses, *which* are considered most valuable," &c.

**5. WHAT.**

*What* is a compound pronoun, including both the *noun* and pronoun; as, "This is *what* I wanted;" that is, the *thing which*, &c. *What* is sometimes used as an Interjection; as, What! must I die?

**REPETITION.**

What is meant by repetition, is repeating the same thing over. In the sentence, "*I* come to die for my country," *I* and *my*, do not prevent the repetition of the noun, for the noun is not mentioned. The third person of
the pronouns is generally used to prevent repetition. Sometimes the first and second persons are, and sometimes they are not.

The importance of the pronoun will be easily seen from the following example:

"A woman went to a man, and told the man, that the man was in danger of being murdered by a gang of robbers, as a gang of robbers had made preparations for attacking the man. The man thanked the woman for the woman's kindness, and as the man was unable to defend the man's self, the man left the man's house and went to a neighbor's." [67 words.]

This would be too tedious. Yet without pronouns, we should be compelled to use just the above circumlocutory manner, to the great inconvenience of both speaker and listener.

**A SUBSTITUTE.**

"A woman went to a man, and told him that he was in danger of being murdered by a gang of robbers, who had made preparations for attacking him. He thanked the woman for her kindness, and, as he was unable to defend himself, he left his house, and went to a neighbor's." [54 words,] making (67—54) 13 redundant words in the first form. Thus, you will discover, by the use of pronouns, thirteen words are dispensed with.

**7. REMARKS ON IT.**

For the want of a proper knowledge of this little pronoun *it*, many grammarians have been greatly puzzled how to dispose of it, or how to account for its multiform, and, seemingly, contradictory characters. It is in great demand by writers of every description. They use it without ceremony, either in the nominative or objective case; either to represent one person or thing, or more than one. It is applied to nouns in the masculine, feminine, or neuter gender, and, very frequently, it represents a member of a sentence, a whole sentence, or a number of sentences taken in a mass.

A little attention to its true character will, at once, strip it of all its mystery. *It*, formerly written *hit*, according to H. Tooke, is the past participle of the Moeso Gothic verb *haitan*. *It* means *the said*, and, therefore, like its
near relative that, meaning the assumed, originally had no respect, in its application, to number, person, or gender. "It is a wholesome law;" i. e., the said (law) is a wholesome law; or, that (law) is a wholesome law; — the assumed (law) is a wholesome law. "It is the man; I believe it to be them;" — the said (man) is the man; that (man) is the man; I believe the said (persons) to be them; I believe that persons (according to the ancient application of that) to be them. "It happened on a summer's day, that many people were assembled," &c. Many people were assembled: it, that, or the said (fact or circumstance) happened on a summer's day.

It, according to accepted meaning in modern times, is not referred to a noun understood after it, but is considered a substitute. "How is it with you?" that is, "How is your state or condition?" "It rains; It freezes; It is a hard winter;" — The rain rains; The frost frosts, or freezes; The said (winter) is a hard winter. "It is delightful to see brothers and sisters living in uninterrupted love to the end of their days." What is delightful? To see brothers and sisters living in uninterrupted love to the end of their days. It, this thing, is delightful. It, then, stands for all that part of the sentence expressed in italics; and the sentence will admit of the following construction: "To see brothers and sisters living in uninterrupted love to the end of their days, is delightful."

8. REMARKS ON AS.

When as follows the words many, same, or such, it is generally a pronoun; as, "I am pleased with such as have refined manners;" i. e., who have, &c. "Let such as presume to advise others, look well to their own conduct;" that is, Let those who, &c.

The learner will please distinguish all the pronouns in the following exercises.

The man who instructs you, labors faithfully. The boy whom I instruct, learns well. The lady whose house we occupy, bestows many charities. That modesty which highly adorns a woman, she possesses. He that acts wisely, deserves praise. This is the tree which produces no fruit. I believe what he says. He speaks what he
knows. Whatever purifies the heart, also fortifies it. What dost thou? Nothing. What book have you? A poem. Whose hat have you? John's. Who does that work? Henry. Whom seest thou? To whom gave you the present? Which pen did he take? Whom ye ignorantly worship, him declare I unto you. I heard what he said. George, you may pursue whatever science suits your taste. Eliza, take whichever pattern pleases you best. Whoever lives to see this republic forsake her moral and literary institutions, will behold her liberties prostrated. Whosoever, therefore, will be a friend of the world, is the enemy of God.

THE DAY OF JUDGMENT.

So saying, He, the Father infinite, Turning, addressed Messiah, where he sat, Exalted gloriously, at His right hand. This day belongs to justice and to thee, Eternal Son, thy right for service done Abundantly fulfilling all my will; By promise thine, from all eternity, Made in the ancient Covenant of Grace; And thine, as most befitting, since in thee Divine and human meet, impartial Judge, Consulting thus the interest of both. Go then, my Son, divine similitude, Image express of Deity unseen, The book of my remembrance take; and take The golden crowns of life, due to the saints; And take the seven last thunders ruinous; Thy armor take; gird on thy sword, thy sword Of justice ultimate, reserved, till now, Unsheathed, in the eternal armory; And mount the living chariot of God. Thou goest not now, as once, to Calvary, To be insulted, buffeted, and slain; Thou goest not now, with battle and the voice Of war, as once, against the rebel hosts, Thou goest a Judge, and find'st the guilty bound; Thou goest to prove, condemn, acquit, reward. Not unaccompanied; all these, my saints,
Go with thee, glorious retinue, to sing
Thy triumph, and participate thy joy;
And I, the Omnipresent, with thee go;
And with thee all the glory of my throne.

Thus said the Father; and the Son beloved,
Omnipotent, Omniscient Fellow God,
Arose, resplendent with Divinity;
And He the book of God's remembrance took;
And took the seven last thunders ruinous;
And took the crowns of life due to the saints,
His armor took; girt on his sword, the sword
Of justice ultimate, reserved, till now,
Unsheathed, in the eternal armory;
And up the living chariot of God
Ascended, signifying all complete.

And now the Trump, of wondrous molody,
By man or angel never heard before;
Sounded with thunder, and the march began,
Not swift as cavalcade, on battle bent,
But, as became procession of a judge,
Solemn, magnificent, majestic, slow;
Moving sublime with glory infinite,
And numbers infinite, and awful song,
They passed the gate of heaven, which, many a league,
Opened either way, to let the glory forth
Of this great march. And now, the sons of men
Beheld their coming which, before, they heard:
Beheld the glorious countenance of God!
All light was swallowed up, all objects seen
Faded; and the Incarnate, visible
Alone, held every eye upon him fixed;
The wicked saw his majesty severe;
And those who pierced Him saw His face with clouds
Of glory circled round, essential bright!
And to the rocks and mountains called in vain,
To hide them from the fierceness of his wrath:
Almighty power their flight restrained, and held
Them bound immovable before the bar.
The righteous, undismayed and bold—best proof,
This day, of fortitude sincere—sustained
By inward faith, with acclamations loud,
Received the coming of the Son of Man;
And, drawn by love, inclined to his approach,
Moving to meet the brightness of his face.

Meantime, ’tween good and bad, the Judge his wheels
Stayed, and, ascending, sat upon the great
White Throne, that morning founded there by power
Omnipotent and built on righteousness
And truth. Behind, before, on every side,
In native and reflected blaze of bright,
Celestial equipage, the myriads stood,
That with his marching came; rank above rank,
Rank above rank, with shield and flaming sword.
’Twas silence all! and quick, on right and left,
A mighty angel spread the book of God’s
Remembrance; and, with conscience now sincere,
All men compared the record written there
By finger of Omniscience, and received
Their sentence, in themselves, of joy or wo:
Condemned or justified, while yet the Judge
Waited as if to let them prove themselves.

The righteous, in the book of life displayed,
Rejoicing, read their names; rejoicing, read
Their faith for righteousness received, and deeds
Of holiness, as proof of faith complete,
The wicked, in the book of endless death,
Spread out to left, bewailing, read their names;
And read beneath them, Unbelief, and fruit
Of unbelief, vile, unrepented deeds,
Now unrepentable for evermore;
And gave the approval of the wo affixed.
This done, the Omnipotent, Omniscient Judge,
Rose infinite, the sentence to pronounce,
The sentence of eternal wo or bliss!
All glory heretofore seen or conceived,
All majesty, annihilated, dropped,
That moment, from remembrance, and was lost,
And silence, deepest hitherto esteemed,
Seemed noisy to the stillness of this hour.
Comparisons I seek not, nor should find,
If sought. That silence, which all being held,
When God’s Almighty Son, from off the walls
Of heaven, the rebel angels threw, accursed,
So still, that all creation heard their fall
Distinctly, in the lake of burning fire,—
Was now forgotten, and every silence else
All being rational, created then,
Around the judgment seat, intensely listened.
No creature breathed. Man, angel, devil, stood
And listened; the spheres stood still, and every star
Stood still, and listened; and every particle,
Remotest in the womb of matter, stood,
Bending to hear, devotional and still.
And thus upon the wicked, first, the Judge
Pronounced the sentence, written before of old:
“Depart from me, ye cursed, into the fire
Prepared eternal in the gulf of Hell,
Where ye shall weep and wail for evermore,
Reaping the Harvest which your sins have sown.”
So saying, God grew dark with utter wrath;
And, drawing now the sword, undrawn before
Which through the range of infinite, all around,
A gleam of fiery indignation threw,
He lifted up his hand omnipotent,
And down among the damned the burning edge
Plunged; and from forth his arrowy quiver sent,
Emptied, the seven last thunders ruinous,
Which, entering, withered all their souls with fire.
Then first was vengeance, first was ruin seen!
Red, unrestrained, vindictive, final, fierce!
They, howling, fled to west among the dark;
But fled not these the terrors of the Lord.
Pursued, and driven beyond the Gulf, which frowns
Impassable, between the good and bad,
And downward far remote, to left, oppressed
And scorching with the avenging fires, begun
Burning within them,—they upon the verge
Of Erebus, a moment, pausing stood,
And saw below, the unfathomable lake
Tossing with tides of dark, tempestuous wrath;
And would have looked behind; but greater wrath,
Behind, forbade, which now no respite gave
To final misery. God, in the grasp
Of his Almighty strength, took them upraised,
And threw them down into the yawning pit
Of bottomless perdition, ruined, damned,
Fast bound in chains of darkness evermore:
And Second Death, and the Undying Worm,
Opened their horrid jaws, with hideous yell,
Falling, received their everlasting prey.
A groan returned, as down they sunk and sunk,
And ever sunk, among the utter dark!
A groan returned! the righteous heard the groan,
The groan of all the reprobate, when first
They felt damnation sure! and heard Hell close,
And heard Jehovah and his love retire!
A groan returned! the righteous heard the groan,
As if all misery, all sorrow, grief,
All pain, all anguish, all despair, which all
Have suffered, or shall feel, from first to last,
Eternity, had gathered to one pang,
And issued in one groan of boundless wo!
Nor yet had vengeance done. The guilty Earth,
Inanimate, debased, and stained by sin,
Seat of rebellion, of corruption, long,
And tainted with mortality throughout,—
God, sentenced next; and sent the final fires
Of ruin forth, to burn and destroy.
The saints its burning saw, and thou mayst see.
Look yonder, round the lofty golden walls
And galleries of New Jerusalem,
Among the imagery of wonders passed;
Look near the southern gate; look, and behold—
On spacious canvass, touched with living hues—
The conflagration of the ancient earth,
The handiwork of high archangel, drawn
From memory of what he saw that day.
See! how the mountains, how the valleys burn;
The Andes burn, the Alps, the Appenines,
Taurus and Atlas; all the islands burn;
The Ocean burns, and rolls his waves of flame.
See how the lightnings, barbed, red with wrath
Sent from the quiver of Omnipotence,
Cross and recross the fiery gloom, and burn
Into the centre!—burn without, within,
And help the native fires, which God awoke,
And kindled with the fury of his wrath.
As inly troubled, now she seems to shake;
The flames, dividing, now a moment fall;
And now, in one conglomerated mass,
Rising, they glow on high, prodigious blaze!
Then fall and sink again, as if, within,
The fuel, burned to ashes, was consumed.
So burned the earth upon that dreadful day,
Yet not to full annihilation burned.
The essential particles of dust remained,
Purged by the final sanctifying fires,
From all corruption; from all stain of sin,
Done there by man or devil, purified.
The essential particles remained, of which
God built the world again, renewed, improved
With fertile vale, and wood of fertile bough;
And streams of milk and honey, flowing song;
And mountains cinctured with perpetual green;
In clime and seasons fruitful, as at first,
When Adam woke, unfallen, in Paradise.
And God from out the fount of native light,
A handful took of beams, and clad the sun
Again in glory; and sent forth the moon
To borrow thence her wonted rays, and lead
Her stars, the virgin daughters of the sky.
And God revived the winds, revived the tides;
And touching her from his Almighty hand,
With force centrifugal she onward ran,
Coursing her wonted path, to stop no more.
Delightful scene of new inhabitants!
As thou, this morn, in passing hither, saw'st.
Thus done, the glorious Judge, turning to right,
With countenance of love unspeakable,
Beheld the righteous and approved them thus:
"Ye blessd of my father, come, ye just,
Enter the joy eternal of your Lord;
Receive your crowns, ascend, and sit with me,
At God's right hand in glory evermore!"
Thus said the Omnipotent, Incarnate God;
And waited not the homage of the crowns,
Already thrown before him; nor the loud
Amen of universal, holy praise;
But turned the living chariot of fire,
And swifter now,—as joyful to declare
This day's proceedings in his Father's court,
And to present the number of his sons
Before the Throne,—ascended up to heaven.
And all his saints, all his angel bands,
As glorious, they on high ascended, sung
Glory to God and to the Lamb!—they sung
Messiah, fairer than the sons of men,
And altogether lovely. Grace is poured
Into thy lips, above all measure poured;
And therefore God hath blessed thee evermore.
Gird thy sword upon thy thigh, O thou
Most mighty! with thy glory ride; with all
Thy majesty, ride prosperously, because
Of meekness, truth and righteousness. Thy throne,
O God, forever and forever stands;
The sceptre of thy kingdom still is right;
Therefore hath God, thy God, anointed thee
With oil of gladness and perfume of myrrh,
Out of the ivory palaces, above
Thy fellows, crowned thee prince of endless peace.

Pollock,

DECLARATION OF INDEPENDENCE.*

When, in the course of human events, it becomes necessary for one people to dissolve the political bands which have connected them with another, and to assume, among the powers of the earth, the separate and equal station to which the laws of nature and nature's God entitle them, a decent respect for the opinions of mankind requires that they should declare the causes which impel them to the separation.

We hold these truths to be self-evident:—that *all men are created equal*; that they are endowed by their Crea-

* The teacher should make it the duty of those studying grammar, to commit this to memory, and recite it every session.

"Let independence be your boast,
Ever mindful what it cost."
tor with certain unalienable rights; that, among these, are life, liberty, and the pursuit of happiness. That, to secure these rights, governments are instituted among men, deriving their just powers from the consent of the governed; that, whenever any form of government becomes destructive of these ends, it is the right of the people to alter or to abolish it, and to institute a new government, laying its foundation on such principles, and organizing its powers in such form, as to them shall seem most likely to effect their safety and happiness. Prudence, indeed, will dictate, that governments long established should not be changed for light and transient causes; and accordingly all experience hath shown, that mankind are more disposed to suffer, while evils are sufferable, than to right themselves by abolishing the forms to which they are accustomed. But, when a long train of abuses and usurpations, pursuing invariably the same object, evinces a design to reduce them under absolute despotism, it is their right, it is their duty, to throw off such government, and to provide new guards for their future security. Such has been the patient sufferance of these colonies; and such is now the necessity which constrains them to alter their former systems of government. The history of the present king of Great Britain, is a history of repeated injuries and usurpations, all having in direct object the establishment of an absolute tyranny over these states. To prove this, let facts be submitted to a candid world.

He has refused his assent to laws, the most wholesome and necessary for the public good.

He has forbidden his governors to pass laws of immediate and pressing importance, unless suspended in their operation, till his assent should be obtained; and, when so suspended, he has utterly neglected to attend to them. He has refused to pass other laws for the accommodation of large districts of people, unless those people would relinquish the right of representation in the legislature—a right inestimable to them, and formidable to tyrants only.

He has called together legislative bodies at places unusual, uncomfortable, and distant from the repository of their public records, for the sole purpose of fatiguing them into compliance with his measures.
He has dissolved representative houses repeatedly, for opposing, with manly firmness, his invasions on the rights of the people.

He has refused, for a long time after such dissolutions, to cause others to be elected; whereby, the legislative powers, incapable of annihilation, have returned to the people at large, for their exercise; the state remaining, in the meantime, exposed to all the dangers of invasion from without, and convulsions within.

He has endeavoured to prevent the population of these states; for that purpose, obstructing the laws for naturalization of foreigners; refusing to pass others to encourage their migration hither, and raising the conditions of new appropriations of lands.

He has obstructed the administration of justice, by refusing his assent to laws for establishing judiciary powers.

He has made judges dependent on his will alone, for the tenure of their offices, and the amount and payment of their salaries.

He has erected a multitude of new offices, and sent hither swarms of officers, to harass our people, and eat out their substance.

He has kept among us, in times of peace, standing armies, without the consent of our legislatures.

He has affected to render the military independent of, and superior to, the civil power.

He has combined with others to subject us to a jurisdiction foreign to our constitution, and unacknowledged by our laws; giving his assent to their acts of pretended legislation, for quartering large bodies of armed troops among us: for protecting them, by a mock trial from punishment for any murders which they should commit on the inhabitants of these states: for cutting off our trade with all parts of the world: for imposing taxes on us without our consent: for depriving us, in many cases, of the benefits of trial by jury: for transporting us beyond seas to be tried for pretended offences: for abolishing the free system of English laws in a neighboring province, establishing therein an arbitrary government, and enlarging its boundaries, so as to render it at once an example and fit instrument for introducing the same absolute rule into these col-
EXERCISES IN PARSING.

onies: for taking away our charters, abolishing our most valuable laws, and altering fundamentally, the forms of our governments: for suspending our own legislatures, and declaring themselves invested with power to legislate for us in all cases whatsoever.

He has abdicated government here, by declaring us out of his protection, and waging war against us.

He has plundered our seas, ravaged our coasts, burnt our towns, and destroyed the lives of our people.

He is at this time transporting large armies of foreign mercenaries to complete the works of death, desolation, and tyranny, already begun with circumstances of cruelty and perfidy, scarcely paralleled in the most barbarous ages, and totally unworthy the head of a civilized nation.

He has constrained our fellow-citizens, taken captive on the high seas, to bear arms against their country, to become the executioners of their friends and brethren, or to fall themselves by their hands.

He has excited domestic insurrections amongst us, and has endeavoured to bring on the inhabitants of our frontiers the merciless Indian savages, whose known rule of warfare is an undistinguished destruction of all ages, sexes, and conditions.

In every stage of these oppressions, we have petitioned for redress, in the most humble terms: our repeated petitions have been answered only by repeated injury. A prince, whose character is thus marked by every act which may define a tyrant, is unfit to be the ruler of a free people.

Nor have we been wanting in attention to our British brethren. We have warned them, from time to time, of attempts made by their legislature to extend an unwarrantable jurisdiction over us. We have reminded them of the circumstances of our emigration and settlement here. We have appealed to their native justice and magnanimity, and we have conjured them, by the ties of our common kindred, to disavow these usurpations, which would inevitably interrupt our connexions and correspondence.—They, too, have been deaf to the voice of justice and of consanguinity. We must, therefore, acquiesce in the necessity which denounces our separation; and hold them, as we hold the rest of mankind—enemies in war, in peace friends.

13
We, therefore, the representatives of the United States of America, in general congress assembled, appealing to the Supreme Judge of the world, for the rectitude of our intentions, do, in the name and by the authority of the good people of these colonies, solemnly publish and declare, that these united colonies are, and of right ought to be, free and independent states; that they are absolved from all allegiance to the British crown, and that all political connexion between them and the state of Great Britain, is, and ought to be, totally dissolved; and that, as free and independent states, they have full power to levy war, conclude peace, contract alliances, establish commerce, and to do all other acts and things which independent states may of right do. And, for the support of this declaration, with a firm reliance on the protection of Divine Providence, we mutually pledge to each other, our lives, our fortunes, and our sacred honor.

Drafted by Thomas Jefferson.
PART TENTH.

OF THE CONJUNCTION.

Conjunctions serve to connect words and sentences; as, James and John went to Pittsburgh by the way of Wheeling, but they returned via Cleveland and Detroit.

Conjunctions can, properly, be called joints, or hinges on which language bends or turns; as I went to London, to Paris, to Rome; then to America. Now, supply the conjunction. I went to London, and to Paris, and to Rome, and then to America.

The word article from the word articulhus, a joint, could more properly be applied to the conjunction than to the class of words usually designated by this title.

The sense appears to be suspended upon the conjunction, as a door upon its hinges.

There is sixteen different classes of conjunctions, according to their manner of meaning; namely:

Copulative.—And, also.

Disjunctive.—Nor, or either, neither, whether, as well as.

Concessive, or granting.—Though, although, albeit.

Adversative, or contrary.—Yet, still, however, but, nevertheless, notwithstanding.

Exceptional, or excepting.—But, unless, otherwise save.

Conditional,—If, unless.

Dubious, or uncertain.—Whether, perhaps, lest.

Discreetive or separative.—But.

Declarative.—Namely, to wit.

Interrogative.—Whether, why, wherefore.

Comparative.—As, so as, same as, such as.
Augmentive or increasing.—Besides, even.

Diminutive or decreasing.—At least, however, yet, nevertheless.

Casual or relating to cause.—Because, for whereas.

Illative or inferential.—Then, since, inasmuch, thereupon, therefore.

Adverbially conjunctive.—When, as.

Some conjunctions are followed by corresponding conjunctions, so that, in the subsequent member of the sentence, the latter answers to the former; as,

1. Though—yet or nevertheless; as, "Though he was rich, yet for our sakes he became poor."

2. Whether—or; as, "Whether he will go, or not, I cannot tell." It is improper to say, "Whether he will go or no."

3. Either—or; as, "I will either send it, or bring it myself."

4. Neither—or; as "Neither thou nor I can comprehend it."

5. As—as; as "She is as amiable as her sister."

6. As—so; as, "As the stars, so shall thy seed be."

7. So—as; as, "To see thy glory, so as I have seen thee in the sanctuary."

8. So—that; as, "He became so vain, that every one disliked him."

The following extract from Kirkham's philosophical notes will be worth the perusal, at least, and very interesting to those who love to look at the beginning of things:

"On scientific principles, our connectives, commonly denominated prepositions and conjunctions, are but one part of speech, the distinction between them being merely technical. Some conjunctions unite only words, and some prepositions connect sentences. They are derived from nouns and verbs; and the time has been, when perhaps, in our language, they did not perform the office of connectives.

"I wish you to believe, that I would not wilfully hurt a fly." Here, in the opinion of H. Tooke, our modern conjunction that, is merely a demonstrative adjective, in a disguised form; and he attempts to prove it by the following resolution: "I would not wilfully hurt a fly. I wish you to believe that [assertion]."

Now, if we admit, that
that is an adjective in the latter construction, it does not
necessarily follow, that it is the same part of speech, nor
that its associated meaning, is precisely the same, in the
former construction. Instead of expressing our ideas in
two detached sentences, by the former phraseology we
have a quicker and closer transition of thought, and both
the mode of employing that, and its inferential meaning
are changed. Moreover, if we examine the meaning of
each of these constructions, taken as a whole, we shall
find, that they do not both convey the same ideas. By
the latter, I assert positively, that "I would not wilfully
hurt a fly;" whereas, by the former, I merely wish you to
believe that "I would not wilfully hurt a fly," but I do not
affirm that as a fact.

That being the past part. of them, to get, to take, assume,
by rendering it as a participle, instead of an adjective,
we should come nearer to its primitive character. Thus,
"I would not wilfully hurt a fly. I wish you to believe
the assumed [fact or statement;] or the fact assumed or
taken."

If; [formerly written gif; give, gin.] as previously sta-
ted, is the imperative of the Anglo Saxon verb.gifan, to
give. In imitation of Horne Tooke, some of our modern
philosophical writers are inclined to teach pupils to ren-
der it as a verb. Thus, "I will go if he will accompany
me;"—"He will accompany me. Grant—give that
[fact] I will go." For the purpose of ascertaining the
primitive meaning of this word I have no objection to
such a resolution; but, by it, do we get the exact meaning
and force of if as it is applied in our modern, refined
state of the language? I trow not. But admitting we
do, does this prove that such a mode of resolving senten-
ces can be advantageously adopted by learners in common
schools? I presume it cannot be denied, that instead of
teaching the learner to express himself correctly in mod-
ern English, such a resolution is merely making him fa-
miliar with an ancient and barbarous construction which
modern refinement has rejected. Our forefathers, I admit,
who were governed by those laws of necessity which com-
pel all nations in the early and rude state of their lan-
guage, to express themselves in short, detached sentences,
employed *if* as a verb when they used the following circumlocution; My son will reform. *Give that fact. I will forgive him.* But in the present improved state of our language, by using *if* as a conjunction, [for I maintain that it is one,] we express the same thought more briefly; and our modern mode of expression has too, a decided advantage over the ancient, not only in point of elegance, but also in perspicuity and force. In Scotland and the north of England, some people still make use of *gin*, a contraction of *given*: thus, "I will pardon my son, *gin* he reform." But who will contend, that they speak pure English?

But perhaps the advocate of what they call a philosophical development of language, will say, that by their resolution of the sentences, they merely supply an ellipsis. If by an ellipsis, they mean such a one as is necessary to the grammatical construction, I cannot accede to their assumption. In teaching grammar, as well as in other things, we ought to avoid extremes:—we ought neither to pass superficially over an ellipsis necessary to the sense of a phrase, nor put modern English to the blush by adopting a mode of resolving sentences that would entirely change the character of our language, and carry the learner back to the Vandalic age.

*But* comes from the Saxon verb, *beon-utan*, to be out. "All were well *but [be-out, leave-out]* the stranger." "Man is *but* a reed, floating on the current of time." Resolution: "Man is a reed floating on the current of time; *but [be-out this fact]* he is not a stable being."

*And*—*aned, an’d, and*, is the past part. of *ananad*, to add, join. *A, an, ane, or one*, from the same verb, points out whatever is *aned, oned* or made one. *And* also refers to the thing that is *joined to, added to*, or *made one* with some other person or thing mentioned. "Julius *and Harriet will make a happy pair.*" Resolution: "Julius, Harriet *joined, united, or aned*, will make a happy pair;" i. e., Harriet *made one* with Julius will make a happy pair.

*For* means *cause*.

*Because*—*be-cause*, is a compound of the verb *be*, and the noun *cause*. It retains the meaning of both; as, "I believe the maxim, *for* I know it to be true;"—"I believe
the maxim, *because* I know it to be true;’’ i. e., the cause of my belief *be*, or *is*, I know it to be true.

*Nor* is a contraction of *ne*, or. *Ne* is a contraction of *not*, and *or*, of *other*. *Nor* is, *not other-wise*: *not* in the other way or manner.

*Else* is the imperative of *alesan*, *unless*, of *onlesan*, and *lest*, the past part. of *lesan*, all signifying to dismiss, release, loosen, set free. “He will be punished, *unless* he repent;”—“*Unless*, release, give up [the fact] he repents, he will be punished.”

*Though* is the imperative of the Saxon verb *thafigan*, to allow, and *yet*, of *getan*, to get. *Yet* is simply, *get*; ancient *g* is our modern *y*. “*Though* he slay me, *yet* will I trust in him;”—*Grant* or *allow* [the fact] he slay me, *get*, or *retain* [the opposite fact] I will trust in him.”—*Kirkham*.

You will please point out all the Conjunctions in the following

**EXERCISES.**

Soon as the morning trembles o’er the sky,
And, unperceived, unfolds the spreading day;
Before the ripen’d field the reapers stand,
In fair array; each by the lass he loves,
To bear the rougher part, and mitigate
By nameless gentle offices her toil.
At once they stoop and swell the lusty sheaves;
While through their cheerful band the rural talk,
The rural scandal, and the rural jest
Fly harmless, to deceive the tedious time,
And steal unfelt the sultry hours away.
Behind the master walks, builds up the shocks;
And, conscious, glancing oft on every side
His sated eye, feels his heart heave with joy.
The gleaners spread around, and here and there,
Spike after spike, their scanty harvest pick.
Be not too narrow, husbandman! but fling
From the full sheaf, with charitable stealth,
The liberal handful. Think, oh grateful think!
How good the God of harvest is to you,
Who pours abundance o’er your flowing fields,
While these unhappy partners of your kind
Wide hover round you, like the fowls of heaven,  
And ask their humble dole.  
The various turns  
Of fortune ponder, that your sons may want  
What now, with hard reluctance, faint, ye give.  

*Thompson.*

**THE CHRISTIAN VOYAGER.**

**MRS. SOUTHEY.**

Launch thy bark, mariner! Christian, God speed thee!  
Let loose the rudder-bands—good angels lead thee!  
Set thy sails warily, tempests will come;  
Steer thy course steadily—Christian, steer home.

Look to the weather-bow, breakers are round thee;  
Let fall the plummet now, shallows may ground thee;  
Reef in the foresail, there! Hold the helm fast!  
So—let the vessel wear—there swept the blast.

"What of the night, watchman, what of the night?"  
"Cloudy—all quiet—no land yet—all’s right;"  
Be wakeful, be vigilant—danger may be  
At an hour when all seems securest to thee.

How! gains the leak so fast? Clear out the hold—  
Hoist up thy merchandise, heave out thy gold;—  
There—let the ingots go—now the ship rights;  
Hurra! the harbor’s near—lo, the red lights!

Slacken not sail yet, at inlet or island;  
Straight for the beacon steer, straight for the highland;  
Crowd all thy canvass on, cut through the foam—  
Christian! cast anchor now—heaven is thy home!
INTERJECTIONS.

Interjections are words which express the sudden emotions of the speaker; as, "Alas! I fear for life;" "O death! where is thy sting?"

Interjections are not so much the signs of thought, as of feeling. Almost any word may be used as an interjection; but when so employed, it is not the representative of a distinct idea. A word which denotes a distinct conception of the mind, must necessarily belong to some other part of speech. They who wish to speak often, or rather, to make noises, when they have no useful information to communicate, are apt to use words very freely in this way; such as the following expressions: la, la me, my, O my, dear me, surprising, astonishing, and the like.

Interjections not included in the following list, are generally known by their taking an exclamatory point after them.

A LIST OF THE PRINCIPAL INTERJECTIONS.

1. Of earnestness or grief; as, O! oh! ah! alas!
2. Contempt; as, Pish! tush!
3. Wonder; as, Heigh! really! strange!
4. Calling; as, Hem! ho! halloo!
5. Disgust or aversion; as, Foh! fy! fudge! away!
6. Attention; as, Lo! behold! hark!
7. Requesting silence; as, Hush! hist!
8. Salutation; as, Welcome! hail! all hail!

TWO HAPPY RIVALS—DEVOTION AND THE MUSE.

Wild as the lightning, various as the moon,
    Roves my Pindaric song;
    Here she glows, like burning noon,
In fiercest flames, and here she plays
Gentle as star-beams on the midnight seas;
Now in a smiling angel's form,
Anon she rides upon the storm,
Loud as the noisy thunder, as a deluge strong,
Are my thoughts and wishes free,
And know no number nor degree!
Such is the muse: Lo! she disdains
The links and chains,
Measures and rules of vulgar strains,
And o'er the laws of harmony a sov'reign queen she reigns!

If she roves
By streams or groves
Tunig her pleasures or her pains,
My passion keeps her still in sight,
My passion holds an equal flight
Through love's or nature's wide campaigns.
If, with bold attempt she sings
Of the biggest mortal things.
Tott'ring thrones and nations slain;
Or breaks the fleets of warring kings,
While thunders roar
From shore to shore,
My soul sits fast upon her wings,
And sweeps the crimson surge, or scours the purple plain;
Still I attend her, as she flies,
Round the broad globe, and all beneath the skies.

But, when from the meridian star
Long streaks of glory shine,
And heav'n invites her from afar,
She takes the hint, she knows the sign,
The muse ascends her heavenly car,
And climbs the steepy path and means the throne divine:
Then she leaves my flutt'ring mind,
Clogg'd with clay and unrefin'd;
Lengths of distance far behind,
Virtue lags with heavy wheel;
Faith has wings but cannot rise,
Cannot rise,—swift and high,
As the winged numbers fly,
And faint Devotion panting lies
Half way th' ethereal hill.
O why is piety so weak,
And yet the muse so strong?
When shall these hateful fetters break
That have conin’d me long?
Inward a glowing heat I feel,
A spark of heav’nly day;
But earthly vapors damp my zeal,
And heavy flesh drags me the downward way.
Faint are the efforts of my will,
And mortal passion charms my soul astray.
Shine, thou sweet hour of dear release,
Shine from the sky,
And call me high,
To mingle with the choirs of glory and of bliss.
Devotion there begins the flight,
Awakes the song, and guides the way;
There love and zeal, divine and bright,
Trace out new regions in the world of light,
And scarce the boldest muse can follow or obey.

I’m in a dream, and fancy reigns,
She spreads her gay delusive scenes;
Or is the vision true?
Behold Religion on her throne,
In awful state descending down,
And her dominions vast and bright within my spacious view.
She smiles, and with a courteous hand
She beckons me away;
I feel mine airy pow’rs loose from the cumb’rous clay,
And with a joyful haste obey
Religion’s high command.
What lengths, and heights, and depths, unknown
Broad fields with blooming glory sown,
And seas, and skies, and stars: her own,
In an unmeasur’d sphere!
What heav’ns of joy and light serene,
Which nor the rolling sun has seen,
Where nor the roving Muse has been
The greater traveler!
A long farewell to all below,
Farewell to all that sense can show,
To golden scenes, and flow’ry fields
To all the worlds that fancy builds,
   And all that poets know.
Now the swift transports of the mind
Leave the fluttering muse behind,
A thousand loose Pindaric plumes fly scattering down the wind.
Among the clouds I lose my breath,
   The rapture grows too strong:
The feeble pow’rs that nature gave
Faint and drop downward to the grave;
Receive their fall thou treasurer of death;
I will no more demand my tongue,
Till the gross organ, well refin’d,
Can trace the boundless flights of an unfetter’d mind,
   And raise an equal song!

Watts’ Horea Lyria.
PART TWELFTH.

OF SYNTAX.

Syntax teaches the proper arrangement of words into sentences.

Without Syntax we could not express our thoughts.

EXAMPLES.

Equal, we, truths, men, that, self-evident, hold, be, to, are, that, free, created, these, all, and.

In these examples the unsyntaxed words, when properly arranged constitute the following sublime paragraph.

We hold these truths to be self-evident, that all men are created free and equal.

Yet, who would think this to be their import, in the first arrangement?

Syntax also teaches the laws that govern the members of sentences, and the power one word possesses over another word, in causing it to be in some particular number, person, case, mood or tense.

EXAMPLES.

I goes to the city once a week.

In this example "goes" is not correct. We cannot say, I goes, but, I go. "Goes" is correct in etymology, in any place you see fit to put it: but in Syntax, every word must be arranged so as to harmonize with the genius of our language. Remember what was told you in the commencement, that

The standard of grammatical accuracy, is
the practice of the best speakers and writers, who employ any language.

If you are at a loss to know who the best speakers and writers are, consult your ear, and let your ear consult your common sense, and your common sense take counsel of Messrs. Learning, Age, and Experience.

This is the only proper course. Whom the community agree upon, is the best. It holds the crown and keys.

RULES OF SYNTAX.

RULE I.

A verb must agree with its nominative, in number and person.

Note 1.—The nominative case is said to govern the verb, i.e. to make the verb in some particular number or person. Number and person do not belong to the verbs, but are attributed to them, because certain forms of the verb appear to correspond with the different persons and numbers of the nominative.

2.—When a verb comes between two nouns, each of which could be the nominative, that one should govern the verb, which appears more naturally to be its subject.

EXERCISES IN PARsent.

The boys *runs*, but the horse *walks*.

What is wrong in the example! Read the rule.

The word boys is a noun, because it is a name. It is a common noun, because it is a name for a species or class. It is of the masculine gender, because it denotes the male sex. It is of the third person, because it is spoken of. It is in the plural number, because it denotes more than one. It is in the nominative case, because it is the agent, or actor, and subject of the verb *runs*, and governs it according to note 1, under rule 1.

If we say, the boy runs, we speak correctly; but if we say, the boy run, or the boys runs, we speak incorrectly.

If the nominative is first person, the verb must be. Thus:

*I loves all my kindred.*

In this example *I* is in the first person, singular, and *loves* of the third person. It should be *love.*
EXERCISES IN FALSE SYNTAX.

1. Frequent commission of sin harden men in it.
2. Great pains has been taken to reconcile the parties.
3. So much both of ability and merit, are seldom found.
4. The sincere is always esteemed.
5. Not one of them are happy.
6. What avails the best sentiments, if people do not live suitably to them!
7. Disappointments sinks the heart of man; but the renewal of hope give consolation.
8. The variety of the productions of genius, like that of the operations of nature, are without limit.
9. A variety of blessings have been conferred upon us.
10. Thou cannot heal him it is true, but thou may do something to relieve him.
11. In piety and virtue consist the happiness of man.
12. O thou my voice inspire.

Who touched Isaiah's lips with fire.

In the first of these examples harden is plural, and should be exchanged for hardens, to agree in number with commission. Thus:

Frequent commission of sin, hardens men, &c.

In the second example, the noun pains, which is always plural in form, is nominative to has. Has being the singular form of the verb, is not correct. It should be,

Great pains have been taken, &c.

In the third example, much is nominative to are found.
But much is singular, and the verb must agree with it in number. Therefore,

So much of ability and merit is seldom found.

In this example, both is an indefinite adjective, referring to ability and merit. Ability and merit are nouns, in the objective case, and governed by the preposition of. And is a conjunction, and seldom is an adverb of time indefinite.

In the fourth example, sincere is a generic, or general noun, referring to all the sincere persons; and is nominative to is. Is is singular, it should, therefore, be

The (sincere) persons are always happy.

In the fifth example, are should be is, to correspond with its nominative one.
In the sixth example, *avails* should be *avail*.

*Sentiments* is nominative to *avail*. The sense would be better understood, from the sentence reversed. Thus:

The best *sentiments avail* what? &c.

7. Disappointments is nominative to *sinks*. *Sinks* is singular. It should be *sink* in the plural, agreeing with the plural nominative, disappointments. *Give* should be gives, agreeing with *renewal*.

8. *Are*, in this example, should be *is*, agreeing with variety. The variety *is* without limit.

9. *Have* should be *has*, agreeing with variety.

10. *Can* should be *canst*, agreeing with the second person singular of the pronoun. *May* should be *mayest*.

11. *Consist* should be *consists*, agreeing with happiness. Thus:

The *happiness* of man *consists* in piety and virtue.

12. In this example, *touched* should be *touchedst*, agreeing in person with *thou*.

Thou *touchedst* Isaiah’s hallowed lips, &c.

**EXERCISES IN PARSING.**

Nations have been often overthrown by tyranny and oppression.

1. **NATIONS.** *Nations* is a common noun, common gender, third person, plural number, and nominative case to the verb *have been overthrown*, and governs it in number and person, according to note 1, under Rule 1. [See the note.]

2. **HAVE BEEN OVERTHROWN**, is an active transitive verb, because it expresses action, of the passive voice, because the action terminates upon its nominative; indicative mood, it simply indicates or declares the fact specified by the rest of the sentence; Past indefinite tense, because it denotes time past, without defining the period;* and of the third person, and plural number, because *nations* is, with which it agrees, according to

**Rule 1.** A verb must agree with its nominative in number and person.

*Have indicates the perfect tense but the sense is so modified by often, the indefinite adverb, in this example, that we cannot properly call it the perfect, but he past indefinite.*
EXERCISES IN PARSING. 245

You must not say the verb is third person spoken of. Conjugated thus:

Indicative mood, present tense, first per. sin. num. I am overthrown; sec. per. thou art overthrown, or you are overthrown; third per. he, she, or it, or the nation is overthrown. Plural, first per. we are overthrown, sec. per. you are overthrown, third per. they are overthrown.

Past tense, was overthrown; perfect tense, have been, &c., pluperfect, had been; first future, shall or will be, &c.; second future, shall have been.

Conjugate it in full.

3. OFTEN. Often is an adverb of time indefinite, and modifies the sense of the verb have been overthrown.

4. BY. By is a preposition, a word used to connect words, and show the relation between them. It connects the words nations and tyranny, and shows their relation, and governs tyranny in the objective case.

5. TYRANNY is a common noun, neuter gender, third person, singular number, and in the objective case, it is the past object of the relation expressed by the preposition by it, according to

RULE 2. Prepositions govern the objective cases of nouns and pronouns.

6. AND. And is a conjunction, a word used merely as a connective.* It connects [in this sentence] the words tyranny and oppression.

7. OPPRESSION is a common noun, neuter gender, third person, singular number, and in the objective case, and governed by the preposition by, understood.

RULE II.

Prepositions govern the objective cases of nouns and pronouns.

Note.—The preposition is sometimes understood before home, and before nouns signifying distance, time when, how long, &c.; as, "He has gone home;" i. e., to home. "The horse ran a mile;" i. e., through a mile. "My friend has been absent four years;" i. e., for four years.

2. The prepositions to and for, are often understood before pronouns; as, "Give [to] me that book." "Get [for] me a drink."

*The only difference between the conjunction and the preposition is, the preposition shows the relation of words, and the conjunction does not.
3. To or unto, is understood after like and unlike; as, “The kingdom of heaven is like [unto] a certain king.” “She is unlike [to] him.”

You must observe, that to is used after unlike, and unto after like.

**EXERCISES IN PARsing.**

Columbus discovered America.

In searching for wisdom, many have become fools.

1. COLUMBUS is a proper noun, because it is the name of an individual; masculine gender, because it denotes the male sex; third person, because it is spoken of; singular number, it implies but one, and in the nominative case to **discovered**.

2. DISCOVERED is a regular verb, because it forms the past tense of the indicative mood, by the addition of ed to the present.

Note.—The reason why the verb is called regular, is, it is conjugated regularly; i. e., it retains the same word, through all the moods and tenses. An irregular verb, on the contrary, changes, not the termination, but the word itself. Thus: Pres. run. past, ran; pres. go, past, went; pres. am, past, was.

3. AMERICA is a proper noun, neuter gender, third person, singular number, and in the objective case, governed by the active transitive verb **discovered**, according to Rule 3. Active transitive verbs govern the objective case.

Ques. What did Columbus do?
Ans. Columbus **discovered**.

Ques. What did he discover?
Ans. He discovered America.

Thus you see, Columbus is the agent or nominative; discovered, the verb, or action; and America, the object of the action expressed or represented by the verb.

4. IN. In is a preposition, governing searching.

5. SEARCHING is a verbal noun, being merely the name of an action, and governed by the preposition in. The sense will be apparent from the following positions of the monos:*:

1 1 1 1 1 2 2 2

1. In their searching for wisdom, many have become fools.

* A mono is that part of a sentence which can be analyzed by itself, or that makes complete sense.—Jas. Brown.
EXERCISES IN PARSING.

1. Many have become fools.
2. (Many have become fools.) In (their) searching

(search) for wisdom.

Searching is only the name of an action, without conveying an active idea.

That searching is a noun, can be proved from the fact, that it will admit of an adjective preceding, to qualify it. Thus:

In their diligent searching for wisdom, &c. We cannot say diligently searching, &c. Was it a verb, however, we should be compelled to employ the adverb, and not the adjective.

Searching is a common noun, of the verbal distinction, neuter gender, third person, singular number, and in the objective case, governed by the preposition in, according to Rule 2. [Repeat the rule.]

6. FOR. For is a preposition, and governs wisdom.

7. WISDOM is a common noun, &c., (parse it in full,) and in the objective case, and governed by for.

8. MANY is an indefinite adjective, belonging to persons, understood.

9. HAVE BECOME, is an active transitive, irregular verb, Indicative mood, past tense, third person and plural number, agreeing with persons, understood, according to Rule 1. [Repeat the rule.]

10. FOOLS. Fools is a common noun, common gender, third person, plural number, and in the objective case, and governed by the active transitive verb, become, according to Rule 3. The active transitive verb governs the objective case.

FURTHER EXERCISES IN FALSE SYNTAX AND PARSING.

1. I loves reading. 2. A soft answer turn away wrath.
3. We is but of yesterday, and knows nothing. 4. The days of man is as grass. 5. Thou sees how little has been done. 6. He needs not proceed in such haste. 7. He dare not act otherwise.

Note.—1. I loves, should be, I love. 2. A soft answer turns. 3. We are, &c., and know nothing. 4. Days are. 5. Thou seest. 6. He need. 7. He dares, &c.
EXERCISES.

TO THE SHADE OF THOMSON.

While virgin Spring, by Eden’s flood,
Unfolds her tender mantle green,
Or pranks the sod in frolic mood,
Or tunes Eolian strains between;

While Summer, with a matron grace,
Retreats to Dryburgh’s cooling shade,
Yet oft, delighted, stops to trace
The progress of the spiky blade;

While Autumn, benefactor kind,
By Tweed erects his aged head,
And sees, with self-approving mind,
Each creature on his bounty fed;

While maniac Winter rages o’er
The hills whence classic Yarrow flows,
Rousing the turbid torrent’s roar,
Or sweeping, wild, a waste of snows:

So long, sweet poet of the year!
Shall bloom that wreath thou well hast won;
While Scotia, with exulting tear,
Proclaims that Thomson was her son.

Burns.

RULE III.

Transitive verbs, in the active voice, govern the objective case which comes after it; as, “We love him.” [Not he.] “He loves us.” [Not we.] “Whom [not who] did you send?”

Note 1.—All verbs that are active, are transitive. There can really be no action, unless something is affected by it; as, I run. What do I run? A race. I walk. That is, I walk walkings, or walks. However, for the sake of convenience, we call such verbs as the above, intransitive, because no object is apparent.

2. Verbs in the Infinitive mood express action, but do not appear to have an object. They are said to be governed by the active verb preceding them. But this, I regard as false. I consider all verbs in the Infinitive mood, as not governing nor being governed. But rather, they are contemplative moods, thrown into a sentence in order to call attention to the objects of other verbs. Thus:
I love to walk; i. e., To walk! I love (this exercise.)

EXERCISES IN FALSE SYNTAX.

1. He loves I. I should be me. See the rule. I is nom. and me is objective.
   2. He and they we know, but who are you? He should be him, and they, them.

EXERCISES IN PARSEING.

Order is Heaven's first law; and this confess,
   Some are, and must be, greater than the rest—
   More rich, more wise; but who infers from hence,
   That such are happier, shocks all common sense.
   Needful austerities our wills restrain,
   As thorns fence in the tender plant from harm.
   Reason's whole pleasure, all the joys of sense,
   Lie in three words, health, peace, and competence.
   But health consists with temperance alone;
   And peace, Oh, virtue! peace is all thy own.

On earth, nought precious is obtain'd
   But what is painful too;
   By travail and to travail born,
   Our Sabbaths are but few.

Who noble ends by noble means obtains,
   Or failing, smiles in exile or in chains,
   Like good Aurelius let him reign or bleed
   Like Socrates, that man is great indeed.

Our hearts are fasten'd to this world,
   By strong and endless ties;
   But every sorrow cuts a string,
   And urges us to rise.
   Oft pining cares in rich brocades are drest,
   And diamonds glitter on an anxious breast.
   If nothing more than purpose in thy power,
   Thy purpose firm is equal to the deed;
   Who does the best his circumstances allows,
   Does well, acts nobly: angels could no more.

In faith and hope the world will disagree,
   But all mankind's concern is charity.
To be resign'd when ills betide,
Patient when favors are denied,
And pleas'd with favors giv'n;
Most surely this is wisdom's part,
This is that incense of the heart,
Whose fragrance smells to Heav'n.

All fame is foreign, but of true desert;
Plays round the head, but comes not to the heart.
One self approving hour whole years outweighs
Of stupid starers, and of loud huzzas;
And more true joy Marcellus exil'd feels,
Than Caesar with a senate at his heels.

Far from the mad'ning crowd's ignoble strife,
Their sober wishes never learn'd to stray;
Along the cool sequester'd vale of life,
They kept the noiseless tenor of their way.

The spacious firmament on high,
With all the blue ethereal sky,
And spangled heav'ns, a shining frame,
Their great original proclaim:
Th' unwearied sun, from day to day,
Does his creator's power display,
And publishes to ev'ry land,
The work of an Almighty hand.

Soon as the evening shades prevail,
The moon takes up the wondrous tale,
And, nightly, to the list'ning earth
Repeats the story of her birth:
Whilst all the stars that round her burn,
And all the planets in their turn,
Confirm the tidings as they roll,
And spread the truth from pole to pole.

What tho' in solemn silence, all
Move round the dark terrestrial ball!
What tho' no real voice or sound,
Amid their radiant orbs be found!
In Reason's ear they all rejoice,
And utter forth a glorious voice;
For ever singing as they shine,
"The hand that made us is Divine."
RULE IV.

The definite adjectives, *the*, *this*, *that*, *these*, and *those*, point out the nouns to which they relate, by a definite specification.

EXERCISES IN PARSING.

EULOGY ON THE BIBLE.

"The Book of God, a Rock, to mortals given!
On *that* I rest. Hail Muse of Heaven?

Of inspiration born—Nymph of the sun!—
I thee invoke! Thy ransomed bards have won:
Woo'd from thy native bower, betray'd, profaned
By heathen wits; a minion long detain'd!
O'er barbarous realms thou hast been doom'd to stray,
To shrines obscene, devotion press'd to pay;

For ruthless monarchs twined ambrosial flowers,
Their conquests sung, and charm'd the festal bowers;

For faithless Venus fill'd the shameless stage
With lawless scenes, to please a wanton age.

In virtue's bosom,—Oh! what mantled guile!
A dagger thou hast plunged to win a smile;
With strangers wept, and raised mad folly's roar,
In errors sport, far from my Native shore.

Degraded Muse! shake off thy broken chains,
'Thou art redeem'd!' Truth triumphs! Reason reigns,
And doubts recede!—Come wake thy deathless lay!

Aid truth to sing, to laud th' Omnific Sway
That *light* and life awoke. The dark profound

Of sin and death disclose—Redemption sound!
Hurl to the wide winds, error;—far proclaim
God's ways mysterious, and the Bible's fame.

Behold our Rock! the Book inspired by Heaven,
With wonders fraught! to rule the nations given:
Truth's ancient fort, the source of sacred lore,
Where oracles declaim, loud trumpets roar,

And bards take fire; whose sweeping numbers flow
High as the heavens, and deep as hell below:
In effort all, the thoughts in diction bound,
Replete with life; truth swells in every sound:
Terrific now—now soft as zephyrs warm,
As thunder grand, impressive as the storm.
The nations shake where'er its power is known,
Tears rain on tears, and groan replies to groan.
It warms the soul—t'ennlighten mortals came,
Phryptic fire, that set the world on flame.

In that prime book we view salvation's plan,
Learn what we are, and see the end of man.
It lights earth's travel'd shore; reveals where crime
Was born; and shows the march of Death and Time.
There Reason labors in th' Almighty's cause,
And Justice shakes his golden chain of laws:
Roused by the sound, man starts from moral sleep,
Hears Vengeance thunder, and sees Mercy weep;
Inhales new life, new scenes before him rise,
Spurns earth-born thoughts, and measures o'er the skies.
The antidote for sin in this book stands
To all reveal'd, in reach of mortal hands;
Whose latent charm dispels our mental gloom,
Warms deep the soul, and shines into the tomb!
Poor wanderers lost, hence learn their homeward way,
From death to life, from darkness into day.
Great boon of Heaven! of complicate design,
A chain unbroken, all and all divine,
To measure duty's ground where all should run,
The world's discordant faiths to bind in one;
To draw all minds with mutual force to love,
And all concentrate to the throne above.
It is a beacon on Time's dangerous shore,
Whose light gives warning in wild error's roar;
A chart and magnet too, on life's rough waves,
This points to heaven, and that by counsel saves.

There is a stone, in story, famed of old,
Whose magic touch turns every thing to gold,
Nor mines could yield it, nor rich pearly ground,
But found in truth, in Bible truth was found.
O seize the gem by faith!—The charm is told;
By truth the heart is changed—is changed to gold?
Truth Archimedean! yes truth will stand?
Go move the world!—the world is at command.
Almighty truth acts on the laws of mind,
Inspires celestial powers, and moves mankind.
O wondrous Book? how high, how broad, how deep? Past, present, future, lie within the sweep:
It spans the ocean time, an arcade o'er
From Alpha to Omega, shore to shore.
There line on line, in sacred order rise:—
Prodigious work! connected earth and skies.
Th' eternal Shiloh—who rejects his claim?—
Is made the Key-stone in this arch of fame.
High o'er it angels celebrations keep,
While generations roll beneath its sweep;
O'er dispensations broad extend its wings,
Wide as the consummation of all things.
Amazing structure!—Mark the whole design!
How strong, how grand, this masonry divine!
Proud skeptics' art and demons' rage defies—
Their vile invectives fail, and battering lies:
No part is marr'd nor shock alarming given;
It stands defended by the throne of Heaven!
Huge pyramids must waste, strong castles fall,
Time's concave burn, flames wrap this murky ball:
But holy truth shall live, and, in the flame
Of burning worlds, shall brighter shine in fame.
Lo! th' artful novels, and romantic tales,
Light as the fog, that rides on mountain gales:
A fruitless forest! wilderness of flowers!
Which crowd the Bible from our leisure hours:
That Book of books, that prompts us to be wise,
To reason fairly, and existence prize;
A mirror true, nor flatters friends nor foes,
These justly reprobates and comforts those:

A speaking oracle with symbols crowned,
Rich in memoirs and parables profound.
Light clothes its doctrines, terror its commands—
O what a treasure opened in our hands!
By angels wing'd, its vials dread are hurl'd,
From age to age around the peopled world;
In reach of all, at every view appears
A promise fresh, in bloom a thousand years;
Nor beauty lost, nor valid charm t' inspire—
Seize, seize the word! and hold with strong desire!"
RULE V.

The indefinite adjectives, *a*, *an*, and *one*, belong to nouns in the singular number only, taken either individually or collectively; as "A false balance is an abomination unto the Lord." "There is one God, and Father of all. A Thousand, An army, &c. We must not say, "A false balances;" "An abominations;" One men; (nor two man.) An oxen, A horses, &c.

Note.—1. A very nice distinction is made in the sense, by the use or omission of *a*. When I say, "He behaved with a little reverence," I mean that his conduct was somewhat reverential, and upon the whole, would do very well; but if I say, "He behaved with little reverence," I speak diminutively of his conduct, and wish to represent him in quite an unfavorable light. If it should be observed, "There were few people at church," the impression is left that the congregation was very diminutive. But if it is said, "There were a few people at church," it is, evidently, made the most of.

2. *A* sometimes has the meaning of *every*, or *each*; as,
   "A man he was to all his country dear And passing rich, with forty pounds a year."
   That is, each, or every year.

3. When several adjectives of quality are connected and applied to one thing, the specifying adjectives should not be repeated; as, "A black and white calf." That is, the same calf is both black and white, i. e., spotted. But if several qualifying adjectives are connected but applied to different objects, the specifier should be repeated; as, "A black, and a white calf. That is, there are two calves, the one white, and the other black.

FALSE SYNTAX.

1. He told a man of his circumstances.
2. I informed him that I had *a* horses for sale.
3. There is one houses to be let.
4. The man I saw had on a red and *a* blue coat.

RULE VI.

*An* should be used before all words beginning with a vowel sound; and *a* before all commencing with a consonant sound; as, *An ox; A horse; A hundred.*
Note.—In the words *hundred, union,* and the like, some men are in the habit of placing *an;* thus, *an hundred, an union,* &c. Hundred was formerly pronounced, and is still pronounced by the English, *undred,* leaving off the aspirate, and hence the necessity of *an* to precede the vowel sound of *u.* All words commencing with vowels do not require *an,* neither do all words commencing with consonants require *a.* *Union* commences with the consonant sound of *y,* and hence we cannot say, *an union;* but a *union.* It is pronounced as if spelled, *yuneyun.*

Remember, that you must know when to use these words, not from the *letter* that commences a word, but from the sound.

**FALSE SYNTAX.**

1. "He was ruler over *an* hundred and twenty-seven provinces."
2. He bought *a* ox, and *an* cart.
3. The world is *an* golgotha of skulls.
4. He put him upon his own beast, and brought him to *a* inn.

You may correct the above without my assistance.

**RULE VII.**

Two or more nouns, or nouns and pronouns, are placed by apposition in the same case; as, "Solomon the son of David, king of Israel, wrote many proverbs." That is, Solomon wrote, the son of David wrote, and the king wrote. Dr. Benjamin Franklin the philosopher and statesman of America, discovered the lightning rod.

**RULE VIII.**

Two or more nouns, or nouns and pronouns, in the *singular* number, connected by copulative conjunctions, must have verbs, nouns and pronouns, agreeing with them in the *plural;* as, "Socrates and Plato were wise; they were eminent philosophers."
ENGLISH GRAMMAR.

Note.—1. When each or every relates to two or more nominatives in the singular, although connected by a copulative, the verb must agree with each of them in the singular; as, *Every leaf, and every twig, and every drop of water, teems with life.*

2. When the singular nominative of a complex sentence, has another noun joined to it with a preposition, it is customary to put the verb and pronoun agreeing with it, in the singular; as, "Prosperity with humility renders its possessor truly amiable;" "The General, also, in conjunction with the officers, has applied for redress."

FALSE SYNTAX.

Coffee and sugar grows in the West Indies; it is exported in large quantities.

Two singular nouns coupled together, form a plural idea. The verb *grows* is improper, because it expresses the action of both its nominatives, "coffee and sugar," which two nominatives are connected by the copulative conjunction, *and*; therefore the verb should be plural, *grow*; and then it would agree with coffee and sugar, according to Rule 8. [Repeat the Rule.] The pronoun *it*, as it represents both the nouns, "coffee and sugar," ought also to be plural, *they*, agreeable to Rule 8. The sentence should be written thus, "Coffee and sugar *grow* in the West Indies: *they* are exported in large quantities."

1. Time and tide waits for no man.
2. Patience and diligence, like faith, removes mountains.
3. Life and health is both uncertain.
4. Wisdom, virtue, happiness, dwells with the golden mediocrity.
5. The planetary system, boundless space, and the immense ocean, affects the mind with sensations of astonishment.
6. What signifies the counsel and care of preceptors, when you think you have no need of assistance?
7. Their love, and their hatred, and their envy, is now perished.
8. Why is whiteness and coldness in snow?
9. Obey the commandment of thy father, and the law of thy mother; bind it continually upon thy heart.
10. Pride and vanity always render its possessor despicable in the eyes of the judicious.
11. There is error and discrepancy in the schemes of the orthoepists, which shows the impossibility of carrying them into effect.
FALSE SYNTAX.

EXAMPLES FOR THE NOTE.

12. Every man, woman, and child, were numbered.
Not proper; for, although and couples things together so as to present the whole at one view, yet every has a contrary effect: it distributes them, and brings each separately and singly under consideration. Were numbered is therefore improper. It should be, “was numbered,” in the singular, according to the note. [Repeat it.]

13. When benignity and gentleness reign in our breasts, every person and every occurrence are beheld in the most favorable light.

CORRECTIONS.

1. Waits should be wait. See the rule.
In order to make it a habit to use the verb correctly, substitute a pronoun before a verb. Thus:
Time and tide, (they) wait for no man.

2. Removes should be remove. Patience and perseverance (they) remove, &c.
Apply this rule a few times, and it will become familiar.

3. Life and health are, &c.,

4. Wisdom, &c.,

5. The planetary, &c., affect.

6. What signify. That is, The counsel and care (they) signify—what?

7. Their love &c., are.

8. Why are? &c.,

9. —bind them, &c.,

10. Their possessor.

11. There are, &c.,

12. Was numbered. (See Note 1.)

13. —is beheld.

EXERCISES IN PARSING.

Every man has some faults. Many possess noble minds, who prostrate them by wicked, and foolish indulgences.

1. Every.—An adjective, distributive, belonging to man.
2. Man.—A noun, [parse it in full.] nominative to has.
3. Has.—A verb, [parse it] third person, singular, because man is, according to Rule 4. Repeat the rule.

4. Some.—An indefinite adjective, belongs to faults.

5. Faults.—A noun, [parse it.] objective case, governed by has, according to Rule 3.
The transitive verb, &c., Repeat it.

RESOLUTION.

Every man has, possesses, or holds, in his possession—faults.

RULE IX.

Two or more nouns, or nouns and pronouns, in the singular number connected by disjunctive conjunctions, must have verbs, nouns, and pronouns, agreeing with them in the singular; as, "Neither John nor James has learned his lesson.

Note 1.—When singular pronouns, or a noun and pronoun of different persons, are disjunctively connected, the verb must agree, in person, with that which is placed nearest to it; "Thou or I am in fault; I or thou art to blame; I, or thou, or he, is the author of it." But it would be better to say, "Either I am to blame or thou art," &c.

2.—When a disjunctive occurs between a singular noun or pronoun and a plural one, the verb must agree with the plural noun or pronoun, which should generally be placed next to the verb; as, "Neither poverty nor riches were injurious to him;" I or they were offended by it.

Constructions like these ought generally to be avoided.

FALSE SYNTAX.

Ignorance or negligence have caused this mistake.

The verb, have caused, in this sentence, is improperly used in the plural, because it expresses the action, not of both but of either the one or the other of its nominatives, therefore it should be in the singular, has caused; and then it would agree with "ignorance or negligence," agreeably to Rule 9. [Repeat the Rule.]

1. A circle or a square are the same in idea.
2. Neither whiteness nor redness are in the porphyry.
3. Neither of them are remarkable for precision.
4. Man is not such a machine as a clock or a watch, which move merely as they are moved.
5. When sickness, infirmity, or reverse of fortune, affect us, the sincerity of friendship is proved.
6. Man’s happiness or misery are, in a great measure, put into his own hands.
7. Despise no infirmity of mind or body, nor any condition of life, for they may be thy own lot.
8. The prince, as well as the people, were blameworthy.

CORRECTIONS.

1. Is the same.
2. Is in, &c.
3. Neither of them is.
4. Which moves.
5. Affects us.
6. Are, in a, &c.
7. For it may be, &c.
8. Was blameworthy.

EXERCISES IN PARSING.

God of my fathers! holy, just, and good!
My God! my Father! my unfailling Hope!
Jehovah! let the incense of my praise,
Accepted, burn before thy mercy seat,
And in thy presence burn, both day and night.
Maker! Preserver! my Redeemer! God!
Whom have I in the heavens but Thee alone?
On earth, but Thee, whom should I praise, whom love?
For thou hast brought me hitherto, upheld
By thy omnipotence; and from thy grace,
Unbought, unmerited, though not unsought—
The wells of thy salvation, have refreshed
My spirit; watering it, at morn and even;
And by thy Spirit, which thou freely givest
To whom thou wilt, hast led my venturous song,
Over the vale and mountain tract, the light
And shade of man; into the burning deep
Descending now, and now circling the mount,
Where highest sits Divinity enthroned;
Rolling along the tide of fluent thought,
The tide of moral, natural, divine;
Gazing on past, and present, and again,
On rapid pinion borne, outstripping Time,
In long excursion, wandering through the groves
Unfading, and the endless avenues,
That shade the landscape of Eternity;
And talking there with holy angels met,
And future men, in glorious vision seen!
Nor unrewarded have I watched at night,
And heard the drowsy sound of neighboring sleep
New thought, new imagery, new scenes of bliss
And glory, unrehearsed by mortal tongue,
Which, unrevealed, I trembling, turned and left,
Bursting at once upon my ravished eye,
With joy unspeakable have filled my soul,
And made my cup run over with delight,
Though in my face the blast of adverse winds,
While bodily circumnavigating man,
Winds seeming adverse, though perhaps not so,
Have beat severely; disregarded beat,
When I, behind me, heard the voice of God,
And his propitious Spirit say, Fear not!

God of my fathers! ever present God!
This offering, more, inspire, sustain, accept;
Highest, if numbers answer to the theme;
Best answering, if thy spirit dictate most.
Jehovah! breathe upon my soul; my heart
Enlarge; my faith increase; increase my hope;
My thoughts exalt; my fancy sanctify,
And all my passions, that I near thy throne
May venture, unreproved; and sing the day
Which none unholy ought to name, the Day
Of Judgment? greatest day, passed or to come!
Day! which,—deny me what thou wilt, deny
Me home, or friend, or honorable name,—
Thy mercy grant, I, thoroughly prepared,
With comely garment of redeeming love,
May meet, and have my Judge for Advocate.

Come, Gracious Influence, Breath of the Lord!
And touch me trembling, as thou touched the man,
Greatly beloved, when he in vision saw,
By Ulai's stream the Ancient sit; and talked
With Gabriel, to his prayer swiftly sent,
At evening sacrifice. Hold my right hand,
Almighty! hear me, for I ask through Him,
Whom thou hast heard, whom thou wilt always hear,
Thy Son, our interceding Great High Priest!
Reveal the future, let the years to come
Pass by, and open my ear to hear the harp,
The prophet harp, whose wisdom I repeat
Interpreting the voice of distant song;—
Which thus again resumes the lofty verse,
Loftiest, if I interpret faithfully
The holy numbers which my spirit hears.

*Pollock's Invocation, B.10.*

**RULE X.**

A collective noun or noun of multitude,
conveying *unity* of idea, generally has a verb
or pronoun agreeing with it in the *singular*;
as, "The *meeting was* large, and *it* held three
hours."

Note.—Rules 10, and 11, are limited in their application.

**FALSE SYNTAX.**

1. The nation *are* powerful.
2. The fleet *were* seen sailing up the channel.
3. The church *have* no power to inflict corporeal punish-
ment.
4. The flock, and not the fleece, *are*, or ought to be, the
objects of the shepherd's care.
5. That nation *was* once powerful; but now they *are*
feeble.


**EXERCISES.**

If that high world which lies beyond
Our own, surviving love endears;
If there the cherished heart be found,
The eye the same, except in tears—

| How welcome those untrodden spheres; |
| How sweet, this very hour, to die! |
| To soar from earth, and find all fears, |
| Lost in thy light—Eternity! |

It must be so:—'tis not for self
That we so linger on the brink;
And striving to o'erleap the gulf,
Yet cling to being's sev'ring link!

O! in the future let us think
To hold each heart, the heart that shares;
With them the immortal waters drink,
And soul in soul grow, deathless theirs.  *Byron.*

14*
RULE XI.

A noun of multitude, conveying *plurality* of idea, must have a verb or pronoun agreeing with it in the *plural*; as, "The council were divided in their sentiments."

FALSE SYNTAX.

1. My people doth not consider.
2. The multitude eagerly pursues pleasure as its chief good.
3. The committee was divided in its sentiments, and it has referred the business to the general meeting.
4. The people rejoices in that which should give it sorrow.

1. *Do.* 2. *Pursue,* and *their.* 3. *Were,* *their,* *they* and *have.* 4 *Rejoice* and *them.*

RULE XII.

When two or more nominatives to the same verb are of different persons, and used disjunctively, the one next the verb governs it; as, "*You* or *he* is the author of it."

It would sound badly to say, *you* or *he* *are*; or *thou* or *he* *art.*

FALSE SYNTAX.

1. Either thou or *I* art mistaken.
2. *James* or *I* is sure of a prize.
3. *John* or *I* has done it.

1, *are.* 2, *am.* 3, *have.*

RULE XIII.

Pronouns must agree with the nouns for which they stand, in *gender,* *person* and *number*; as, "*John* writes, and *he* will soon write well."

*Note.* You, though frequently employed to represent a singular noun, is always *plural in form*; therefore the verb connected with it should be plural; as, "My friend, *you* were mistaken."
FALSE SYNTAX.

Every man will be rewarded according to their works.

Incorrect, because the pronoun their does not agree in gender or number with the noun "man," for which it stands; consequently, Rule 13, is violated. Their should be his; and then the pronoun would be of the masculine gender, singular number, agreeing with man, according to rule 13. (Repeat the Rule.)

1. An orator's tongue should be agreeable to the ear of their audience.
2. Rebecca took goodly raiment and put them on Jacob.
3. Take handfuls of ashes, and let Moses sprinkle it towards heaven, in the sight of Pharaoh, and it shall become small dust.
4. No one should incur censure for being tender of their reputation.
5. *Note* Horace, you was blamed; and I think you was worthy of censure.
6. Witness, where was you standing during the transaction? How far was you from the defendant?

1, *His.* 2, *It.* 3, *Them,* and *they.* 4, *No one should incur censure for being tender of [his*] his or her reputation.

5 and 6, *Were,* instead of *was.*

EXERCISES.

"While thus within contending armies strove,
Without the Christian has his troubles too.
For, as by God's unalterable laws,
And ceremonial of the heaven of heavens,
Virtue takes place of all, and worthiest deeds
Sit highest at the feast of bliss; on Earth
The opposite was fashion's rule polite.
Virtue the lowest place at table took,
Or served, or was shut out: the Christian still
Was mocked, derided, persecuted, slain;
And slander, worse than mockery, or sword,
Or death stood nightly by her horrid forge,
And fabricated lies to stain his name,
And wound his peace—but still he had a source
Of happiness that men could never give
Nor take away: the avenues that led
To immortality before him lay;
He saw with faith's far reaching eye, the fount
Of life, his father's house, his Saviour God,
And borrowed thence to help his present want.

RULE XIV.
All adjectives belong to nouns expressed or understood: as, "He is a good, a well as a wise man."

RULE XV.
Nouns must agree in number with the numerals of the cardinal kind which point them out; as "ten feet." "Eighty fathoms!" Not ten foot, and eighty fathom:
"The boat carries thirty ton," is not correct. It should be be thirty tons.

RULE XVI.
All definite, indefinite, and distributive adjectives belong to some nouns expressed or understood, which nouns must agree in number with the adjectives; as, That book is mine; Those books, or these books are mine. I can not become reconciled to that sort of conduct; or those sorts of conduct.

Note.—There should be great care taken not to employ the word either, in the place of each; as, "The king of Israel, and Jehosaphat, king of Judah, sat either of them on his throne." It should be each of them. Each implies both, considered separately; but either implies only one or the other, taken disjunctively.

FALSE SYNTAX.
1. Those sort of favors do real injury.
2. They have been here this two hours.
3. These kind of indulgences soften and injure the mind.
RULE XVII.

The verbs which follow bid, dare, need, make, see, hear, feel, help, let, are in the infinitive mood without the sign to prefixed; as, "He bids me come;" "I dare engage;" "Let me go;" "Help me do it;" i. e., to come, to go, to do it, &c. "He is hearing me recite.

FALSE SYNTAX.

Bid him to come.
He durst not to do it without permission.
Hear him to read his lesson.
It is the difference in their conduct, which make us to approve the one, and to reject the other.
It is better live on a little, than outlive a great deal.
I wish him not wrestle with his happiness.

FALSE SYNTAX.

RULE XVIII.

Adverbs qualify verbs, adjectives, and other adverbs; as, "A very good pen writes extremely well;" "By living temperately," &c.

Note 1. Adverbs are generally set before adjectives or adverbs, after verbs, or between the auxiliary and the verb; as, "He made a very sensible discourse, and was attentively heard."

2. When the qualifying word which follows a verb, expresses quality, it must be an adjective, but when it expresses manner, an adverb should be used; as, "She looks cold; She looks coldly on him; He feels warm; He feels warmly the insult offered to him." If the verb to be can be substituted for the one employed, an adjective should follow, and not an adverb; as, "She looks [is] cold; The hay smells [is] sweet; The fields look [are] green; The apples taste [are] sour; The wind blows [is] fresh."

3. It is not strictly proper to apply the adverbs here, there and where, to verbs signifying motion, instead of the adverbs hither, thither, whither; thus, He came here [hither] hastily;" They rode there [thither] in two hours;" "Where [whither] will he go?" But in familiar style, these constructions are so far sanctioned as sometimes to be admissible.

4. The use of where, instead of in which, in constructions like the following, is hardly admissible: "The immortal sages of '76, formed a charter, where [in which] their rights are boldly asserted."

5. As the adverbs hence, thence, and whence, literally supply the place of a noun and preposition, there appears to be a solecism in employing a preposition in conjunction with them; From whence it
follows;" "He came from thence since morning." Better, whence it follows;" "He came thence." The following phrases are also exceptionable: "The then ministry;" "The above argument;" "Ask me never so much dowry;" "Charm he never so wisely." Better, "The ministry of that time or period;" "The preceding argument;" "Ever so much dowry;" Ever so wisely."

FALSE SYNTAX.

Note, 1. It cannot be impertinent or ridiculous therefore to remonstrate.

He was pleasing not often, because he was vain.

These things should never be separated.

We may happily live, though our possessions are small.

RULE XIX.

Two negatives destroy one another, and are generally equivalent to an affirmative; as, "Such things are not uncommon;" i. e. they are common.

Note. When one of the two negatives employed is joined to another word, it forms a pleasing and delicate variety of expression; as, "His language, though inelegant, is not ungrammatical;" that is, it is grammatical.

But, as two negatives, by destroying each other, are equivalent to an affirmative, they should not be used when we wish to convey a negative meaning. The following sentence is therefore inaccurate: "I cannot by no means allow him what his argument must prove." It should be, "I cannot by any means," &c., or, "I can by no means."

FALSE SYNTAX.

Note, 2d. part. I don't know nothing about it.

I did not see nobody there. Nothing never affects her.

Be honest nor take no shape nor semblance of disguise.

There cannot be nothing more insignificant than vanity.

Precept nor discipline is not so forcible as example.

RULE XX.

Conjunctions connect nouns and pronouns in the same case; as, "The master taught her and me to write;" "He and she are associates."

FALSE SYNTAX.

My brother and him are grammarians.

You and me enjoy great privileges.
Him and I went to the city in company; but John and him returned without me.

Between you and I there is a great disparity of years.

RULE XXI.

When two nouns come together, denoting the possessor, and the thing possessed, the first is put in the possessive case; as this is John's book.

REMARKS ON RULE 21.

1. "When several nouns come together in the possessive case, implying common possession, the sign of the possessive ['s] is annexed to the last, and is understood to the rest; as, "Jane and Lucy's books, i. e., books the common property of Jane and Lucy. But if common possession is not implied, or if several words intervene the sign of the possessive should be annexed to each; as, "Jane's and Lucy's books," i. e. books, some of which are Jane's and others Lucy's. "This gained the King's as well as the people's approbation."

2. When a name is complex, consisting of more terms than one, the sign of the possessive is annexed to the last only; as, "Julius Cæsar's Commentaries." "John the Baptist's head." "His brother Philip's wife." The Bishop of London's charge."

3. When a short explanatory term is joined to a name, the sign of the possessive may be annexed to either; as, I called at Smith's the bookseller, or at Smith the bookseller's. But if, to such a phrase, the governing substantive is added, the sign of the possessive must be annexed to the last; as, "I called at Smith the bookseller's shop."

4. If the explanatory circumstance be complex, or consisting of more terms than one, the sign of the possessive must be annexed to the name or first substantive; as, "This Psalm is David's, the king, priest, and prophet of the people." "That book is Smith's, the bookseller in Maiden Lane."

5. When two nouns in the possessive are governed by different words, the sign of the possessive must be annexed to each; as, "He took refuge at the governor's, the king's representative," i. e., at the "Governor's house."
The following examples in false syntax, will answer for parsing lessons, as they are being corrected. Learner, you are requested to look carefully at the construction of the following sentences, and never pass an error without correcting it. You will find very few, if any, sentences without errors, and by correcting the following you can make yourself thoroughly acquainted with the true constructive genius of the English Language.

Before you shall have completed the task of correcting one page, if you are industrious you will become delighted and interested, beyond your most sanguine expectations. If anything is too ambiguous for your comprehension, ask your teacher. I would recommend that you write the corrections in a book, and keep them for future reference.

PROMISCUOUS EXERCISES IN FALSE SYNTAX.

We adore the Divine Being, he who is from eternity to eternity.

On these causes depend all the happiness or misery which exist among men.

The enemies who we have most to fear, are those of our own hearts.

Is it me or him who you requested to go?

Though great has been his disobedience and his folly, yet if he sincerely acknowledges his misconduct, he shall be forgiven.

There were in the metropolis, much to amuse them.

By exercising of our memories, they are much improved.

The property of my friend, I mean his books and furniture, were wholly consumed.
Affluence might give us respect in the eyes of the vulgar, but will not recommend us to the wise and good.

The cares of this world, they often choke the growth of virtue.

They that honor me, I will honor; and them that despise me, shall be lightly esteemed.

I intended to have called last week, but could not.

The fields look freshly and gayly, since the rain.

The book is printed very neat, and on fine wove paper.

I have recently been in Washington, where I have seen Gen. Andrew Jackson, he who is now president.

Take the two first, and if you please, the three last.

The Chinese wall is thirty foot high.

It is an union supported by an hypothesis, merely.

I never saw him who you wrote to; and he would have came back with me, if he could.

Not one in fifty of those who call themselves deists, understand the nature of the religion which they reject.

If thou studiest dilligently, thou will become learned.

Education is not attended to properly in Spain.

He know'd it was his duty; and he ought, therefore, to do it.

He has little more of the great man besides the title.

Richard acted very independent on the occasion.

We have done no more than it was our duty to have done.

The time of my friend entering on business, soon arrived.

His speech is the most perfect specimen I ever saw.

Calumny and detracion are sparks which, if you do not blow, they will go out of themselves.

Those two authors have each of them their merit.

Reason's whole pleasure, all the joys of sense,

Lies in three words, health, peace, and competence.

A great mass of rocks thrown together by the hand of nature with wildness and confusion, strike the mind with more grandeur, than if they were adjusted to one another with the accuratest symmetry.

A lampoon or a satire do not carry in them robbery or murder.

The side A, with the sides B and C, compose the triangle.
If some persons opportunities were never so favorable, they would be too indolent to improve.
It is reported that the governor will come here to-morrow.
Beauty and innocence should be never separated.
Extravagance and folly may reduce you to a situation where you will have much to fear and little to hope.
Not one in fifty of our modern infidels are thoroughly versed in the knowledge of the scriptures.
Virtue and mutual confidence is the soul of friendship. Where these are wanting, disgust or hatred often follow little differences.
An army present a painful sight to a feeling mind.
To do good to them that hate us, and, on no occasion, to seek revenge, is the duty of a christian.
The polite, accomplished libertine, is but miserable amidst all his pleasures: the rude inhabitant of Lapland is happier than him.
There are principles in man, which ever have, and ever will, incline him to offend.
This is one of the duties which requires great circumspection.
They that honor me, them will I honor.
Every church and sect have opinions peculiar to themselves.
Pericles gained such an ascendant over the minds of the Athenians, that he might be said to obtain a monarchical power in Athens.
Thou, Lord, who hast permitted affliction to come upon us, shall deliver us from it in due time.
That writer who has given us an account of the manner in which christianity has formerly been propagated among the heathens.
Though the measure be mysterious, it is not unworthy of your attention.
In his conduct was treachery, and in his words, faithless professions.
After I visited Europe I returned to America.
I have not, nor shall not consent to a proposal so unjust.
I had intended yesterday to have walked out, but I have been again disappointed.
Five and eight makes thirteen; five from eight leaves three.

If he goes to Saratoga next week, it will make eight times that he has visited that watering place.

I could not convince him, that a forgiving disposition was nobler than a revengeful one. I consider the first, one of the brightest virtues that ever was or can be possessed by man.

The college consists of one great and several smaller edifices.

He would not believe that honesty was the best policy.

The edifice was erected sooner than I expected it to have been.

Surely, goodness and mercy shall follow me all the days of my life; and I will dwell in the house of the Lord for ever.

If a man have a hundred sheep, and one of them be gone astray, doth he not leave the ninety and nine &c.? He might have completed his task sooner, but he could not do it better.

The most ignorant and the most savage tribes of men, when they have looked round on the earth, and on the heavens, could not avoid ascribing their origin to some invisible, designing cause, and felt a propensity to adore their Creator.

The learner will now parse the following exercises.

I loves reading. A soft answer turn away wrath. We is but of yesterday and know nothing. The days of man is but as grass. Thou sees how little has been done. He need not be in such haste. He dare not act otherwise. Fifty pounds of wheat contains forty pounds of flour. A variety of pleasing objects charm the eye. So much both of ability and merit are seldom found. Nothing but vain and foolish pursuits delight some persons. A judicious arrangement of studies facilitate improvement. A few pangs of conscience now and then interrupts his pleasure, and whispers to him that he once had better thoughts. There was more imposters than one. What signifies good opinions when our practice is bad? To these precepts are subjoined a copious selection of rules and maxims.
In vain our flocks and fields increase our store.
When our abundance makes us wish for more.

The number of our days are with thee. There remains two points to be considered. There is in fact no impersonal verbs in any language. I have considered what have been said on both sides. Great pains has been taken to make this work as useful as possible. In piety and virtue consist the happiness of man. You was not at home when the servant called. Thomas, where wast you when I called.

Him and I are able to do it. You and us enjoy many privileges. I thought you and them had become friends. If you were here, you would find three or four, whom you would say pass their time very agreeably. Whom shall be sent to admonish him?

To live soberly, righteously and godly are required of all men. To do unto others as we would they should do unto us, constitute the great principle of virtue. A fondness for distinction often render a man ridiculous.

Forty head of cattle was grazing in yonder meadow. Twelve brace of pistols was sold for a dollar. One pair were spoiled; five pair was in good condition.

Simple and innocent pleasures they alone are durable. My banks they are furnished with bees. This rule if it had been observed, a neighboring prince would have wanted a great deal of that incense which has been offered up to him. John he said so, and Thomas he said so, and the rest of them, they all said so. Man that is born of a woman, he is of few days and full of trouble.

A great cause of the low state of industry was the restraints put upon it. His meat were locust and wild honey. The crown of virtue is peace and honor.

He loves I. He and they we know, but who art thou. She that is idle, and mischievous, reprove sharply.

You only have I known. Let thou and I the battlery. He who committed the offence, thou shouldst correct; not I who am innocent.

Esteeming theirselves wise, they became fools. Upon seeing I he turned pale. Having exposed himself to the fire of the enemy, he soon lost an arm in the action.

The man who he raised from obscurity, is dead. Who
did they entertain so freely? They are the persons who we ought to respect. Who having not seen, we love. They who opulence has made proud, and who luxury has corrupted, are not happy. Who do I love so much? Who should I meet the other day but my old friend. Who shall I pay for this service?

This is the man, he believed, whom he would send on that business. Becket could not better discover, than by attacking so powerful an interest, his resolution to maintain his right.

The king found reason to repent him of such dangerous enemies. They did not fail to enlarge themselves on the subject. Go flee thee away into the land of Judea. It will be difficult to agree his conduct with the principles he professes. "Then having showed his wounds, he'd sit him down."

Patience and diligence, like faith, removes mountains. Life and death is in the power of the tongue. Wisdom, virtue, happiness, dwells with the golden mediocrity. Anger, and impatience is always unreasonable. His politeness, and good disposition was, on failure of their effect, entirely changed. By whose power all good and evil is distributed. Luxurious living and high pleasures, begets a langor and satiety that destroys all enjoyment. Out of the same mouth proceedeth blessing and cursing. Leisure of life and tranquility of mind, which fortune and your own wisdom has given you, is capable of being better employed. Time and tide waits for no man.

Either the girl or the boy were present. It must be confessed that a lampoon or a satire do not carry in them robbery or murder. The modest virgin, the prudent wife, or the careful matron, are much more serviceable in life than petticoated philosophers. Neither precept nor discipline are so forcible as example. Every man, woman, and child were excluded. They every one, pursues his destined course. Each of the seasons, as they revolve, give fresh proof of the Divine power and goodness. The seasons, each as it revolves, gives pleasure to the soul. Neither poverty or riches was injurious to him. They or he was offended. Neither the king or his ministers deserves to be praised. Whether one or more was concern-
ed in the business, does not yet appear. An ostentatious, a feeble, a harsh, or an obscure style, are always faults. Neither the captain, nor the passengers, nor any of the crew, was saved.

James, and thou, and I, are attached to their country. Thou, and the gardener, and the huntsman, must share the blame of this business amongst them. My sister and I, as well as my brother, are daily employed in their respective occupations. While you are playing, my brother and I are attentive to their studies. You and I will devote your leisure hours to study. Both you and he will be disappointed in their object.

Either thou or I art greatly mistaken. He or I is sure of this week's prize. Thomas or thou hast spilt the ink on my paper. John or I has done it. Thou or he art the person who must go on that business.

You was there. Was the horses ready. There are a flock of geese. In the human species the influence of instinct and habit are generally assisted by the suggestions of reason. His having robbed several men were the cause of his punishment. Learning, how much soever it may be despised by some, yet men know it to be an acquirement of great value. He, not the ministers, control all things. These we have extracted from a historian of great merit, and are the same that were formerly practiced. His wisdom and not his money produce esteem. The Cape of Good Hope, as well as many islands in the West Indies, are famous for hurricanes.

Stephen's party was entirely broken up. The meeting were well attended. The people has no opinion of its own. Send the multitude away, that it may go and buy itself bread. The people was very numerous. A company of troops were despatched to the opposite side of the river. The people rejoices in what should give them sorrow. The multitude eagerly pursues pleasure as its chief good. In France, the peasantry goes barefoot, while the middle sort makes use of wooden shoes. The British parliament are composed of king, lords, and commons. The fleet is all arrived and moored in safety. The flock, and not the fleece, are, or ought to be, the object of the shepherd's care. When the nation complain, the rulers
should listen to their voice. The regiment consists of a thousand men. Never were any nation so infatuated. But this people who knoweth not the law is cursed. The shoal of herrings were immense. Why do this generation seek after a sign? The fleet were seen sailing up the channel. Mankind are more united by the bonds of friendship at present than it was formerly. Part of the coin were preserved. The royal society are numerous and flourishing. "The loving herd wind slowly round the lea." The noble army of martyrs praise thee, O God! The present generation possess far greater advantages than the preceding generation of men; they are more enlightened and they ought to be more wise and virtuous. A great number of women were present. The audience takes this in good part. All mankind compose one family. The public is respectfully informed.

This boys are diligent. I have not seen him this ten days. Those sort of people fear nothing. These soldiers are remarkable tall. They behaved the noblest. It is uncommon good. Them books are almost new. Give me that there knife. These kind of favors did real injury. There is six foot water in the hold. I have no interests but that of truth and virtue. You will find the remarks on the second or third pages. Charles was extravagant, and by those means became poor. The scholars were attentive and industrious, and by that means acquired knowledge. Let each esteem others better than themselves. Every person whatever be their station, are bound by the laws of morality and religion. Are either of these men your friend?

Wealth and poverty are both temptations to man; this tends to excite pride, that discontentment. Religion raises men above themselves, irreligion sinks them below the brutes; that binds them down to the poor pitiable speck of perishable earth; this opens for them a prospect to the skies. Rex and Tyrannus are of very different characters; that rules his people by laws to which they consent, this by his absolute will and power; this is called freedom, that tyranny. More rain falls in the first two summer months than in the first two winter ones; but it makes a much greater show in the one than in the other, because
there is much slower evaporation. Health is more valuable than great possessions, and yet the latter is often sacrificed in the pursuit of the former. Exercise and temperance are the best promoters of health: that prevents disease; this often dissipates it.

Self-love, the spring of motion, moves the soul;
Reason’s comparing balance rules the whole:
Man, but for this, no action could attend;
Man, but for that, were active to no end.

Answer not a fool according to her folly. A stone is heavy, and the sand is weighty, but a fool’s wrath is heavier than it both. Take handfuls of ashes of the furnace, and let Moses sprinkle it towards heaven in the sight of Pharaoh; and it shall become small dust. The crown had it in their power to give such rewards as they thought proper. The fruit tree beareth fruit after his kind. Rebecca took goodly raiment and put them upon Jacob.

Thou and he shared it between them. James and I are attentive to their studies. You and he are diligent in reading their books; therefore they are good boys.

You draw the inspiring breath of ancient song,
Till nobly rises emulous thy own.
Thou goddess—mother, with our sire comply;
If thou submit, the thunders stands appeased.

Those who seek wisdom, will certainly find her. This is the friend which I love. This is the vice whom I hate. This moon who rose last night had not yet filled her horn. Blessed is the man which walketh in wisdom’s ways. Thou who has been a witness of the fact can give an account of it. I am happy in the friend which I have long proved. The court who gives currency to manners, ought to be exemplary. The tiger is a beast of prey, who destroys without pity. Who of these men came to his assistance? The child whom I saw, is dead.

A train of heroes followed through the field,
Which bore by turns great Ajax’s sev’nfold shield.
It is the best which can be got. Solomon was the wisest man whom ever the world saw. It is the same picture which you saw before. “And all which beauty, all which wealth e’er gave, await alike the enevitable hour.” The lady and lapdog which we saw at the win-
dow, have disappeared. The men and things which he has studied, have not contributed to the improvement of his morals. I who speak unto thee, am he. Sidney was one of the wisest and most active governors which Ireland had enjoyed for several years. He has committed the same fault which I condemned yesterday.

The king dismissed his minister, without any inquiry, who had never before committed so unjust an action. The soldier with a single companion, who passed for the bravest in the regiment, offered his services. 'Thou art a friend indeed, who hast relieved me in this dangerous crisis.

Thou art the friend that hast often relieved me, and thou hast not now deserted me in the time of peculiar need. I am the man who command you. I am the person who adopt that sentiment, and maintains it. Thou art he who driedst up the Red Sea before thy people Israel.

He whoever steals my purse steals trash. Those whom he would he slew; and those whom he would, he kept alive. The man whosoever committeth sin, is the servant of sin. To them whomsoever he saw in distress, he imparted relief.

Two and two make four. Dew and hoar frost is more copious in valleys than it is in elevated situations. Either his gratitude or his compassion were roused. Neither he nor I intends to write on the subject. In the human species the influence of instinct and habit are generally assisted by the suggestions of reason. Thomas said that James and me might go. Godliness, with contentment, are great gain. Either avarice, or the cares of this life, has misled him.

It was me who wrote the letter. Be not afraid, it is me, I am certain that it could not have been her. It is them that deserve most blame. You would undoubtedly act the same part if you were him. I understood it to be he. It may have been him, but there is no proof of it. It may have been him or them who did it.

Who do you think him to be! Whom do men say that I am? She is the person who I understood it to have been. Let him be whom he may, I am not afraid of him.
Was it me that said so? It is impossible to be them. I am certain it was not him.

Surely thou who reads so much in the bible, can tell me what became of Elijah. Neither the master nor the scholars is reading. Trust him not whom you know is dishonest. I love no interests but that of truth and virtue.

It is Pompeys pillar. Seek virtues reward. A mans manners frequently influences his fortune. My ancestors virtue is not mine. Asa his heart was perfect with the Lord. A mothers tenderness and a fathers care are natures gifts for mans advantage. Helen her beauty was the cause of Troy its destruction. Longinus his treatise on the sublime. Christ his sake.

The Commons vote was decidedly against the measure. The Lord’s house adjourned at a late hour. The Representative’s house convened at 12 o’clock. He married my daughters husbands sister. She married the brother of the wife of my son. The Lord’s day will come as a thief in the night. The next day of the Lord came all the people to hear the word. That is a good likeness of De Witt Clinton’s. He is the only son of his mother’s. The courts decision. I beg the favor of your acceptance of a copy of a view of the manufactories of West Riding of Yorkshire. The report of the sickness of the son of the king of England, excited the nation’s fears.

Learning of languages is very difficult. The learning of anything speedily requires great application. By the exercising our faculties, they are improved. By observing of these rules, you will avoid mistakes. By the obtaining wisdom, thou wilt command esteem. This was a betraying the trust reposed in him. The not attending to this rule, is the cause of a very common error. He confined all his philosophy to the suffering ills patiently. This order so critically given occasioned the gaining the battle. This was, in fact, converting the deposits to his own use. Propriety of pronunciation is the giving to every word that sound, which the most polite usage of the language appropriates to it.

At hearing the ear they shall obey. Because of provoking his sons and daughters, the Lord abhorred them. He expressed the pleasure he had in the hearing of the
philosopher. In the hearing of the will read, and in the examining of sundry papers, much time was spent.

I would have wrote a letter. He had mistook his true interest. The coat had no seam, but was wove throughout. The French language is spoke in every part of Europe. His resolution was too strong to be shook by slight opposition. The horse was stole from the pasture. They have chose the part of honor and virtue. She was shewed into the drawing room. He has broke the bottle. Some fell by the way side and was trode down. The work was very well execute. Philosophers have often mistook the true source of happiness.

The work was then being printed, and it was expected to be published in a few days. That house has been being built for six months; it is now being plastered, and will be finished soon. He is now being shaved at the barber's shop. A place is now being prepared for us. The world was then circumnavigating by Captain Cook.

Strive learn. They obliged him to do it. Newton did not wish to obtrude his discoveries on the public. His penetration and diligence seemed vie with each other.

They need not to call upon her. I dare not to proceed so hastily. I have seen some young persons to conduct themselves very discreet. He bade me go home. It is the difference of their conduct which make us to approve the one and to reject the other. We heard the thunder to roll. He felt the pain to abate. I would have you to take more care. He was reluctantly made obey. They were heard say it in a large company. They were seen pass the house. He was let to go. I have observed some satirists to use the term.

He writes as the best authors would have wrote, had they writ upon the same subject. The enemies who we have most to fear, are those of our own hearts. They that honor me, them will I honor. Good as the cause is, it is one from which numbers are deserted. The number was now amounted to fifty. They were descended from a noble family.

If a man smites his servant and he die, he shall surely be put to death. If he acquires riches they will corrupt
his mind. Though he be high he hath respect to the lowly. If thou live virtuously thou art happy. If he does promise he will certainly perform. O that his heart was tender. As the governess were present the children behave properly. Though he falls he shall not be utterly cast down. If he is at home to-morrow, give him the letter.

Despise not any condition least it happens to be thy own. Let him that is sanguine take heed least he miscarries. Take care thou speakest the truth.

If he is but discreet he will succeed. If he be but in health I am content. If he does but intimate his desire, it will produce obedience.

He reads and wrote well. Anger glances into the breast of a wise man but will rest only in the bosom of fools. If he understand the subject and attends to it he can scarcely fail of success. Professing regard and to act differently mark a base mind.

He or me must go. Neither he nor her can attend. You and us enjoy many privileges. My father and him were very intimate. He is taller than me. I am not so wise as him. She was six years older than me. You may as lawfully preach as them that do.

We often overlook the blessings we possess, and are searching after those which are out of our reach. Did he not tell thee his fault and entreated thee to forgive him?

Rank may confer influence, but will not necessarily produce virtue. She was proud though now humble. He is not rich but respectable. Our season of improvement is short, and whether used or not will soon pass away. I have been young but now am old.

We can not question but this confederacy must have been a source of friendship and attachment. We were apprehensive lest some accident had happened.

It is neither cold or hot. It is so clear as I need not explain it. The relations are so uncertain as that they require much examination. The one is equally deserving as the other. I must be so candid to own that I have been mistaken. He would not do it himself nor let me do it. He was as angry as he could not speak. So as thy days so shall thy strength be. Though he slay me so will I trust him. He must go himself or send his servant.
There is no condition so secure as cannot admit of change. He is not as eminent and as much esteemed as he thinks himself to be. Neither despise the poor or envy the rich, for the one dieth so as the other. As far as I am able to judge, the book is well written. His raiment was so white as snow. He must be as candid as to say so. There was no man so sanguine who did not apprehend some ill consequences. The dog in the manger would not eat the hay himself, nor suffer the ox to do it. He was so fat he could hardly walk. Neither despise or oppose what thou dost not understand.

He has little more of the scholar besides the name. Be ready to succor such persons who need thy assistance. They had no sooner risen but they applied themselves to their studies. These savage people seemed to have no other element but war. Such men that act treacherously ought to be avoided. He gained nothing farther by his speech, but only to be commended for his eloquence. This is none other but the gate of Paradise. Such sharp replies that cost him his life. To trust in him is no more but to acknowledge his power.

James is the wisest of the two. Of the three, Jane is the weaker. Chimborazo is higher than any other mountain in Europe. Eve was the fairest of all her daughters. I understood him the best of all others who spoke on the subject. Solomon was wiser than any of the ancient kings. China has a greater population than any nation on earth. Paris is the most populous city in France. Spain possessed more merchant ships than any nation in Europe. Jacob loved Joseph more than all his children.

It argued the most sincerest candor to make such an acknowledgment. After the most strictest sect of our religion I lived a Pharisee. He always possessed a more serene temper. 'Tis more easier to build two chimneys, than to maintain one. The tongue is like a race horse, which runs the faster the lesser weight it carries. The nightingale's voice is the most sweetest in the grove.

His assertion was most untrue. His work was perfect; his brother's more perfect, and his father's the most perfect of all. Virtue confers the supremest dignity on man, and should be his chiepest desire. His most extreme vanity
renders him most supremely ridiculous. This is more inferior than that though it is more superior than many others.

The great power and force of custom forms another argument against bad company. And Joshua he shall go over before thee as the Lord hath said. If thou be the king of the Jews save thyself. The people therefore that was with him when he raised Lazarus out of his grave, bare record. Public spirit is a more universal principle than a sense of honor. I see you have a new pair of gloves. Five years' interest were demanded. In all his works is sprightliness and vigor. The returns of kindness is sweet, and there are neither honor nor virtue in resisting them.

How rarely reason guides the stubborn choice;
Rule the bold hand, or prompt the suppliant voice.

I cannot drink no more. He cannot do nothing. He will never be no taller. Covet neither riches nor honors, nor no such perishing things. Do not interrupt me thyself, nor let no one disturb me I am resolved not to comply with the proposal, neither at present nor at any other time. I have received no information on the subject, neither from him nor his friend. There cannot be nothing more insignificant than vanity. Nor is danger apprehended in such a government, no more than we commonly apprehend danger from thunder and earthquakes. Never no imitator grew up to his author.

James and I am cousins. Thy father's merits sets thee forth to view. That is our duty to be pious admit not of any doubt. If he becomes rich he may be less industrious. It was wrote extempore. Romulus, which founded Rome, killed his brother Remus. He involved a friend in a troublesome lawsuit who had always supported him. Who of you convinceth me of sin. I treat you as a boy who love to learn and are ambitious of receiving instruction. He was the ablest minister which James ever possessed.

He was very eager of recommending him to his fellow-citizens. He found great difficulty of writing. He accused the ministers for having betrayed the Dutch. This is certainly not a change to the better. The English were a very different people then to what they are now. The history of Peter is agreeable with the sacred text. It was intrusted to persons on whom Congress could confide. I
completely dissent with the examiner. Nothing shall make me swerve out of the path of duty. There was no water, and he died for thirst. We can safely confide on none but the truly good. Many have profited from good advice. The error was occasioned by earnest entreaty. This is a principle in unison to our nature. This remark is founded in truth. His parents thinks on him and his improvements with pleasure and hope.

You have bestowed your favors to the most deserving persons. The wisest persons need not think it any diminution of their greatness, or derogation of their sufficiency, to rely upon counsel. Conformable with this plan. It is consonant with our nature. He had no regard after his father's commands. There was a prejudice to his cause. There is no need for it. Reconciling himself with the king. They have no resemblance with each other. Upon such occasions as fell into their cognizance. I am engaged with preparing for a journey. We profit from experience. He is resolved of going to the Persian court. Expert about deceiving. The Romans reduced the world to their own power. He provided them in every thing. He seems to have a taste of such studies. You are conversant with that science. He is more conversant in men of science than in politicians. These are exceptions to the general rule. He died for thirst. He died of the sword. He is glad of calamities. She is glad at his company.

He saw your brother, and inquired from him for his friend's health. He was charged on being accessory to the murder. This is the first time we have been indulged in such a luxury. He indulges himself with the most pernicious habits. I hope I do not intrude into you. He will suffer no one to intrude upon his house. Is that a copy after nature? If you copy from your fathers example, you will do well. He has never been reconciled with his lot. How can such conduct be reconciled to the principles he professes? It is proper that the people should be taxed with the support of government. Cannot you prevail over your father to pay us a visit? The enemy prevailed upon us by superior force. Take care to protect yourself from the dangers which threaten you. The walls protected us against the fire of the enemy. He has now become familiar to the rules of grammar. Your coun-
tenance is familiar with me. All his means were vested with trade. The office of judge and advocate should not be vested with the same person.

This dedication may serve for almost any book that has, or ever shall be published. Will it be urged that these books are as old, or even older than tradition. He is more bold and active but not so wise and studious as his companion. Sincerity is as valuable, and even more valuable, than knowledge. No person was ever so perplexed, or sustained the mortifications he has done to-day. Neither has he, nor any other person suspected so much dissimulation. The intentions of some of these philosophers, nay, of many, might and probably were good. The reward is due, and it has already, or will hereafter be given to him. This book is preferable and cheaper than the other. He either has or will obtain the prize. He acted both suitably and consistently with his profession. The first proposal was essentially different and inferior to the second. He contrives better, but does not execute so well as his brother. There are principles in man which ever have, and ever will incline him to offend. The greatest masters of critical learning, differ and contend against one another. The winter has not, and probably will not be so severe as was expected. He is more friendly in his disposition, but not so distinguished for talents, as his brother.

He made as wise proverbs as anybody since, him only excepted. Them descending the ladder fell. Whom being dead we shall come. But them being absent, we cannot come to a determination.

--- Whose gray top
Shall tremble, him descending.
The bleating sheep with my complaints agree,
Them parched with heat, and me inflamed by thee.
Her quick relapsing to her former state,
With boding fears approach the sewing train.
There all thy gifts and graces we display,
Thee, only thee, directing all our way.
So great Æneas rushes to the fight,
Sprung from a god, and more than mortal bold,
Him fresh in youth and me in arms grown old.
John writes pretty. I shall never do so no more. The train of our ideas are often interrupted. Was you present at last meeting? He need not be in so much haste. He dare not act otherwise than he does. Him whom they seek is in the house. George or I is the person. They or he is much to be blamed. The troop consist of fifty men. Those set of books was a valuable present. That pillar is sixty foot high. His conduct evinced the most extreme vanity. These trees are remarkable tall. He acted bolder than was expected. This is he who I gave the book to. Eliza always appears amiably. Who do you lodge with now? He was born at London, but he died in Bath. If he be sincere I am satisfied. Her father and her were at church. The master requested him and I to read more distinctly. It is no more but his due. Flatterers flatter as long, and no longer than they have expectations of gain. John told the same story as you told. This is the largest tree which I have ever seen.

Let he and I read the next chapter. She is free of pain. Those sort of dealings are unjust. David the son of Jesse was the youngest of his brothers. You was very kind to him, he said. Well, says I, what does thou think of him now? James is one of those boys that was kept in at school, for bad behaviour. Thou, James, did deny the deed. Neither good nor evil come of themselves. We need not be afraid. He expected to have gained more by the bargain. You should drink plenty of goat milk. It was him who spoke first. Do you like ass milk? Is it me that you mean? Who did you buy your grammar from? If one takes a wrong method at first setting out, it will lead them astray. Neither man nor woman were present. I am more taller than you. She is the same lady who sang so sweetly. After the most strait-est sect of our religion, I lived a Pharisee. Is not thy wickedness great? and thine iniquities infinite? There was more sophists than one. If a person have lived twenty or thirty years, he should have some experience. If this were his meaning, the prediction has failed. Fidelity and truth is the foundation of all justice. His associates in wickedness will not fail to mark the alteration of his conduct. 'Thy rod and thy staff they comfort me.
And when they had lifted up their eyes, they saw no man save Jesus only. Strive not with a man without cause, if he have done thee no harm. I wrote to, and cautioned the captain against it. Now both the chief priests and Pharisees had given a commandment, that if any man knew where he were, he should show it, that they might take him. The girl, her book is torn in pieces. It is not me who he is in love with. He which commands himself, commands the whole world. Nothing is lovelier than virtue.

The peoples happiness is the statesmans honor. Changed to a worser shape thou canst not be. I have drunk no spirituous liquors this six years. He is taller than me, but I am stronger than him. Solid peace and contentment consists neither in beauty or riches, but in the favor of God. After who is the king of Israel come out! The reciprocations of love and friendship between he and I, have been many and sincere. Abuse of mercies ripen us for judgment. Peter and John is not at school to-day. Three of them was taken into custody. To study diligently, and behave genteelly, is commendable. The enemies who we have most to fear are those of our own hearts. Regulus was reckoned the most consummate warrior which Rome could then produce. Suppose life never so long, fresh accessions of knowledge may still be made.

Surely thou, who reads so much in the Bible, can tell what became of Elijah. Neither the master nor the scholars is reading. Trust not him, whom you know is dishonest. I love no interests but that of truth and virtue. Every imagination of the thoughts of the heart are evil continually. No one can be blamed for taking due care of their health. They crucified him, and two others with him, on either side one, and Jesus in the midst. None can be blamed for taking care of his health.

I have read Pope's Homer, and Drydens Virgil. He that is diligent you should commend. There was an earthquake which made the earth to tremble. And God said to Solomon, Wisdcm and knowledge is granted unto thee, &c. I cannot commend him for justifying himself, when he knows that his conduct was so very improper.
He was very much made on at school. Though he were a son, yet learned he obedience by the things which he suffered. If he is alone tell him the news; but if there is any body with him, do not tell him. They ride faster than us. Though the measure be mysterious, it is worthy of attention. If he does but approve my endeavors, it will be an ample reward. Was it him who came at last? Yes it was him.

Forever in this humble cell,
Let thee and I my fair one dwell.

Every man should act suitable to his character and station in life. His arguments were exceedingly clear. I only spoke three words on that subject. The ant and the bee sets a good example for dronish boys. Neither in this world, neither in the world to come. Evil communications corrupts good manners. Hannibal was one of the greatest generals whom the world ever saw. The middle station of life seems to be advantageously situated for gaining of wisdom.

These are the rules of grammar, by the observing which you may avoid mistakes. The king conferred on him the title of a duke. My exercises are not well wrote. I do not hold my pen well. Grammar teaches us to speak proper. She accused her companion for having betrayed her. I will not dissent with her. Nothing shall make me swerve out of duty and honor. Who shall I give it to? It is a diminution to, or a derogation of their judgment. It fell into their notice or cognizance. She values herself for her fortune. That is a book which I am much pleased with. I have been to see the coronation, and a fine sight it was. That picture of the emperor's is a very exact resemblance. Every thing that we here enjoy, change, decay, and comes to an end. It is not him they blame so much.

No people has more faults than they that pretend to have none. The laws of Draco are said to have been wrote with blood. It is so clear, or so obvious, as I need not explain it. She taught him and I to read. The more greater a bad man's accomplishments are, the more dangerous he is to society, and the more less fit for a companion. Each has their own faults, and every one should
endeavor to correct their own. Let your promises be few, and such that you can perform.

His being at enmity with Cæsar and Antony were the cause of perpetual discord. Their being forced to their books at an age at enmity with all restraint, have been the reason why many have hated books all their lives. There was a coffee-house at that end of the town, in which several gentlemen used to meet of an evening. Do not despise the state of the poor, lest it becomes your own condition. It was his duty to have interposed his authority in an affair of so much importance. He repents him of that indiscreet action. It was me, and not him, that wrote it. Art thou him? I shall take care that no one shall suffer no injury. I am a man who approves of wholesome discipline, and who recommend it to others; but I am not a person who promotes severity, or who object to mild and generous treatment. This Jackanapes has hit me in a right place enough. Prosperity, as truly asserted by Seneca, it very much obstructs the knowledge of ourselves. To do to others as we would that they should do to us, it is our duty. This grammar was purchased at Ogle's the bookseller's. The council was not unanimous.

Who spilt the ink upon the table? Him. Who lost this book? Me. Whose pen is this? Johns. There is in fact no impersonal verbs in any language. And he spitted on the ground and anointed his eyes. Had I never seen ye, I had never known ye. The ship Mary and Ann were restored to their owners. If we consult the improvement of mind, or the health of body, it is well known ex-
exercise is the great instrument for promoting both. A man may see a metaphor or an allegory in a picture, as well as read them in a description.

I had no sooner placed her at my right hand, by the fire, but she opened to me the reason of her visit. A prudent wife, she shall be blessed. The house you speak of, it cost me five hundred pounds. Did I not tell thee, O thee infamous wretch! that thou wouldst bring to ruin? Not only the counsel's and attorney's, but the judge's opinion also, favored his cause. It was the men's, women's, and children's lot, to suffer great calamities. That is the eldest son of the king of England's. Lord Fever-sham's the general's tent. This palace had been the Grand Sultan's Mahomet's. They did not every man cast away the abomination of their eyes.

I am purposed. He is arrived. They were deserted from their regiment. Whose works are these? They are Cicero, the most eloquent of men's. The mighty rivals are now at length agreed. The time of William making the experiment at length arrived. If we alter the situation of any of the words, we shall presently be sensible of the melody of suffering. This picture of the king's does not much resemble him. These pictures of the king were sent to him from Italy. He who committed the offence, thou shouldst correct, not I, who am innocent.

But Thomas, one of the twelve, called Didymus, was not with them when Jesus came. I offer observations, that a long and chequered pilgrimage have enabled me to make on man. After I visited Europe, I returned to America. Celia is a vain woman, whom, if we do not flatter, she will be disgusted. In his conduct was treachery, and in his words faithless professions. The orators did not forget to enlarge themselves on so popular a subject. He acted conformable with his instructions, and cannot be censured justly.

No person could speak stronger on this subject, nor behave nobler, than our young advocate, for the cause of toleration. They were studious to ingratiate with those who it was dishonorable to favor. The house framed a remonstrance, where they spoke with great freedom of the king's prerogative. Neither flatter nor contemn the rich
or the great. Many would exchange gladly their honors, beauty, and riches, for that more quiet and humbler station, which thou art now dissatisfied with. High hopes, and florid views, is a great enemy to tranquility. Many persons will not believe but what they are free from prejudices. I will lay me down in peace, and take my rest. This word I have only found in Spencer. The king being apprized of the conspiracy, he fled from Jerusalem.

A too great variety of studies dissipate and weaken the mind. James was resolved to not indulge himself in such a cruel amusement. They admired the countryman's, as they called him, candor and uprightness. The pleasure or pain of one passion, differ from those of another. The court of Spain, who gave the order, were not aware of the consequences. There was much spoke and wrote on each side of the question; but I have chose to suspend my decision.

Religion raises men above themselves; irreligion sinks them beneath the brutes; that binds them down to a poor pitiable speck of perishable earth; this opens for them a prospect to the skies. Temperance and exercise, howsoever little they may be regarded, they are the best means of preserving health. To despise others on account of their poverty, or to value ourselves for our wealth, are dispositions highly culpable. This task was the easier performed, from the cheerfulness with which he engaged in it. These counsels were the dictates of virtue, and the dictates of true honor. As his misfortunes were the fruit of his own obstinacy, a few persons pitied him. And they were judged every man according to their works. Riches is the bane of human happiness. I wrote to my brother before I received his letter.

When Garrick appeared, Peter was for some time in doubt whether it could be him or not. Are you living contented in spiritual darkness? The company was very numerous. Shall the throne of iniquity have fellowship with thee, which frameth mischief by a law? Where is the security that evil habits will be ever broken? They each bring material to the place. Nor let no comforter delight my ear. She was six years older than him. They
were obliged to contribute more than us. The Barons had little more to rely on, besides the power of their families. The sewers (shores) must be kept so clear as the water may run away. Such among us who follow that profession. No body is so sanguine to hope for it. She behaved unkinder than I expected. Agreeable to your request I send this letter. She is exceeding fair. Thomas is not as duteous as his sister. There was no other book but this. He died by a fever. Among whom was Mary Magdalene, and Mary the mother of James. My sister and I waited till they were called. The army were drawn up in haste. The public is respectfully informed that, &c. The friends and amusements which he preferred corrupted his morals. Each must answer for themselves. Henry thought at first he showed an unwillingness, yet afterwards he granted his request.

Him and her live very happily together. She invited Jane and I to see her new dress. She uttered such cries that pierced the heart of every one that heard them. Mary is not as clever as her sister Ann. Though he promises ever so solemnly, I will not believe him. The full moon was no sooner up, in all its brightness, but he opened to them the gate of Paradise. It rendered the progress very slow of the new invention. This book is Thomas', that is James'. Socrates's wisdom has been the subject of many a conversation. Fare thee well, James. Who, who has the judgment of a man, would have drawn such an inference? George was the most diligent scholar whom I ever knew. I have observed some children to use deceit. He durst not to displease his master. The hopeless delinquents might, each in their turn, adopt the expostulatory language of Job. Several of our English words, some centuries ago, had different meanings to those they have now. And I was afraid, and went and hid thy talent in the earth; lo, there thou hast that is thine. With this booty he made off to a distant part of the country, where he had reason to believe that neither he nor his master were known. Thine is the kingdom, the power, and the glory. I have been at London.

Which of the two masters, says Seneca, shall we most esteem?—he who strives to correct his scholars by pru-
dent advice and motives of honor, or another who will lash them severely for not repeating their lessons as they ought? The blessing of the Lord it maketh rich, and he addeth no sorrow with it. For if there be first a willing mind, it is accepted according to that a man hath, and not according to that he hath not. If a brother or a sister be naked and destitute of daily food, and one of you say unto them, Depart in peace, be ye warmed and filled; notwithstanding if ye give them not those things which are needful to the body; what doth it profit?

But she always behaved with great severity to her maids; and if any of them were negligent of their duty, or made a slip in their conduct, nothing would serve her but burying the poor girls alive. He had no master to instruct him; he had read nothing but the writings of Moses and the prophets, and had received no lessons from the Socrates's the Plato's, and the Confucius's of the age. They that honor me, I will honor. For the poor always ye have with you.

The first Christians of the Gentile world made a simple and entire transition from a state as bad, if not worse, than that of entire ignorance, to the Christianity of the New Testament.

And he said unto Gideon, every one that lappeth of the water with his tongue as a dog lappeth, him shalt thou set by himself.

The duke had not behaved with that loyalty as was expected.

Milton seems to have been well acquainted with his own genius, and to know what it was that nature had bestowed upon him more bountifully than upon others.

And on the morrow, because he would have known the certainty wherefore he was accused by the Jews, he loosed him from his bonds.

Here rages force, here tremble flight and fear,
Here stormed contention, and here fury frowned.
The Cretan javelin reached him from afar,
And pierced his shoulder as he mounts his car.

Nor is it then a welcome guest, affording only an uneasy sensation, and brings always with it a mixture of concern and compassion.
He only promised me the loan of the book for two days.
I was once thinking to have written a poem.
A very slow child will often be found to get lessons by heart as soon as, nay, sometimes sooner, than one who is ten times as intelligent.
It is then from a cultivation of the perceptive faculties, that we only can attain those powers of conception which are essential to taste.
No man is fit for free conversation for the inquiry after truth, if he be exceedingly reserved; if he be haughty and proud of his knowledge; if he be positive and dogmatical in his opinions; if he be one who always affects to outshine all the company; if he be fretful and peevish; if he affects wit, and is full of puns, or quirks, or quibbles.
Conversation is the business, and let every one that please add their opinion freely.
The mean suspicious wretch whose bolted door Ne'er moved it pity to the wandering poor;
With him I left the cup to teach his mind,
That heaven can bless if mortals will be kind.

There are many more shining qualities in the mind of man, but there is none so useful as discretion.
Mr. Lock having been introduced by Lord Shaftsbury to the Duke of Buckingham and Lord Halifax, these three noblemen, instead of conversing with the philosopher on literary subjects, in a very short time sat down to cards.
It is your light fantastic fools, who have neither heads nor hearts, in both sexes, who, by dressing their bodies out of shape, render themselves ridiculous and contemptible.
And how can brethren hope to partake of their parents blessing that curse each other.
The superiority of others over us, though in trivial concerns, never fails to mortify our vanity, and give us vexation, as Nichol admirably observes.
Likewise also the chief priest, mocking, said among themselves, with the scribes, He saved others; himself he cannot save.
Noah, for his godliness, and his family, were the only persons preserved from the flood.
It is an unanswerable argument of a very refined age,
the wonderful civilities that have passed between the notion of authors, and that of readers.

And they said among themselves, who shall roll us away the stone from the door of the sepulchre. And when they had looked, they saw that the stone was rolled away: for it was very great.

A great stone that I happened to find, after a long search, by the sea-shore, served me for an anchor.

It is true what he says, but it is not applicable to the point.

The senate of Rome ordered that no part of it should be rebuilt; it was demolished to the ground, so that travelers are unable to say where Carthage stood at this day.

Thus ended the war with Antiochus, twelve years after the second Punic war, and two after it had begun.

Upon the death of Claudius the young Emperor Nero pronounced his funeral oration, and he was canonized among the gods, who scarcely deserved the name of a man.

Galerius abated much of his severities against the Christians on his death-bed, and revoked those edicts which he had formerly published, tending to their persecution, a little before his death.

The first care of Aurelius was to marry his daughter Lucilla once more to Claudius Pompeiannus, a man of moderate fortune, &c.

But at length, having made his guards accomplices in their design, they set upon Maximin while he slept at noon in his tent, and slew both him and his son, whom he had made his partner in the empire, without any opposition.

Aurelia defeated the Marcomanni, a fierce and terrible nation of Germany, that had invaded Italy, in three several engagements.

The learner will now please parse the following.

LAUNCHING INTO ETERNITY.

It was a brave attempt! adventurous he,
Who in the first ship broke the unknown sea:
And, leaving his dear native shores behind,
Trusted his life to the licentious wind.
I see the surging brine; the tempest rave:
He on a pine plank rides across the waves,
Exulting on the edge of thousand gaping graves:
He steers the winged boat, and shifts the sails,
Conquers the flood, and manages the gales.

Such is the soul that leaves this mortal land,
Fearless, when the great master gives command!
Death is the storm: she smiles to hear it roar,
And bids the tempest waft her from the shore;
Then with a skilful helm she sweeps the seas,
And manages the raging storm with ease;
“Her faith can govern death;” she spreads her wings
Wide to the wind, and as she sails she sings,
And loses by degrees the sight of mortal things.
As the shores lessen, so her joys arise,
The waves roll gentler, and the tempests dies.
Now vast eternity fills all her sight,
She floats on the broad deep with infinite delight,
The seas forever calm, the skies forever bright!

[Watts.]
ANOMALIES.

Anomaly means without rule, or law. The most writers upon the science of grammar, have given examples of anomalies in the English language; that is, sentences that cannot be parsed, or analyzed by rule. I affirm that there are no such things in the language, as anomalous sentences. Every sentence, correctly formed, can be parsed; and any sentence that is unapproachable by rule, in its present form, ought to be changed, and re-changed, until it ceases to be an outlaw. Some doubtless, have made these anomalies a plea to shield the imperfections of their books, and their own want of skill in language.

Mr. Kirkham, in his Pittsburg edition says: "Thus I have taken a slight glance at the different views of grammarians in relation to these words and phrases; and since I am not disposed to agree with any of them; perhaps it may be demanded in what manner I would parse these examples myself. An answer is at hand. "I would not parse them at all!"

This is acknowledging his inability to parse English sentences, very candidly. Thus, they parse sentences, by passing them by, and scornfully calling them idioms, eccentricities and anomalies! Teachers and pupils are thus licensed to call every thing that they cannot parse an anomaly!

There are many words in English, well established by custom, which are really anomalies, but no sentences.

EXERCISES.

1. They rode for two days together.

Will any one call this sentence an outlaw? No says one, it can be parsed. Well, reader, parse together.

"Well, together, together, well, it means successively."
I know what it means, but I want you to parse it.

"Well, together is an adverb, qualifying rode."

But, suppose we change the number of the subject, or nominative. Thus,

He rode for two days together. Together, does not belong to the verb rode. To what word then does it belong?
Here is the difficulty. If grammarians understood the principles of *elipsis*, they never would find anomalies in the English language.

*Together* does not refer to the fact of the persons being together when they rode; but to the days in which they rode. If the first was intended, the sentence would be construed thus:

They *rode together* for two days.

But the sense is,

[They rode] (for two days) ( , ,

together.)

That is, they rode for two days *which came* together.

Hence, together relates to *came*, understood.

In order to a fair understanding of a sentence, we should know its parts, as a machinist would look at an engine. Language is a mechanical structure, which is as much a machine, as any other piece of mechanism. In order to divide sentences into their proper parts, and classify each part by itself, the learner is requested to make himself acquainted with that system, called

**MONOLOGY;**

or the division of sentences into *monos*.

**DEFINITION.**

A *mono* is any word, or assemblage of words that can be parsed by themselves.

**DIRECTION.**

All words under the same figures, belong to to the same *mono*.

**FIRST SENTENCE.**

1 1 1 2 2 2 2 3 3

[On the margin] [of the Connecticut river] [which runs

3 4 4 4 5 5 5 5 5

ear] [to the college,] [stood many majestic forest trees]

6 6 6 7 7 7 7

[which were nourished] [by a rich soil.]

*I am indebted to Mr. J. Brown, of Philadelphia, for the Principles of this System; for which he has my thanks, and gratitude.*
1 2 2 2 1 1 1 3 3 3
[When the bell rings,] [look ,  out] for the cars.

THIRD SENTENCE.
1 1 1 2 2 2 1 3 3 3
Look ye out for the cars when the bell rings.

FOURTH SENTENCE.
1 1 1 1 1 1 1 1
Those, beautiful, young, fine, green, straight, trees
1 2 2 2 3 3 3 4 4 4 4 4
grew in that field which you see on the left hand side.

FIFTH SENTENCE.
1 1 1 2 3 3 3 2 4 4
An aged beggar who with trembling knees, stood at the
4 5 5 5 6 6 7 7 7 7 8 8
gate of a portico from which he had been thrust by the
8 8 9 9 9 1 1 1 1
insolent domestic who guarded it, struck the prisoner's
1 attention.

SIXTH SENTENCE.
1 1 1 2 2 3 3 3 4 4
A certain emperor of China, on his accession to the
4 5 5 5 1 1 1 1 6
throne of his ancestors, commanded a general release of
6 6 6 7 7 7 8 8 9 9
all those , who were confined in prison, for debt.

SEVENTH SENTENCE.
1 1 1 1 1 4 2 2 2
Sweet was the sound when oft, at evenings' close,
3 3 3 4 4 4 4
Up yonder hill the village murmur rose.

EIGHTH SENTENCE.
1 1 1 2 2 2 2 3 3 4 4 4
An old clock that had stood for fifty years in a farmer's
4 5 5 5 6 6 6 7 7 7 8
kitchen without the giving to its owner, of any cause of
8 1 9 9 9 9 1 1 10
complaint, early on one summer's morning, before the
10 10 1 1
family was stirring, suddenly stopped.
The learner will now analyze *Grammarian*, in the following sentence:

2. In order to be a grammarian, I must be taught.

In this sentence there is one *mono* omitted.

(In order) ( , , to be a grammarian,) (I must be taught.)

This whole sentence embraces three monos, two of which (i.e., the first and third) are plenary, or perfect. From the second, there are two limbs gone. These are necessary, in order to parse the *expressed* parts.

*Grammarian* is a noun, in the objective case; and hence a preposition, or active verb, must be supplied to fill up the mono. But it is obvious that a verb cannot be supplied without destroying the sense. Therefore the part to be supplied, must belong to the class of prepositions. Let us now try to find some word of this class to supply this deficiency. Try *with*,

(In order) [*with to be a grammarian*] [*I must be taught.*]

This does not appear to supply the entire sense.

(In order) [*with me to be a grammarian,*] &c.

Though *with me*, supplies the *mechanical* vacancy, yet the sense appears to be wanting. *With* is not at home in this mono. Try *for*.

(In order) [*for me to be a grammarian,*] &c.

Then we will parse *grammarian* as follows:

*Grammarian* is a common noun, common gender, of the either kind, third person, singular number, and placed by apposition with *me*, and in the objective case, governed by the preposition *for*.

**Resolution.**

(In order) [*for me, a grammarian, to be,*] &c. That is, for me to exist as a grammarian. When I speak of myself under the character of a grammarian, the person and character are identical; hence they are placed by apposition in the same case.

There is but one thing which throws the grammatical
character of words beyond the reach of all the old grammarians. This one thing is the absence of the parts with which the expressed words stand connected. To parse is to tell the connection of words; but how can the connection of a certain word be told, unless the words with which it stands connected, can be found? The first thing, then, in parsing these anomalies, as they are called, is to find the other words. This can never be done without the aid of Monology.

It would not be understood, however, as saying that a theoretical knowledge of Monology, will give a clear view of the structure of a sentence. I mean to say that Monology is the means, and the only means, by which this view can be acquired. The principles of Monology may be understood with much ease, and in a short time; but the mechanical principles of the language, cannot be learned without a close and constant application of Monology to its mechanical structure.

Words, for various reasons, are frequently omitted; and it is sometimes the case that whole monos are left out of the sentence; as,

[I have some recollection] (of his father's being) (, ,) (, a judge.)

Here, in order to fill the last mono, the absent one must be found. The reader cannot supply the absent mono—hence, he cannot fill up the one in which "judge" is found—and as he cannot fill this mono, he cannot parse the noun, "judge."

I shall now proceed to make a few observations, which, I trust, may enable all who read them, to manage such ellipses as I have exhibited in the above sentences. Brevity is the primary cause of almost every ellipsis with which we meet, in the expression of thought. A desire for brevity is so strong in man, that even the necessity of perspicuity, is sometimes hardly able to control it. Men, consequently, seize every occasion for the omission of words—and to speak of a few of these occasions, may shed a little light upon this important part of the subject of grammar. To embrace nearly all the instances in one remark, I will observe that, those occasions occur where he full and correct sense may be perceived, without a
plenary state of the sentence. It now, however, remains to be shown where this may happen.

It may happen in instances like this:

1. [He drank] ( , last evening.)

No individual can suppose that he drank the evening itself—hence, on may be omitted.

2. ( , [Give me] some wine.]  

It is supposed that the person addressed, is present; hence his name may be left out. Therefore, John, or some other name, is omitted. It is unnecessary also to employ thou, after give—since “thou” would be merely the second call or notification which, in the first instance, is made, or given by a mere look from the speaker. To is omitted before me—since the person addressed, is not supposed to be in much danger of putting the speaker into a wine-glass, and thus treating him to himself, instead of to wine! The sentence filled up:

(James,) [give thou (to me) some wine.]  
( , ) [ , ( , me) some wine.]  
3. [He rode] (to town) ( , last week.)

On is here omitted—for the sentence is as easily understood without, as with it.

4. [He eat] ( , yesterday) (with his brother.)

On is here omitted—since few would be liable to understand this sentence, even without this preposition, as meaning that yesterday was the food eaten!

O, says the reader, these instances of ellipses are all clear; I have learned them even from Mr. Murray's grammar! Yes, you truly have learned these instances there—but have you learned the principles upon which these ellipses are permitted, there? If you have learned the principles there or elsewhere, you can fill up any of the following ellipses:

1. (I have some recollection of my father’s being , ) ( a judge.)

2. [More , paid , ] (than , , )
   could get seats.)

3. [They rode] (for two days) ( , , together.)
4. (In order) [ , , to become a grammarian) [I must study , ] (with diligence.)

5. [He boasts] [of being] [ , , , ] [ a friend] [to his country.]

6. [They had an opportunity] [of viewing the scene] [for , , ] [above an hour.]

- [We were handed] [ , , a drink.]
- [They were taught] [ , grammar.]
- [They were willed] [ , a farm.]
- [They were denied] [ , their seats.]
- [I was told] [ , the truth.]
- ["He was given] [ , a thousand pistoles." ]
- [They were refused] [ , their seats.]
- [He was offered] [ , six dollars] [for his hat.]
- [He was asked] [ , a question.]
- [I have a book] [ , to read.]
- [What , have you] [ , to do with me?]

N. B. Read and do, are both transitive verbs, and must have objects somewhere.

Now, can you fill the above ellipses? If you cannot, you must see that you are not a grammarian.

You may think that they who can parse the majority of sentences, found in English, are entitled to be ranked as grammarians. But, unless they can go much farther than this, they are no more grammarians than any other persons, that can read equally well with themselves, who have never attended to the process of parsing for one moment. Therefore, D. may have taught grammar for years, without having any more real knowledge of this art than any one who has never learned it farther than what he has acquired from spelling, reading, writing, conversing, and observing. Be sure, D. has more grammar names than the other person; but as names are nothing without ideas, one has just as much real knowledge as the other. D. can tell the connection of the words, in the majority of sentences, and nothing more. So can the other; and in reading understandingly, he does connect the words of his sentences as accurately as D. It is by connecting the words that the true ideas are acquired; and all who read understandingly, perform this operation in their minds. What great advantage, then, has D. over
the other? Why, simply this—D. can say that *virtuous* is an adjective, connected with *woman*; whereas, the other can perform it in this way only:

*Virtuous* is a *word* connected with *woman*.

"He writes very correctly."

D.'s mode of parsing is this:

He, is a pronoun—*writes* is a verb belonging to *he*—

*very* is an *adverb*, belonging to *correctly*; and *correctly* is an *verb*, belonging to *writes*.

*The other's mode is this*:

He, is a word—*writes* is a word making sense with

*he*—*very* is a word, making sense with *correctly*—*correctly* is a word, making sense with *writes*.

Now, what particular advantage has D.'s mode over the other person's. By both, the words receive their true connection. So far, then, as a capacity to connect words, constitutes a grammarian, D. is no more a grammarian than the other person. But perhaps D. can speak and write the language with more propriety? O, no! It is not from the old grammars that one learns what is correct English—hence, a man may use our language with as much propriety without this old grammar, as he can with it.

So long as the sense acts as a pioneer to the mechanical connection of the words, so far any two men who can read equally well, are equally able to connect words in their true order—hence, one is as much entitled to the appellation, "Grammarian," as the other. A grammarian, in the proper sense of the term, is one who can extend his grammatical ken beyond that precise point where the sense ceases to give him light. Grammar is not the sense but the mechanism of a sentence—and the sense may be clear where the grammatical mechanism is very obscure; as, for instance—"Much as man desires, a little will answer him."

Sentences require to be stated for grammatical solution as much as sums for arithmetical operation.

*Brown's Appeal.*

(  Much) (as man desires,) (a little will an-
swer) him.
FILLED UP.

That is, a little will answer for, [or in the place of,] as much as man desires; i.e., all he desires, be the same more or less, a little will satisfy him, or supply his wants.

What have I to do with thee?

What have I to do (with thee ?)
(What thing have I which to do) (with thee ?)
What have you to say?
(What things have you which to say ?)
I have a book to read.
I have a book which to read.
It is an honor to be the author of such a work.
(It is an honor) (to be) (the author of such a work.)
(For a man) (for the author) (of such a work.)
That is, it is an honor for a man to exist in the characters of the author of such a work.
To be virtuous, is to be happy.
(To be virtuous,) (is , ) (to be happy.)
(For a man) (to be virtuous,) (is for him) to be happy.)
To be surety for a stanger, is dangerous.
To be surety for a stanger, is dangerous.
For a man to be for surety for a stranger is dangerous.

Rule.—When to be is employed, the genius of our language requires that for, and as should not be expressed; as, I took it to be him. That is, I took it for him, or as him.

The wall is three feet high.
(The wall is , high , ) (three feet.)
[The wall is a high wall,] [even to] three feet.
His son is eight years old.

His son is \[old\], \[eight years.\]
His son is \[an old son.\] \[even to\] \[eight years.\]

Mr. Kirkham says, that "feet and years, in these examples, are not in the nominative after is, according to (his) rule 21, because they are not in apposition with the respective nouns that precede the verb; but the constructions are anomalies; therefore, no rule can be applied to analyze them."

In these examples, you will perceive, that feet and years, are governed by the preposition to, understood.

My knife is worth a shilling.
My knife is \[of the\] worth \[of\] a shilling.

**VULGARISMS AND IMPROPRIETIES.**

**German—Erroneous.**
Will you wait and get some vine and vitals?

**English.**
Will you have some heggs and am, before you start on the weeled vehicle for Hartford?

**COMMON.**
The windows ware not big enough.
I paid a visit to the founting in the garding, at the foot of the mountins.

**N. ENGLAND AND N. YORK.**
I be goin. He lives to hum.
Hese been to hum this two weeks.
You haddent ought to do it. Yes I had ought.
Taint no better than hiszen.
Izzent that are line writ well?
Tizzent no better than this ere.

**CORRECTED.**
Will you wait, and get some wine and victuals?

**CORRECTED.**
Be careful to shun this absurdity of sound h before vowels where it does not belong, and omitting where it does.

The windows were not large enough.
I visited the fountain, in the garden at the foot of the mountains.

**CORRECTED.**
I am going. He lives at home.
He has been at home these two weeks.
You ought not to do it. Certainly I ought.
'Tis no better than his.
Is not that line well written?
It is no better, or, it is not any better than this.
The keows be gone to hum neow, and I'mer goin arter em. 
He'll be here derights, and bring yours and thairn.

He touched the ston which I shew him, an di guess it made him sithe, for 'twas cissing hot.

Run, Thanel, and cut a staddle, for to made a lever on. Ize jest agoneter go, daddy.

Where shall I dump my cart, square? Dump it yender. What's the heft of your load?

When ju git hum from Hafford? A fortnight ago. You diddent, did ye? Ju see my Danel, whose set up a tavern there? No. Hede gone afore I got there. O, the pesky critter! Hele soon be up a stump.

My friends superb manision is delightfully sitewated on a nate-eral mound of considerable hithe. It hez a long stoop in front; but it is furder from the city than I'de like my hum.

I know'd the gal was drowned, and I tell'd the inquisitioners, that ize nei ther jestin nor joking about it; but if they'd permit me to give em my ideze, they'd oblige me. So I persevered and carried my pinte. You don't say so. Be you from

The cows are gone home, and I am going after them. He will be here, directly, and bring yours and theirs.

He touched the stone which I showed him, and it made him sigh, for it was hissing hot.

Go, Nathaniel, and cut a sapling, to make a lever of. I was about to go, or, intending to go immediately, father.

Where shall I unload my cart? Yonder. What is the weight of your load?

When did you return from Hartford? A fortnight ago. Is it possible? Did you see my son Daniel, who has opened a public house there? No. He had left before I arrived there. O, the paltry fellow! He will soon come to nought.

My friend's superb manision is delightfully situated on a natural mound of considerable height. It has a long porch in front; but it is farther from the city than I would like to reside.

I knew the girl had been drowned, and I told the jury of inquest, that I was not jesting about it; but by permitting me to give them my view of the subject, they would oblige me. So I persevered, and gained my point. Indeed! Are you from Berk-
You baint from the Jar-says, be ye? Yes. Gosh! then I guess you know heow to tend tavern.

PENNSYLVANIA.
I seen him. Have you saw him? Yes, I have saw him wunst; and that was before you seed him.
I done my task. Have you did yours? No, but I be to do it.
I be to be there. He know'd me.
Leave me be, for Ime afear'd.
I never took notice to it.

I wish I haddent did it; howsumever, I dont keer: they cant skeer me.
Give me them there books.
He ort to go; so he ort.
No he orten.
Dont scrouge me.
I dident go to do it.
Aint that a good hand write?
Nan? I know'd what he meant, but I never let on.

It is a long, mile to town.
Ah! I thought 'twas unle a short mile.

Irish.
Not here the day; he went till Pittsburgh.
Let us be after pairsing a wee bit.

Corrcted.
I saw him. Have you seen him? Yes, once; and that was before you saw him.
I have done my task.— Have you done yours? No, but I must.
I shall be there; or I must be there. He knew me.
Let me be, for I am afraid.

I never took notice of it; or, better thus, I never noticed it.
I wish I had not done it: however, I disregard them.
They cannot scare me.
Give me those books.
He ought to go, really.
He ought not.
Don't crowd me.
I did not intend to do it.
Is not that beautiful writing?
What? I knew what he meant, but I kept that to myself.

It is a little over a mile to town. Ah! I supposed it to be less than a mile.

Corrcted.
He is not here to-day. He went to Pittsburgh.
Let us parse a little.
Where did you *lose* it?
Corrected.

Where did you *loss* it?

Lead the horse to water; or, water the horse.

Carry the wood to the river.

Have you fetched, or brought the water?

I have raised 200 bushels of corn this year.

He his got into difficulty.

Is that your baggage, sir?

He will soon overcome, or get rid of that habit.

I was there and I saw that his boat was too heavily laden, or loaded.

Where are you going?

He is in partnership with me.

Did you get rid, or dispose of, your tobacco?

Who helped you to sell it; I taught him to read.

They are not here.

Who will go?

It does not look well.

***Note.—1.** When the words *learned*, *blessed*, *loved*, &c., are used as adjectives, the termination *ed* should generally be pronounced as a separate syllable; as, "A *learn-ed* man; The *bless-ed* Redeemer;" but when they are employed as verbs, the *ed* is contracted in pronunciation; as, "He *learn’d* his lesson; They are *lov’d*; I have *walk’d*.”

2. The accent of the following words falls on those syllables expressed in the *italic* characters: Eu-**ro-**pe-**an**, hy-**me-ne-**al, Ce-sa-**re-a**, co-**ad-ju-tor**, ep-i-cu-re-an, in-**ter-est-ing**, rep-ar-a-**ble**, rec-og-nise, leg-is-la-ture, ob-li-ga-to-**ry**, in-com-par-a-**ble**, ir-rep-a-**ra-ble**, in-ex-o-**ra-ble**. In a large class of words, the vowels, *a*, *e*, and *ai*, should be pronounced like long *a* in *late*; such as, *fare*, *rare*, *there*, *their*, *where*, *air*, *chair*, compare, declare, &c. In the words
DEFINITIONS.

person, perfect, mercy, interpret, determine, and the like, the vowel e before r, is often erroneously sounded like short u. Its proper sound is that of e, in met, pet, imperative.

3. With respect to the pronunciation of the words sky, kind, guide, &c., it appears that a mistake extensively prevails. It is believed that their common pronunciation by the vulgar, is the correct one, and agreeable to the pronunciation by Mr. John Walker. The proper diphthongal sounds in skei, kyind, gyide, are adopted by the common mass, and perverted by those who, in their unnatural and affected pronunciation of these words, say, ske-i, ke-inde, ge-ide. This latter mode of pronouncing them in two syllables, is as incorrect and ridiculous as to pronounce the words boil, toil, in two syllables; thus bo-il, to-il.

4. My, wind, pour. When my is contrasted with thy, his, her, your, &c., it is pronounced mi: in all other situations it is pronounced me; as, “My (me) son, give ear to my (me) counsel.” When wind ends a line in poetry, and is made to rhyme with mind, bind, kind, &c., it is pronounced, wind; but, in other situations, it is pronounced, wind.

“Lo the poor Indian! whose untutored mind
“Sees God in clouds, or hears him in the wind.”

Pour. Analogically, the diphthong ou, in this word, has its proper sound; as in hour, sour.

“Ye heavens! from high the dewy nectar pour,
“And in soft silence shed the kindly shower.”

SOME IMPORTANT DEFINITIONS,

Thrown into rhyme to assist the memory.

Dr. Watts has the following:

The memory of useful things may receive considerable aid, if they are thrown into verse. For the numbers and measures and rhyme, according to the poesy of different languages, have a considerable influence upon mankind, both to make them receive with more ease, the things proposed to their observation, and preserve them longer in their remembrance. How many are there of the common affairs of life, which have been taught in early years

16*
by the help of rhyme, and have been like nails fastened in a sure place, and rivetted, by daily use?

So the number of the days of each month is engraved on the memory of thousands, by these four lines;

Thirty days hath September,
April, June, and November;
February, twenty-eight alone;
And all the rest have thirty-one.

So have the rules of health been prescribed in the book called Schola Salernitana: and many a person has preserved himself doubtless from evening gluttony, and the pains and diseases consequent upon it, by these two lines:

*Ex magna cæna, stomacho fit maxima pæno;*
*Ut sis nocte levis fit tibi cæna brevis.*

English;
To be easy all night,
Let your supper be light;
Or else you'll complain
Of a stomach in pain.

And a hundred proverbial sentences in various languages, are formed into rhyme or verse, whereby they are made to remain in the memory of old and young.

It is from this principle, that moral rules have been cast into a poetic mould, from all antiquity. So the golden verses of the Pythagoreans, in Greek; Cato's distichs *De Moribus*, in Latin; Lilly's precepts to scholars, called *Qui mihi*, with many others; and this has been done with very good success. A line or two of this kind recurring to the memory, has often guarded youth from a temptation to vice and folly, as well as put them in mind of their present duty.

1. Grammar teaches how to write,*
To spell, to talk, and to indite.
And every one who would excel,
Must study hard to learn it well.

*COMPOSER. The art of mechanical penmanship, without reference to the art of making letters, is called CHIROGRAPHY; from the Latin CHIROGRAPHUM, a bill of writing from under one's own hand.
DEFINITIONS.

2. This science, [richest, best of arts,] Is divided, here, into eight parts. Though in a hundred books or more, 'Tis made to compass only four.

3. Orthography, [though bound with fetters,] Teaches to form words of letters. Orthoepy [voiciferation,] Treats of right pronunciation.

4. Next in order seems to be, The part called Etymology. Which from its true signification, Strictly treats of derivation.

5. It also language classifies, And teaches how to analyze. All English words are comprehended, Under the eight heads appended.

6. First. The Noun or name, those words embraces, Which speak of persons, things, or places. Second. The verb is all the words, you see, Which signifies to do or be.

7. Third. The Adjective with nouns are joined To tell their quality or kind. Fourth. Adverbs we generally supply, The sense of verbs to modify.

8. Fifth. Prepositions before nouns we place, Which govern the objective case. Sixth. Pronouns in place of nouns we station, To prevent their repetition.

9. Seventh. Conjunctions sentences combine, This appears their chief design. Eighth. Interjections are designed, To express emotions of the mind.

10. Syntax from its deviation, Means nothing more than Sentence making. And Prosody, [I here will state,] Teaches how to punctuate.
OF NOUNS.

A noun is any name we know,
In Heaven or in Earth below.
A common noun is e'er the same,
It always means a common name.

Nouns are of three general kinds,
As every one by searching finds.
Each holds a separate class respective,
They are Common, Proper, and Collective.

The proper noun you'll find embraces,
All proper names of men and places.
The collective nouns all words include,
Which represents a multitude.

Four principles all nouns embrace,
They are gender, person, number, case,
Two genders in the noun combine,
The masculine and feminine.
If unto custom we surrender,
We have common and the neuter gender.

Three persons, two numbers and four cases,
In the noun all claim their places.
PART THIRTEENTH.

PROSODY, OR ELOCUTION.

The fourth general division of Grammar is Prosody, or Elocution, which teaches the principles of punctuation, and the laws of versification.

The principle aim of writers upon science, should be to define their technicals, and make them easily understood by the young. More depends upon a fair understanding of the nomenclature of a science, than any thing else. No one can understand a science, who misunderstands, or does not understand its terms: and no one can be ignorant of a science, if he is familiar with its vocabulary.

Very few writers agree as to the definition of the terms Elocution, Rhetoric, and Belle lettres. In fact they are so confounded, that very few, even among the teachers of these useful sciences, can discern the distinction. Some treat of Poetry under Rhetoric; some under Elocution; and others, under Belles lettres. What one calls Elocution, another calls Rhetoric, and what these call Elocution or Rhetoric, by others is called Belles lettres.

It is full time that the mysteries of science were dispensed with and plain, logical, comprehensible truths substituted in their stead.

I shall now define these terms, and hope that men of judgment will co-operate with me, and by encouraging their use, assist in bringing the public mind to a fair understanding of these branches of the science of Grammar. I say, "branches of the science of Grammar;" for certainly, these different (so called) sciences, are only different divisions of the one great science of Grammar or Philology.
1. **Elocution**, the art which teaches the proper division of discourse into *paragraphs*, sentences, and members of sentences; also the laws of accent and quantity, with *feet* or *measures*, and the laws of *harmony* and *melody*.

2. **Rhetoric**, the established principles of oratory, embracing all *figures of speech*, *attraction persuasion*, charming, and correct composition in language.

3. **Belles Lettres**, that part of Grammar which teaches the art of correct and polite epistolary composition. It is only a portion of Rhetoric which properly embraces all species of philological composition; written, as well as spoken.

**Prosody, or Elocution, teaches,**

1. The proper division of sentences. This is called punctuation.

2. **Articulation**, which is the perfecting of the principles of Orthoepy.


**1. OF PUNCTUATION.**

*Punctuation* consists in marking or pointing sentences, in order to convey a correct understanding of a passage.

This art is indispensable, in the present refined state of literature. The ancients appear to have possessed none of these advantages. They wrote without distinction of sentences, or even of words. This state of inconvenience continued till the year 360 before the commencement of the Christian era. It is difficult to imagine how they read their manuscript.
When it became customary to separate the words, they put a point after every word. The whole set of points, as they are now used, came into use after the invention of the art of printing.

The number of characters used in writing, besides letters and numerals, is 29.

1. THE COMMA. (;)

1. The comma, the shortest pause, is used to separate the members of compound or complex sentences, when they only state one proposition; as, “The indifference of a cherished friend, is the highest mortification to a sensitive mind.

He made the sun to shine by day, and the moon to give light by night.

He will embrace you in his arms,
And make your heart rejoice.

2. When the complement precedes its primary sentence; as, “With these prospects, he left his country.”

“In this dim cave, a Druid sleeps.”
“Of man, what shall I sing?”

3. When several important complements occur in succession, they are separated from the verb, and from each other by commas; as,

“We may find that a broad river, or a chain of lofty mountains, by stopping the march of war, or of emigration, becomes the boundary, not of governments merely, but of languages and literature, of institutions and character.”

4. After the independent cases of nouns and pronouns; as, “James, be thou like a man of wisdom;” “My son obey my voice.” But if the independent case occurs in the middle of a sentence, a comma should both precede and follow it; as,
With much respect, I am, dear sir, yours, &c., “Yet marvel not, Sir Childe,” &c.,
“For thou, my lyre, and thou, my heart,
Shall never more in spirit part.”

5. When the conjunctions are omitted, the comma is used; as,
“Now abideth faith, hope, charity; these three.”

6. All elipses require the comma; as,
“Man, tainted, with sin; turns, with disgust, from righteousness.” That is, The man who is tainted with sin, turns himself with disgust away from righteousness.

7. Nouns in apposition require the comma; as, “Peter the Great, Emperor of Russia, did much,” &c.,

Note.—If nouns are placed in apposition, without the complement, they do not, generally, require the comma; as, “My brother Edward has arrived.”

8. The words nay, so, hence, again, first, secondly, formerly, now, lastly, once more, above all, and all other similar words, should be separated from the context with a comma; as,

Nay, do not doubt my sincerity.
This being so, let us hear the conclusion.
Hence, those who wish, can come.
Again, “the word of the Lord came unto him saying.”
Firstly, we propose answering his objections; and secondly, of presenting our arguments.
“Formerly, her southern boundaries extended only to the Floridas.”

2. SEMICOLON. (;)

The semicolon requires a pause, twice the length of the comma, and should be placed between propositions, where the propositions are
connected by a conjunction, and the last proposition depends upon the first; as,

"As the desire of approbation, when it works according to reason, improves the amiable part of our species; so, nothing is more destructive to them, when it is governed by vanity and folly."

The semicolon may be correctly used in some other positions in discourse, but there is no rule that can be applied to regulate its use in every instance.

3. THE COLON. [:]

The colon is twice as long as the semicolon, and is used where a supplementary sentence follows another sentence, complete in itself; as,

"Great works are performed, not by strength, but by perseverance: yonder palace was raised by single stones; yet you see its height and spaciousness."

4. THE PERIOD. [.]

The period denotes that a sentence is complete, and requires a full pause; as, Fear God, and keep his commandments, for this is the whole duty of man.

The period should be used after all abbreviated words; as, A. D., N. B., P. S., U. S., Va., viz., Col., Mr., Messrs., Mrs., &c.

5. THE INTERROGATION. (?)

The interrogation is used in asking questions; as, "Who can be able to stand?"

Be careful never to use the interrogation point where it is only said that a question was asked; as, "The Cyprians asked me, why I wept."

6. THE EXCLAMATION. (!)

The exclamation point is used, when we wish to express wonder, surprise, or admiration; as,

"My friend, this conduct amazes me!"
"Hear me, O Lord! for thy loving kindness is great."
7. PARENTHESIS. [()]  
A parenthesis is used to separate some useful remark that is thrown into discourse, but which does not interfere with the sense of the context; as,

"To gain a posthumous reputation, is to save a few letters (for what is name beside?) from oblivion."

Note.—The part in parenthesis, should be read with a slight depression of voice.

8. THE DASH. [—]  
The dash is used when a sentence terminates abruptly, or when a significant pause is required; as,

—"With all his might and main,
Marched up the hill, and then—marched down again."

The dash is sometimes added to the comma, when a pause of unusual length is required, or some words omitted; as, "Beauty and strength, combined with virtue and piety,—how lovely in the sight of men!"

9. THE APOSTROPHE. [']  
The apostrophe is used to mark all contractions of words, and the possessive case; as,

'Tis, for it is; Man's, belonging to man; Tho', for though, &c.

"By human pride or cunning driv'n,
To mis'ry's brink."

10. THE QUOTATION. ["""]  
The quotation is formed by two inverted commas, at the commencement, and inserting two apostrophes at the close; as,

"A little learning is a dangerous thing."

It shows the sentence, thus marked, is borrowed.

11. THE HYPHEN. [-]  
The hyphen connects compound words; as, Sea-bird, myrtle-wreath, to-morrow, mother-in-law, &c.
It is also used when a word is divided at the end of a line. In the latter condition, the hyphen should be placed at the close of the line, and not at the commencement of the next.

12. THE BREVE. [\textasciicircum]
This point represents that the vowel, over which it is placed, is to be sounded short.

13. THE CARET. [\textasciitilde]
This point is used to show that some word is left out.

14. BRACKETS. [\textcommas]
Brackets embrace a word or sentence which does not belong to the passage; or something that is considered spurious; or to insert a word of explanation in a quotation, without changing the subject; as,

"One truth is clear, whatever is [in nature] is right."

15. DIARÆSIS. [\textbullet\textbullet]
When this mark is placed over a vowel, it is sounded separately; as, ideä, aërial, &c.

16. THE ELLIPSIS. [\textdash or ****]
The ellipsis is marked by a two or three em dash, or several asterisks, and is used when a part of a word, sentence, or passage is omitted; as, W——n, for Washington, &c.

Eternal Spirit! God of Truth! to whom
All things seem as they are.

Inspire my song;
My eye unscale: Me, what is substance teach.

16. THE BRACE. [\textbrace]
The brace connects two or more lines together; as,

The Indicative mood has six
The Conjunctive mood has six}

{Tenses.
The Potential mood has two}
18. THE ASTERISM, OR CONSTELLATION. [**]
The asterism is placed before a long note, without a reference.

19. THE PARAGRAPH. [¶]
The paragraph is generally placed at the commencement of a new subject of discourse. It is, however, almost out of use, only for marginal references.

20. THE MONOTONE. [−]
This mark is placed over vowels to show that their sound is to be prolonged.

21. THE ACUTE ACCENT. [']
This marks a rising inflection of the voice.

22. THE GRAVE ACCENT. [']
This is used to denote a falling slide of the voice; as,
Are you well' or sick'?

23. THE INDEX. [¶]
This sign refers to something remarkable, or very emphatic in a passage; as,
He may come, but he dare not remain.

24. THE CIRCUMFLEX. [Â]
The circumflex, placed over a vowel in a word, denotes that the sense is ironical, sarcastic: or that the sense is contrasted; as,
“But no’body can bear the death of Clodius.”
“Man never is, but always to bê’, blest.”

25. The section [§]; 26. Single dagger, or obelisk [†]; 27. Asterisk, or star [*]; 28. The double dagger [‡]; and 29. The parallel [||]. The last five are used principally for marginal references.

The learner will point the following:
"AS THY DAY, SO SHALL THY STRENGTH BE."

When adverse winds and waves arise
And in my heart despondence sighs,
When life her throng of care reveals
And weakness o'er my spirit steals,
Grateful, I hear the kind decree,
That, as my day my strength shall be,
When with sad footstep memory roves
Mid smitten joys and buried loves,
When sleep my tearful pillow flies,
And dewy moaning drinks my sighs,
Still to thy promise Lord I flee,
That as my day my strength shall be.

One trial more must yet be past
One pang the keenest and the last
And when with brow convulsed and pale
My feeble quivering heart-strings fail,
Redeemer grant my soul to see
That as her day her strength shall be.

Mrs. Sigourney.

2. ENUNCIATION OF WORDS.

To enunciate correctly, is to express your thoughts in a clear, distinct tone of voice, giving your words every expression which the sounds of the letters which compose them seem to require.

Every word should be as perfect when it leaves your lips, as the new dollar is when taken from the mint.

In order to do this, you should learn to explode the elementary sounds of words, or the sounds that words are composed of. In every syllable, there should be a vowel. You cannot spell a single word correctly, and consistently, without employing one of the vowel sounds. Therefore your principal study should be, to speak the vowel
sounds perfectly. Try the word man. In this word you perceive a has the fourth sound, as heard in fat, at. Sound the m first just as much as you can without interfering with the sound of the vowel. Close your lips, draw back your tongue and then commence to say man, in as slow a manner as possible. Thus, you see, m has only a humming inarticulate sound in this word. Next sound a. Give it the flat a, as in mat, at. Then place your tongue close to the roof or upper part of the mouth and sound n as you would commence to say new.

It is essential to good reading or speaking, and absolutely so, that the letters of each word should receive their proper sounds, and be distinctly articulated.

"A distinct and an accurate articulation forms the groundwork of good delivery. So important a quality is this to a reader or a speaker, that, without possessing it, in some tolerable degree, he will never be listened to with attention or interest.

A clear and distinct ARTICULATION, so far from constituting, as is too often supposed, merely an incidental and indifferent characteristic of a good reader or speaker, is, in fact, a primary BEAUTY,—indeed, the grand basis upon which all other beauties and excellencies of enunciation rest. The learner must not therefore, be either discouraged or disgusted with the dryness and tediousness of the following explanations and exercises upon the elementary sounds of the language; but he ought resolutely to persevere until he gains a complete mastery over them. When he has at command a clear and distinct articulation, he will be prepared to prosecute, to advantage, those higher and more interesting parts of elocution.

The most important directions for acquiring a good articulation, will doubtless be found most convenient if presented in the form of Rules.

RULE 1.

Particular regard should be paid to a clear and distinct pronunciation of the elementary sounds employed in vocal utterance.
OF THE ELEMENTARY SOUNDS OF THE ENGLISH LANGUAGE.

There are *thirty-five* elementary sounds* employed and combined by the voice in pronouncing the various words of our language. Some of these sounds are represented by the twenty-six letters which constitute the English Alphabet; and others, by combinations of two or more of these letters.

A perfect Alphabet would consist of a separate symbol for every elementary sound; but the letters of our Alphabet being imperfect in this respect, are employed to represent the sounds which denote their names, and, also, other elementary sounds employed in the utterance of syllables. Hence, there is often a material difference between the elementary sounds heard in pronouncing syllables, and represented by particular letters, and those sounds which constitute merely the names of the same letters. A few examples may serve to point out this difference, which ought to be specially attended to in practising upon the elementary sounds of the human voice.

**EXERCISES.**

Explode the elementary sounds of *a* in *a-te, a-im, b-a—* a-l, h-a-l, p-aw—*a-t, m-a-t, b-a-t—f-a-r, c-a-r, a-rt:* of *o* in *o-at, m-o-te, *n-o—n-o-t, g-o-t—o-r, n-o-r—m-o-ve, pr-o-ve:*—of *e* in *m-e—m-e-rit, m-e-t:*—of *i* in *l-i-ne, b-i-nd.*

Give the separate sound of *th* in *th-is, wi-th—*th in *brea-th:*—of *ch* in *ar-ch, ch-ur-ch—ar-ch-angel:*—of *sh* in *w-ash:*—of *ng,* in *lo-ng:*—of *wh* in *wh-at:*—of *z* in *a-z-ure:*—of *ou* in *ou-r:*—and of *oi* in *oi-l.*

**VOWEL ELEMENTS.**

*a* as heard in *fate, main, say, they, feint, weigh, break,* &c.

---

*Dr. Rush.*
ENGLISH GRAMMAR.

a " " bar, car, ah, vaunt," heart, guard, &c.
a " " ball, hall, cause, saw, broad, groan, sought, &c.
a " " mat, hat, partial, &c.
o " " feel, me, sea, neither, key, seize, piece, marine, people, &c.
e " " let, met, tread, said, says, friend, heifer, leopard, guess, many, bury, &c.
i " " mine, pine, lie, fly, height, guise, aisle rye, &c.
i " " pit, pin, mountain, forfeit, guilt, been, seize, busy, carriage, &c.
o " " old, go, door, toe, soul, though, hollow, bureau, shew, yeoman, &c.
o " " not, hot, what, was, swap, &c.
u " " rule, muse, blue juice, hew, view, adieu, lieu, feud, beauty, &c.
u " " full, pull, wool, good, book, could, &c.
u " " but, hut, cull, dove, son, blood, does, &c.
u " " curl, fur, bird, her, &c.
i " " boil, oil, boy, &c.
ou " " our, ground, owl, power, &c.

EXPLOSION OF THE VOWEL SOUNDS.

Each of the preceding elements can be uttered with great suddenness and force, so as to give a distinct expression of its sound, although the voice is suddenly suspended, the moment the sound is produced. This is done by expelling each sound from the throat in the same manner that the syllable "ah" is uttered in endeavoring to deter a child from something it is about to do; thus, a'—a—a'. Let the pupil be required to explode from the throat, in this manner, every one of the elements in the preceding table, with all possible suddenness and percussive force, until he is able to do it with ease and accuracy. This must not be considered as accomplished, until he can give each sound with entire clearness, and with all the suddenness of the "crack" of a rifle. Care must be taken to avoid all aspiration, as the sound of the vowel alone should be heard.

This exploding of the vowel sounds is an exercise of great importance and value in strengthening and develo-
ping the voice, but it is one that must be resolutely persevered in, without regard to its seeming absurdity by those who wish to reap any advantage from it.

Note. After the pupil has been faithfully exercised in the foregoing table, it will be well to require him to explode all the vowel elements in one or more sentences of every lesson he reads.

CONSONANT ELEMENTS.

It may, at first view, seem impossible to give the sound of a consonant without the aid of a vowel sound; but a few attempts will show, that although it may be difficult to unpractised organs, it is not impossible. It is true, they cannot be exploded with the force which vowel sounds admit, yet they can all, except the mutes, k, t, and p, be pronounced without the aid of vowels, and their sound prolonged so as to give them great distinctness. Let the syllable ba be taken, for example; and in pronouncing it, let the voice be suddenly suspended, before it passes to the vowel. In this manner every consonant element should be practised upon, until the pupil can give the sound forcibly and distinctly. Without such practice it will be found impossible to utter with distinctness, such combinations of consonants as the following, viz: waftedst, slumber'dst, search'dst, lash'dst, &c. Articulation is more frequently defective from an indistinct or imperfect enunciation of the consonant sounds, than from any other cause; and as many syllables are composed chiefly of consonant sounds, it is of the utmost importance that the student should master them. And it may here be remarked, for the encouragement of the pupil, that in reading or speaking to a large audience, he who explodes the consonants with accuracy and precision, will be heard and understood, even though his voice be weak; while the speaker who mumbles or slurs them, may put forth his utmost power of vociferation, and yet fail in his efforts to become distinctly audible.

The following are the consonant elements susceptible of explosive force, in a greater or less degree:
b as heard in babe. | s as heard in sap, pass.
d " dead.     | v " value.
f " fief.     | y " yes.
g " gag.     | z " zeal, adz.
h " hat.     | ng " ring.
j " jade, large. | th " thine, tithe.
l " loll.     | th " thrust, north.
m " main.    | ch " church.
n " noon.     | sh " shine, dash.
r " roar.     | wh " what, whine.

The mutes, k, t, and p, are omitted, because they produce an entire occlusion of the voice, and cannot be sounded without the aid of a vowel. Q and w are also omitted, as the former has the same sound as k; and the latter is in fact a vowel, having the sound of oo.

When the pupil has acquired some facility in exploring the foregoing consonant elements, it will be found profitable to require him to combine with each of them, one of the vowel elements, giving the utmost prolongation to the consonant sound; as, ab—b; eb—b; ib—b; ad—d; ed—d; id—d, &c., &c. Then let him go over the same exercise, placing the consonant first, thus: b—be; d—de; g—ga; m—mo, &c., &c.

If the foregoing elementary exercises be but faithfully and perseveringly practised, the result—a well developed voice, and perfect control of the organs of speech—will amply repay the labor.

EXERCISES IN THE COMBINATION OF CONSONANT ELEMENTS.
He is a man of great sensibility and susceptibility.
The swallow twittered at the eaves.
Canst thou not be satisfied?
He begged to be permitted to stay.
They searched the house speedily.
Whelmed midst the waves.
His hand in mine was fondly clasped.
His limbs were strengthened by exercise.
They cultivated shrubs and plants.

OF THE RADICAL AND VANISHING MOVEMENT OF THE VOICE.
Among the wonderful contrivances of nature in directing the operations of the vocal powers in the production
of speech, in no one thing has she displayed greater wisdom than in that which relates to the simple elements, called, by Dr. Rush, the Radical and Vanishing movements of the voice. To this philosophical inquirer, the world is indebted for the following analysis of these important functions:

If the vowel a be pronounced without intensity or emotion, and as if it were a continuation, and not a close, of utterance, two successive sounds will be heard: the first, the nominal sound of the letter a, issuing from the vocal organs with a certain degree of abrupt fullness; the last, a feebler sound of the element e, which gradually diminishes until it terminates in silence. Example: "He proved that a—is a diphong."

To the unpractised student, the diphongal character of a will be more clearly demonstrated, if its sound be protracted, and uttered with an emotion of surprise, at the close of an interrogation, thus: "Do you call that a?"

The character of this opening fullness and feeble vanish, may be still more clearly manifested by pronouncing the element in the following various ways: Let the opening be strong and full, and the vanish less forcible, with a pause between the opening sound a and the vanishing sound e, and then a shorter pause, and then a shorter still, and so on, until both the opening and the vanish become blended into one sound; thus, A—e, A—e, A—e, o—e, a.

Similar experiments may be practised upon the diphthongs, i as heard in i-sle, y in dr-y, and ou in ou-r; and upon the simple elements, e as heard in ee-l, o in oo-ze, and so forth.

This opening fullness of sound here described, Dr. Rush has denominated the Radical movement, because the following or vanishing portion of the elementary sound, rises (in the rising vanish) concretely from it as from a base or root; and the last portion he calls the Vanishing movement, on account of its becoming gradually weaker, until it finally dies away into silence.
EXERCISES.

Explode the following vowels in such a manner (that is, by protracting or lengthening them) as to show their diphthongal character in the radical and vanishing movements of the voice, namely, a in a-te, p-a-y, d-a-ta—i in i-sle, i-tem—o in o-men, Cat-o—ou in ou-nce.

Express the following italicized vowels with a protracted, rising vanish: Did he call it a? Did she say i? Shall I pronounce it o? Can you sound ou?

The same examples with a stress on the radical.

The same with a stress on the vanish.

Explode the same with a stress on the radical and vanish.

Explode them with the downward, protracted vanish: thus, He called it a. She said i. I pronounce it o. You can sound ou.

In the same manner with stress upon the radical—upon the vanish—upon the radical and vanish.

DIVISION OF ELEMENTARY SOUNDS.

The hoary division of the letters of our alphabet into vowels and consonants, handed down to us from the Greek and Roman etymologist, does not seem to be strictly philosophical, nor fully descriptive of their relative characteristics. A consonant is not only capable "of being perfectly sounded without the help of a vowel," but, moreover, of forming, like a vowel, a separate syllable.

Dr. Rush has judiciously adopted a division and classification of the elementary characters of our language, in accordance with their use in intonation, as follows:

The elementary characters of our language, are divided into three sorts, the Tonics, the Sub-tonics, and the Atonics.

The Tonic elements are those whose sounds display the properties of the radical and vanish in the most perfect manner. There are twelve of them; and they are heard in the sounds commonly given to the separated italics in the following words:
A-te, a-rk, a-ll, a-t, ee-l, e-rr, e-nd, i-de, i-t, o-id, oo-ze, ou-t.

The tonic sounds consist of a distinct *vocality*, or rau-cous quality of voice, by which they are contradistingu-ished from aspirate or whispering sounds. They have a more musical quality than the other elementary sounds, and may be uttered with greater abruptness and force. They are also capable of indefinite prolongation; and admit of the concrete and tremulous rise and fall through all the intervals of pitch.

The *Subtonic* elements possess, variously, but in an inferior degree, properties analagous to those of the tonics. Whilst they admit of being intonated, or carried concretely through the intervals of pitch, they are inferior to the tonics in all the emphatic and elegant purposes of speech. There are fourteen of them; as,

*B-oat, d-are, g-ilt, v-ice, z-one, y-e, w-o, th-at a-z-ure, so-ng, i-te, m-ate, n-ot, r-oe.*

Of the subtonics, b, d, g, ng, l, m, n, r, have an un-mixed vocality; v, z, y, w, th, zh, have an aspiration joined with their vocality. M, n, ng, b, d, g, are purely nasal ele-ments; the rest of the subtonics, are partly oral.

The *Atonic* elements are mere *aspirates*, or currents of whispering breath. They are not properly vocal sounds: have but a limited pow-er of variation in pitch: and supply no part of the concrete movement when breathed among the constituents of syllables. There are nine of them, as heard in the words,

*U-p, a-t, lar-k, i-f, thi-s, h-e, wh-at, th-in, blu-sh.*

Although the aspiration of the atonics, is both signifi-cant and emphatic, yet it has no musical quality in its sound, and affords no basis for the functions of the radical and vanish.

Three of the subtonics, b, d, and g; and three of the atonics, p, t, and k, possess the explosive character in an
eminent degree, as in uttering them, the breath bursts out after a complete occlusion.

These seven of the tonic elements, \( a-te, a-rk, a-ll, a-t, i-de, o-ld, ou-t \), have different sounds for the two extremes of their concrete movement; but the other five \( ee-l, e-rr, e-nd, oo-ze, i-t \), have each, one unaltered sound throughout the same movement;—which fact the student is requested to demonstrate by experiment.

The tonics are divided into Dipthongs, and Monothongs.

The seven tonics, \( a-te, a-rk, a-ll, a-t, i-de o-ld, ou-t \), are Dipthongs, because the sounds of the radical and vanishing movement are different; but the remaining five \( ee-l, e-rr, e-nd, oo-ze, i-t \), are called Monothongs, as their radical and vanish are alike in sound.

\( A-ll \) has for its radical, the sound of \( a \) in \( a-ll \), and for its vanish, a short and obscure sound of the monothong \( e \), in \( e-rr \).

\( A-te \) has for its vanish, \( e \), in the monothong \( ee-l \).

\( I-de \) has its radical followed in like manner by a vanish of the monothong \( ee-l \).

\( O-ld \) has for its vanish, the monothong \( oo-ze \).

\( Ou-t \) has for its vanish, the same monothong \( oo-ze \).

For a further illustration of this subject, the reader is referred to Dr. Rush’s “Philosophy of the Human Voice,” page 59.

**Exercises.**

Name and explode the tonic elements in the following words:

Name, bark, ball, bat, lilach, promote, about, repeat, infer, depend, bamboo.

In these examples, which are dipthongs, and which monothongs? Explain the difference between them.

Now name the subtonic and the atonic elements in each of the following words:

Begin to gild vice, and it begins to rust.

Cheapen satin; but blush not when thou canst not show it upon thy daughters.

The pupil should practise upon the subtonic and atonic elements until he becomes perfectly familiar with all their
sounds. In order to gain a mastery over them, let him in exploding them, make a pause between each of them and the tonics with which they are combined; thus b-e, t-o, v-ice, a-n-d, i-t, ch-ea-p-e-n, s-a-t-i-n, and so forth.

OF THE FORMATION OF SYLLABLES.

The foregoing development of the elementary sounds, and of the radical and vanishing function, furnishes information which completely lays open the doctrine of syllabication.

In treating this subject, Dr. Rush philosophically illustrates the three following, important points:

The peculiar operations of the voice in the production of syllables—The circumstantial causes of their length—The basis of the rule which ordains but one accent to a syllable.

The radical and vanishing movements of the voice, constitute the essential properties of a syllable.

RULE II.

The practice of passing by small words, with merely an inarticulate grunt* and suppressing unaccented vowels, should be most carefully guarded against; as, un for a-n-d; th for t-h-e; uv for o-f.

Also the blending of syllables, and words into masses, and thus obscuring the sense, is a vulgar practice, and that can not be too rigidly avoided. This practice is generally fallen into where words end with the same letters that commence the next syllable, the most common of which is the atonic t, and final s, in such words as coasts, hosts, boasts, &c.; as, “I found

*Pardon the use of this word, as it is the only one in our language sufficiently swinish in its association, to represent the vulgarity of the practice alluded to.
the coasts strewn with fragments." "The hosts stood firmly to their posts."

EXERCISES.

"For Christ's sake." For mercy's sake.
And oft false sighs sicken the silly heart.
The man of talents struggles through difficulties severe, and hates stupidity.
And where the finest streams through tangled forests stray, 
E'en where the wild beasts steal forth upon their prey.

Remark.—The h is not always distinctly aspirated when employed in alliteration:

"Up the high hill he heaves a huge round stone."

If these civil and useful gentry of the alphabet, are not so melodious in their notes as their more fortunate brethren the liquids, and their musical sisters the vowels, they ought not, therefore, to be treated with neglect.

Examples in which an imperfect explosion of atonic elements, is capable of perverting the meaning:

The severest storm that lasts till morn: }
The severest storm that last still morn. }
He is content in either place: }
He is content in either place. }
They weary wandered over wastes and deserts; }
They weary wandered over waste sand deserts. }
She looked upon the prince without emotion: }
She looked upon the prints without emotion. }
Every public speaker ought to prove such a statement: }
Every public speaker ought to approve such a statement. }
Whoever heard of such an ocean: }
Whoever heard of such a notion. }

Singular as it may appear, many persons are more particular in regard to the adornments of the body, than to the accomplishments of the mind.

In overcoming the obstacles of nature in order to the attainment of excellence in oratory, we sometimes witness with pleasure, the wonderful effects of industry and perseverance.

The Lord has betrothed his church in eternal covenant to himself. His quickening spirit shall never depart from her. Armed with divine virtue, his gospel secret, silent,
unobserved, enters the hearts of men, and sets up an everlasting kingdom.

It eludes all the vigilance, and baffles all the power, of the adversary. Bars, and bolts, and dungeons, are no obstacles to its approach: bonds, and tortures, and death, cannot extinguish its influence. Let no man despair, then, of the Christian cause.

When Ajax strives some rock's vast weight to throw,
The line, too, labors, and the words move slow.
That morning, thou that slumber'dst not before,
Nor sleptst, great Ocean, laidst thy waves at rest,
And hush'dst thy mighty minstrelsy.

Remarks.—The learner should be required to read the foregoing exercises over and over again, until he can articulate, with ease and accuracy, every vowel and every consonant sound in each sentence. Those letters distinguished by Italic characters, demand his particular attention: for an attentive observer may easily be convinced, that few readers can be found, who would not, in pronouncing these ten sentences, be guilty of more than thirty inaccuracies.

The vowel o in the words, of, for, from, and the like, is frequently perverted to that of short u; and thus, one of the most melodious and grateful sounds in the language, is lost.

One of the prominent points of articulation illustrated in these exercises, is the frequent recurrence of a difficult sound, at the close of one, and the commencement of another word: such as, "effects of such an ocean, ought to approve, wastes and deserts, Ajax strives some rock's vast weight to throw;" in which instances it will be found utterly impossible to give every element its distinct sound without making a short pause between the words. In the phrase, "weight to throw," for example, the atonic t in weight, cannot be fully exploded unless a pause is made after it. To this point, then, let the pupil particularly direct his attention: for the suppression and blending of sounds, as several of these examples clearly show, often lead to a total perversion of the sense.

The least critical listener is always dissatisfied with an indistinct speaker or reader, though, perhaps, utterly un-
able to point out his particular faults; whilst the judicious observer has to complain, that letters, syllables, words, and sometimes even large portions of sentences, are either wholly suppressed by him, or pronounced in so feeble and indistinct a manner as to confuse and perplex the mind in its attempts to apprehend their meaning. Under a false conceit of beauty, some speakers allow their voice to glide along through their sentences by attempting to articulate and swell only what they conceive to be the most prominent words, so that its course appears like that of a small animal passing across a field laid in ridges, alternately appearing in, and disappearing from, sight. Although the beautiful undulating motion of a bird on the wing, is highly pleasing, yet were the aerial voyager, in every descent to sink so low as to elude the sight, the pleasure we derive from beholding his flight, would be, in a great measure, destroyed. Precisely in the same manner are we effected by the movements of the voice. We are pleased with its waving, undulating motion; but, in its progress, we like, (if the figure may be employed) always to keep in sight of it. Its descent, therefore, should never be so great as to render the articulation indistinct.

**EXERCISES.**

*Ive not er dauvim sin se wen tin pursu tau vim.*
*Ive not erdavvin sin se wentin pursuitawum.*

**Ther wuza singlur oppahsition beh twee niz, alleged motives un diz conduct.**

Slowly un sadly we la dim down,
*Frum th feel dau viz fame fresh un gory,*
*Oftin th lone church-yard, at nitive seen Th school-boy weh thiz sachel in ezand.*

**Remarks.**—By pronouncing these sentences with rapidity several times over, according to the corrupt orthography in which they are presented, the precise elocution of many a reader will be produced. After which, let any one pronounce the same sentences with distinctness and energy, according to their correct orthography in which they subsequently appear, observing to give every word and every letter its full and appropriate sound, and the contrast will convince him of the magnitude of the errors against which he is cautioned.
EXAMPLES.

I have not heard of him since he went in pursuit of them.

There was a singular opposition between his alleged motives and his conduct.

Slowly and sadly we laid him down,

From the field of his fame fresh and gory.

Oft in the lone church-yard at night I've seen

The school-boy with his satchel in his hand.

To avoid being misunderstood in the foregoing remarks, it may be proper to caution the student against confounding his idea of distinct articulation, with that of emphasis, force, or mere loudness of sound. The tone of the voice may be very low, and its force upon a syllable, word or phrase, very slight indeed, and, at the same time, the articulation, perfectly distinct, and the enunciation, quite audible. To the reader or the speaker, this is a point of paramount importance. Whilst a dull uniformity of force and elevation would amount to unendurable monotony, a succession of depressions that produce indistinctness of articulation is worse than the torture of Tantalus. Variety, therefore, in elevation and depression, force and softness, quickness and slowness, should be studied; but, at the same time, extremes are to be avoided.

AND.

There is no word more abused than the conjunction and. This word should have three distinct, elementary sounds, yet it seldom gets more than one.

"Heaven a-n-d earth are full of thy glory."

"The Assyrian came down like a wolf on the fold,

And his cohorts were gleaming with purple a-nd gold."

In these examples, and is generally pronounced as if written und, or un. In the last example, "And his cohorts," &c., the a is not only dropped, but the h is suppressed, and we hear it read, or muttered,

"Un diz cohorts were gleaming with purple un gold."

EXERCISES.

She was then young, the blessing of her aged parents, of whom she was the hope and stay—and happiness shone
brightly over her. Her life was all sunshine. Time for her had trod only on flowers, and if the visions which endear, and decorate, and hallow home, were vanished for ever, still did she resign them for the sacred name of wife and the sworn affection of a royal husband, and the allegiance of a glorious and gallant people.

But unto the Son, in a style which annihilates competition and comparison, unto the Son he saith, thy throne O, God, is for ever and ever.

Sleep, the type of death, is, also, like that which it typifies, restricted to the earth. It flies from hell, and is excluded from Heaven.

Between two worlds life hovers like a star
'Twixt night and morn upon the horizon's verge.

Chillion, the favorite and the flower,
Most cherished since his natal hour.

His mother's image in his face,
The infant love of all his race.

For me the mine a thousand treasures brings;
For me health gushes from a thousand springs;
Seas roll to waft me, suns to light me rise;

My footstool, earth; my canopy, the skies.

In these examples, you perceive, there are many small words, such as, the, and, to, for, up, on, &c. These should receive your strict attention. The universe is made up of atoms, and a good discourse depends upon a particular regard to the proper expression of these little words.

RULE III.

All kinds of affectation in pronunciation should be entirely avoided. Also, the practice of whispering, and brawling alternately; of slurring, drawling, mumbling, mincing, whining, &c., should never be indulged in.

EXAMPLES.

The practice of giving a the broad German sound, in grass, pass, &c. Also the sound of a, in heart, part, smart, &c., is sometimes sounded like e in imperative.
This is too flat and sickening for any one of good sense to endure; yet it is generally adopted by the clergy of New England. Also, the diphthongal sound of $y$, in sky; of $i$ in kind; $ui$ in guide; and $ua$ in guard, is very liable to an affected explosion among the aristocracy, and clergy. They give them a sort of sliding, squeaking sound, as if written ske-i, ke-ind, ge-ide, ge-ard.

The common people have not so many errors of this sort, as those of higher life. The latter, out of a false view of elegance and beauty of expression, fall into the ridiculous blunders referred to, while the former, not having as good an opportunity for becoming proud, and spoiled, for the most part, pronounce works of this kind correctly.

To give $i$ in wind, the sound it has in mind, never should be allowed in prose, nor in sacred poetry. It is barely admissible in heroic verse, where it is necessary to the rhyme, as,

"For as in bodies, so in souls, we find,
What wants in blood and spirits, swells in wind."

The sounding $d$ like $j$; as, juty, or duty; or projuce for produce, is wrong, and should not be allowed.

RULE IV.

The abominable and disgraceful practice of miscalling words, in reading, is altogether unallowable. It may be excused in children, but in those mature in age, it is unpardonable.

This practice not only often perverts the meaning of a sentence, but as often gives it a meaning entirely ludicrous.

A respectable teacher informed me that one of his scholars, in reading the passage, "These hypocrites strain at a gnat, and swallow a camel," committed the following blunder:

These **high-po-cricks** strain at a **gate**, and swallowed a **saw-mill**.

I once heard of a man, who made the following ridiculous blunder, when reading the following passage:

Correct reading: Moses was an **austere** man, and made **atonement** for the people's **sins**.
Erroneous: Moses was an oyster-man, and made ointment for the people's shin's!
Correct: And the Lord smote Job with sore boils.
Erroneous: And the Lord shot Job with four balls.
It is hoped that these hints are sufficient.

RULE V.

By protracting all such vowel sounds as will admit of it, a distinct articulation will be greatly promoted.

EXERCISES.

"He spoke; and awful bends his sable brows,
Shakes his ambrosial curls, and gives the nod,
The stamp of fate, the sanction of a God;
High heaven, with trembling, the dread signal took,
And all Olympus to its centre shook."

3. ACCENT AND EMPHASIS.

Accent is a peculiar stress of voice laid upon a syllable, or letter, to make it better heard than the rest.

emphasis is a greater stress of voice, which is given to syllables, or words, in order to distinguish them from other words in a sentence, and impress them more forcibly upon the mind.

ACCENT.

RULE I.

Every word of more syllables than one, has one accented syllable; and polysyllables generally have a first and secondary accent.

This character (´), the acute accent, which is used to mark the rising inflection of the voice, is employed to denote the primary accent; and the falling inflection (´), or grave accent, to denote the secondary accent: Thus, astonish-ment, tes-ti-mo'ni-al.

The place of the accent is sometimes changed, by changing a word to another part of speech; as, min'ute,
(min'it) and compact, where nouns have the accent on the first syllable, but when they are changed to adjective, the accent is on the last syllable; as, mi-nute', compact'. The nouns, ab'stract, com'pound, con'duct, ex'tract, in'sult, ob'ject, reb'el, &c., change the accent to the last syllable, when these words are used as verbs.

EMPHASIS.

There are three degrees of emphasis. The first is marked or denoted by italics; as, "Many mistake the love, for the practice of virtue." The second, by the use of small capitals; as, "The great secret of John Randolph's power to bind the senses, and rule the passions of his auditors, with Timothean power, lay in his distinct articulation." The third, by the use of capitals; as, "No one has any thing more to do, than to open the eyes of his understanding"—to, 1, look; 2, observe; and 3, BE CONVINCED.

Remark.—In writing for the press, the words you wish to be set in italics, you can denote by making one stroke under them with the pen; two strokes for small capitals, and three for capitals. Thus:

To look, observe, and be convinced.

To look, observe, and BE CONVINCED.

Four lines signify that the word or words are to be set in italic capitals. Thus:

In-com-pre-hen-si-bil-i-ty.

FIVE LINES INDICATE THAT THE PASSAGE IS TO BE SET IN ORNAMENTAL TYPE. Thus:

Encyclopaedia of English Grammar.
"He that cannot bear a jest, should not make one."

"In thy sight, O Lord, shall no man be justified."

In the latter example, the antithesis is understood. Thus:

Although in the sight of mortals, many may be justified.

2. Emphasis of Specification, or that which distinguishes some particular facts in a narrative; as,

"I may be rebuked; I may be persecuted; I may be impeached, and put to the rack; yet nothing shall tear from me my firm hold on VIRTUE!"

It will be noticed, that the entire word (when it consists of more than one syllable) is not generally to be emphasized; but only one, or two syllables; as,

"Sir, we have done everything that could be done, to avert the storm which is now approaching. We have pe-i-ti-tioned; we have re-mon-strated; we have sup-plica-ted; we have pros-trated ourselves before the throne, and implored its interposition to arrest the ty-ran-nical hands of the ministry and of the Parliament. Our petitions have been slight-ed; our remonstrances have produced ad-di-tional vi-o-lence and in-sult; our supplications have been disre-gard-ed; and we have been spurned with con-tempt from the foot of the throne!"

In reading the foregoing examples, the pupil should be very careful not to pronounce any two successive members with a monotonous sameness, as that would render his elocution feeble and insipid; but a correct and spirited enunciation of them, or, at least, of the second and third examples, requires him to proceed with an increased de-gree of emphatic force, and a varied modulation, upon each successive member, so as to produce a sort of climax. Similar directions are applicable to the reading of the following

EXAMPLES.

Alexander.—What! art thou the Thracian rob-ber, of whose exploits I have heard so much?
Robber.—I am a Thra-cian, and a sol-dier.
Alex.—A sol-dier!—a thief, a plun-derer, an as-sas-sin! the pest of the coun-try!—I could hon-or thy cour-age; but I de-test, and must pun-ish thy crimes.
Robber.—What have I done, of which you can com-plain?
Alex.—Hast thou not set at de-fi-ance my authority; vi-o-lated the public peace; and passed thy life in in-juring the per-sons and prop-erty of thy fellow sub-jects?
Robber.—Alexander, I am your cap-tive: I must, there-fore, hear what you please to say, and en-dure whatever punishment you may choose to in-flict; but my soul is un-con-quered: and if I reply at all to your reproaches, I will reply like a free man.
Remarks.—In these examples the emphasis on "hon-or, cour-age, de-test, pun-ish, and crimes," "you," "hear, say, en-dure, and in-flict," "soul, all, and free," is anti-thetical; on the other italicised words, it is emphasis of specification.
"You," is contrasted with other men, understood: thus, "I know that oth-er men may justly reproach me for my vile deeds; but what have I done of which such a blood-thirsty tyrant as you can complain?"
The last example may be rendered thus: "I know you hold my bod- y in bond-age; but my soul is un-con-quered."
Remark.—It frequently happens, that several words in succession are emphatic, though in different degrees.
Example.—"I now boldly proclaim it to this house as my deliberate opinion, that, if that law pass, our country will be RU-in ed: yes, ru-in ed for-ev-er."
3. Emphasis of Enumeration; or a stress of voice generally laid upon words used in count-ing, numbering, &c.

Examples.
1. The Cardinal Numbers; as, One, two, three, four, five, twenty, one-hundred, one thousand, eight-hundred, and thirty-five, and so on.
2. The Ordinal Numbers: First, second, third, and so forth.
3. Adverbs of Number: Once, twice, thrice.
5. Adverbs of Time: Now, already, before, hereafter, not yet.
6. List of Prepositions: Of, to, for, by, with, in.
7. Descartes, Stahl, Cabanis, and Bichat, Cuvier, Blumenbach, Reil, and some others, admit of sensibility without consciousness.

Remarks.—By pronouncing the words in the foregoing examples, slowly and very distinctly, the reader will perceive that each requires a degree of percussive force, amounting to what is termed emphasis.

Emphasis of Enumeration is likewise legitimately employed in the following similar

EXAMPLES.

If one man can do much good, if two men can do more, and if three can go far beyond two, what may we not expect three hundred thousand to accomplish.

In this work, I shall treat of the functions of man as divided, first, into negative, secondly, affective, and thirdly, intellectual.

In the first chapter, I speak of sensibility; in the second, of the relation between the affective and intellectual manifestations of the mind; in the third, of the dependence of the affective and intellectual faculties on the brain; in the fourth of the plurality of the organs; and in the fifth and last chapter, of the intellectual faculties and their organs.

Part first, chapter fourth, section eight page twenty-ninth.

The sense of a passage depends on a proper attention to the part where the emphasis is placed.

1. Will you ride to town to-day?
Here the antithesis is between the person addressed, and some other person addressed. That is,
Will you ride to town to-day, or your brother?
2. Will you ride to town to-day?
Here the enquirer appears to have some surprise, and
appears rejoiced at the idea of his going, without any contrasted person understood.

3. Will you ride to town to-day? That is, Will you ride, or walk?
4. Will you ride to town to-day? That is, Will you ride to town, or into the country.
5. Will you ride to town to-day? That is, Will you ride to town to-day', or wait till tomorrow?

Thus, five different questions can be asked with these seven words, without changing their arrangement, by merely changing the emphasis.

1. A crow is a large black bird.
2. I saw a horse-fly through the window.
   In the first, I represent the horse as flying through the window.
   In the second, I merely state that I saw through the window, and discovered a horse-fly.

4. OF THE INFLECTIONS OF THE VOICE.

   DEFINITIONS AND EXAMPLES.

   Inflection is a bending, or sliding of the voice, either upward or downward.

   The upward, or rising inflection, is marked by the acute accent, thus ('); and in this case, the voice is to slide upward; as, Did you call'? Is he sick'? The downward, or falling inflection, is marked by the grave accent, thus ('), and indicates that the voice is to slide downward; as, Where is London'? Where have you been'? Who has come'? Sometimes both the rising and falling inflection are given in the same sound. Such sounds are designated by the circumflex, thus (}), or (\). The former is called the rising circumflex, and the latter, the falling circumflex.

   When several successive syllables are uttered without either the upward or downward slide, they are said to be uttered in a monotone, which is marked thus (⁻).
EXAMPLES.

Does he read correctly', or *in-correctly'*?  
In reading this sentence, the voice should slide some-
what as represented by the following diagram:

$$\text{Does he write correctly, or in-correctly?}$$

What', did he say no'?  
To be read thus:

$$\text{What! did he say no?}$$

He did', he said no'.  
To be read thus:

$$\text{He did; he said no.}$$

Did he do it voluntarily', or involuntarily'?  
To be read thus:

$$\text{Did he do it voluntarily, or involuntarily?}$$

Do they act prudently', or imprudently'?  
Are they at home', or abroad'?  
Is he willing', or unwilling'?  
Did you say Europe', or Asia'?  
Is he rich', or poor'?  
Are they old', or young'?  
He said pain', not pain'.  
You should walk', not ride'.  
Are you engaged', or at leisure'?  
Did he say hand', or arm'?  
He said turn', not urn'.  
She dances gracefully', not ungracefully'.  
Shall I say plain', or pain'?  
He went home', not abroad'.  
Does he say able', or table'?
He said hazy', not lazy'.
Must I say flat', or flat'? 
Must I say cap', or cap'? 
You should say flat', not flat'.
He said burn', not burn'.
It shall go hard with me, but I shall use the weapon.
O! but he paused upon the brink.
My father', must I stay'? 

As we cannot discern the shadow moving along the face of the dial-plate', so the advances in knowledge are only perceived by the distance gone over.'

Heard ye those loud contending waves,
That shook Cecropia's pillared state'?
Saw ye the mighty from their graves
Look up', and tremble at their fate'? 

Borne by the tide of worlds along',
One voice', one mind', inspired the throng';
"To arms'! to arms'! to arms'! they cry';
"Grasp' the shield', and draw' the sword';
Lead' us to Phillippi's lord';
Let us conquer' him or die'."

First', Fear', his hand', its skill to try',
Amid the chords bewildered laid';
And back recoiled', he knew not why',
E'en at the sound himself' had made'.

Who knoweth the power of thine anger'? Even according to thy fear', so is thy wrath'.
Where are your gibes' now? your gambols'? your songs'? your flashes of merriment, that were wont to set the table in a roar'? 

Thus saith the High and lofty One that inhabiteth eternity, whose name is Holy; "I dwell in the high and holy place."

RULE I.

The grave accent, or falling inflection should generally be employed at the close of all simple affirmative sentences; as
"God is love'."
“Liberal principles are advancing rapidly, in most parts of the civilized world.”

Or wherever the sense is complete, whether at the close of a sentence or not.

Remark.—The inflections of the voice are sometimes controlled by emphasis, and are, in such instances, styled emphatic inflections, as in the following examples, in which the emphatic inflection reverses Rule I.

“It is the dictate of reason, to yield to the mandate of one who commands thirty legions.”

RULE II.

Negative sentences generally end with a rising inflection; as,

“God is not the author of sin!”

There are many exceptions, however, to this rule.

EXERCISES—RULES 1 AND 2.

“I cannot tell what you and other men
Think of this life; but for my single self,
I had as lief not be, as live to be
In awe of such a thing as I my self

Envy is bound up in the heart of a fool.
No one is willing to be thought a fool.

’Tis not in man, who is of yesterday—who hastens down to moulder in the dust—’tis not in man presumptuous to contend with God his Maker.

A stranger’s purpose in these lays,
Is’, to congratulate, and not to praise.

The path of sorrow, and that path alone,
Leads to the land where sorrow is unknown;
No traveller e’er reached that blest abode,
Who found not thorns and briers in his road.

Remarks.—Let the reader, in pronouncing the second and third of the foregoing examples, or almost any other negative sentences, or members of sentences, close each with the falling inflection, and he cannot but perceive that their spirit, and their force, their harmony, and their
beauty, will thereby be lost. In the last couplet it will be observed, that the two negatives _no_ and _not_, are equivalent to an _affirmative_; therefore the sentence is closed with the _falling_ inflection at "road," according to Rule 1.

This rule is often violated by clever readers, by celebrated divines, and renowned statesmen. The young student cannot, therefore, be too particular in his attention to it. Some readers would close the first of the following examples, with the _rising_ slide; but as the two negatives, _not_ and _un_, by destroying one another, are equivalent to an _affirmative_, the sentence more naturally takes the _falling_ inflection. It is _sometimes_, however, a mere matter of _taste_, whether a rule, or its exception be followed.

**RULE III.**

Sentences beginning with either of the words _who_, _which_, _what_, _now_, _when_, or _where_, generally terminate with the _falling_ inflection; as,

"Who approaches?" "When did you arrive?" "When will you commence your journey?" "Where is your residence?" "How is your health?"

**Exception.**—In colloquial style, when a proposition is not fully understood by the person addressed; if he wishes to understand, and makes farther enquiry, the sentence used to ask inquiringly, or solicitously, will close with the _rising_ inflection as "What did you say?" "Whose name did you mention?"

**RULE IV.**

When a sentence closes with the _falling_ inflection, the _rising_ inflection should be used at the pause preceding it; as,

"Charles was extravagant, and by this means, became poor." "He was a great statesman, and he was an amiable man."

**RULE V.**

Interrogative exclamations generally require the _rising_ inflection; as,

"Ha! laughest thou, Lochiel, my vision to scorn?"
Exclamatory sentences, not interrogatory, generally close with the falling inflection; as, "Ah, me! I fear for my life!"

RULE VI.

All interrogative sentences that begin with a verb, or that do not begin with an adverb or pronoun, generally close with the rising inflection; as,

"Am I right?" "Am I, then, to live beyond the grave?"

Remark.—When a question is repeated with increased emphasis, the inflection is reversed; as, "Did you succeed in your enterprise?" "Did you succeed in your enterprise?"

RULE VII.

When two questions are connected by the conjunction or, the first commonly takes the rising, and the second, the falling inflection; as,

"Is he wise, or un-wise? Is he a Christian, or infidel?"

EXERCISES.

"Will the trials of this life endure forever, or will they end with the affairs of time?"

Shall we bestow honor and applause upon the base, or upon those who live a virtuous and quiet life?"

Remark.—There are several exceptions to the above rule, but they are not very important.

RULE VIII.

When a sentence consists of two or more affirmative members, the last member but one, takes the rising, and all the rest, the falling inflection; as,

"He fought the Scythian in his cave, and the unconquered Arab fled before him." He won, divided, and ruled nearly all of modern Europe." "The minor longs
to be of age; then to be a man of business; then to make up an estate; then to arrive at honors, then to retire."

EXERCISES.

The first ingredient in conversation, is truth; the next, good sense; the third, good humor; the last, wit.

Nature rendered him* incapable of improving by all the rules of eloquence, the precepts of philosophy, his father's endeavors, and the most refined society of Athens.

Nature has laid out all her art in beautifying the face. She has touched it with vermillion; planted in it a double row of ivory; made it the seat of smiles and blushes; lighted it up and enlivened it with the brightness of the eyes; hung it on each side with curious organs of sense; given it airs and graces that cannot be described; and surrounded it with such a flowing shade of hair as sets all its beauties in the most agreeable light.

Many of the tyrants that opposed the Christian religion, have long since gone to their own place; their names have descended upon the roll of infamy; their empires have passed, like shadows, over the rock; they have successfully disappeared, and left not a trace behind.

But they that fight for freedom, undertake
The noblest cause mankind can have at stake:
Religion, virtue, truth, what e'er we call
A blessing—freedom is the pledge of all.

A SERIES.

A Series denotes a succession of similar or opposite particulars, words, or portions of a sentence, following each other in the same construction. A series may be single, double, triple, or compound. It most frequently occurs either at the commencement, or at the close, of a compound sentence.

*The Son of Cicero.
By Mr. Walker, the various kinds of series are reduced to three general divisions:

1. The Simple Series.
2. The Compound Series.
3. The Series of Series.

In the delivery of almost every separate portion of a sentence, a chaste and an appropriate elocution requires, that the tones and the inflections of the voice should be varied; but far more necessary is this variation where the sentence is so constructed that perfectly similar portions succeed each other to a considerable extent. To attempt to lay down rules by which to regulate the voice in all its appropriate modulations and inflections — by which to mark the definite character of every tone, the exact direction of every wave or concrete vanish, or the precise extent of every upward and downward slide, would be worse than idle; for such directions, as far as they would produce any effect, would prove highly pernicious, as they would lead to a stiff, formal, artificial enunciation—an enunciation the most execrable that scholastic dulness could invent. But notwithstanding the absurdity of such an extreme as the one here alluded to, something may be effected by the observance of a few rules judiciously arranged and cautiously applied, by their pointing out the most harmonious and agreeable variety that may be adopted in the enunciation of the different kind of series. If they merely prevent that tasteless and unendurable monotonous manner so often exhibited in the pronunciation of such constructions, they effect, not merely a negative, but a positive, good.

**Simple Series.**

A Simple Series consists of two or more single words or particulars, following each other in the same construction, either in commencing or in closing a sentence.

**Note 1.** When a sentence commences with two particulars, the first may have the falling, and the second, the rising, inflection. *Example*: "Exercise and temperance strengthen the constitution."
Observation 1. It has already been shown, that the upward and the downward slides of the voice vary very greatly in degree or extent. Care should be taken in reading the foregoing example, that the downward slide on the word exercise, be but slight—not more than one tone, or the falling slide of a second.

Compound Series.

A Compound Series consists of two or more phrases or distinct members of a sentence, succeeding each other in a similar construction.

Note 1. When two or more phrases or members form a commencing, compound series, the last takes the rising inflection, and all the rest, the falling. Eg. “To advise the ignorant, relieve the needy, comfort the afflicted, are duties that fall in our way almost every day of our lives.”

“The ignorance of the moderns, the scribblers of the age, and the decay of poetry, are the topics of detraction with which a bard of our country makes his entrance into the world.”

Note 2. When two or more members form a closing, compound series, they all adopt the falling inflection, except the penultimate or last member but one, and this should have the rising: Eg. “Statues can last but a few thousand years, edifices fewer, and colors still fewer than edifices.”

Series of Series.

The recurrence of two or more simple particulars, combined with two or more compound particulars, and all united in forming a Series of Series.

Note.—When several members occur which are composed of similar or opposite particulars, and are divided into couplets or triplets, they may be enunciated singly according to the appropriate rules of a simple series, but as forming a whole compound series, agreeably to the rules applicable to the respective number and variety of compound particulars contained in the sentence.
EXAMPLES.

"For I am persuaded that neither death, nor life, nor angels, nor principalities, nor powers, nor things present, nor things to come, nor height, nor depth, nor any other creature, shall be able to separate us from the love of God which is in Christ Jesus our Lord."

"Those evil spirits who, by long custom, have contracted in the body habits of lust and sensuality, malice and revenge, and aversion to every thing that is good, just, and laudable, are naturally seasoned and prepared for pain or misery."

Tones, Time, Pitch, Force, Quantity, &c., will be fully treated of under the head, Music.

EXERCISES IN INFECTION, WHICH CAN ALSO BE EMPLOYED AS PARSING EXERCISES.

PARAGRAPHS IN VERSE.

SIMILE.—SHAKESPEARE.

How far the little candle throws its beams! So shines a good deed in a naughty world.

VICE.—POPE.

Vice'. . . is a monster of so frightful mien',
As', to be hated', needs but to be seen';
Yet seen too oft', familiar with her face',
We first' . . . endure', then . . . pity', then' . . . embrace'.

FALL OF BABYLON.—MOORE.

Wo'! wo'! the time of visitation'
Is come', proud Land', thy doom is cast';
And the bleak wave of desolation'
Sweeps over thy guilty head at last'.
War', war', war', against Babylon'!

FAME.—BYRON.

What is the end of fame'? 'tis but to fill'
A certain portion of uncertain paper';
Some' . . . liken it to climbing up a hill''
Whose summit (like all hills) is lost in vapor':
For this' . . men' . . write', speak', preach', and heroes kill';
And bards' . . burn what they call their "midnight taper"
To have', when the original is dust,
A name', a wretched picture', and worse bust'.

What are the hopes of man? old Egypt's king
Cheops', erected the first pyramid;
And largest', thinking it was just the thing'
To keep his memory whole and mummy hid;
But somebody or other' rummaging'
Burglariously broke his coffin's lid;
Let not a monument' . . give you or me hopes',
Since' . , not a pinch of dust remains of Cheops'.

THE FAMILY ALTAR.—BURNS.

When kneeling down to heaven's Eternal king',
The saint', the father', the good husband', prays',
Hope ' springs exulting on triumphant wing';
That thus they all shall met in future days';
There ever bask in uncreated rays'
No more to sigh', or shed a bitter tear'
Together hymning their Creator's praise'
In such society', yet still more dear'
While circling time moves round in an eternal sphere',

Compared with this', how poor religion's pride'
In all the pomp of method and of art',
Where men display to congregations wide',
Devotion's every grace . . . except the heart'!

That power', incensed', the pageant will desert',
The pompous strain', the sacerdotal stole';
But', haply', in some cottage far apart',
\# May hear', well pleased', the language of the soul',
And in his book of life the inmates poor'--enrol'.

BLISS OF THE FUTURE STATE.*—BYRON.

In darkness spoke Athena's wisest son'.†
" All that we know', is', nothing can be known":"
Yet doubting pagans dreamed of bliss to come—
Of peace upon the shores of Acheron',
'Tis ours', as holiest men have deemed', to see'
A land of souls beyond that sable shore',
'To shame the doctrine of the sadducee'

*Altered from the original. †Socrates.
And sophists', madly vain of dubious lore:
How sweet 'twill be in concert to adore'
With those who made our mortal labors light!
To hear each voice we feared to hear no more—
Of Christian martyrs', prophets gone before!
Behold each mighty shade revealed to sight,
The Bactrian, *Samian† sage', and all who taught the right!

FUTURE BLISS.

If that high world which lies beyond
Our own', surveying love endears':
If there the cherished heart be found,
The eye the same', except in tears';
How welcome those untrodden spheres'!
How sweet this very hour to die!
To soar from earth', and find all fears
Lost in *thy light'... Eternity'!
It must be so': 'tis not for self'
That we so tremble on the brink';
And', striving to o'erleap the gulf
Yet cling to being's severing link'.
Oh'! in that future let us think'
To hold each heart the heart that shares,
With them the immortal waters drink',
And' soul in soul' grow deathless theirs'.

MUSIC.—SHAKESPEARE.

There's naught so stockish', hard', and full of rage'
But music', for the time', doth change its nature'.
The man that hath no music in himself',
And is not moved with concord of sweet sound'
Is fit for treasons', stratagems', and spoils':
The motions of his spirit', are dull as night',
And his affections', dark as Erebus':—
Let no such man be trusted.

MERCY.—IB.

The quality of mercy is not strained';
It droppeth as the gentle dew from heaven
Upon the place beneath': it is twice blessed';

*Zoroaster. †Pythagoras.
It blesseth him that gives', and him that takes'.
'Tis mightiest in the mightiest': it becomes
The throned monarch better than his crown:
His sceptre shows the force of temporal power,
The attribute to awe and majesty,
Wherein doth sit the dread and fear of kings;
But mercy is above this sceptred sway:
It is enthroned in the heart of kings;
It is an attribute to God himself:
And earthly power doth show most like to God's
When mercy seasons justice.

Accent.—In reading poetry, it is inadmissible to sacrifice sense to sound. Hence care should be taken not to lay any stress upon little words that would not admit of it in prose: as in the lines

"Vice is a monster of so frightful mien,
As, to be hated, needs but to be seen."

In enunciating this example, many would accent, or lay stress upon, the words "is," "of," and "to," in order to perfect the poetic feet, or render them all as regular iambuses—a thing not at all designed by the poet—but this would be a gross dereliction from every principle of correct taste, and be apt to degenerate into a singsong, of mere jingling of rhymes.

SOLITUDE.—IB.

Are not these woods'...
More free from peril than the envious courts'?
Here feel we but the penalty of Adam,
The seasons' difference; as the icy fang,
And churlish chiding of the winter's wind
Which, when it bites and blows upon my body,
Even till I shrink with cold', I smile', and say,'"This'...is no flattery: these'...are counsellors
That feelingly persuade me what I am'.
Sweet are the uses of adversity;
Which', like the toad', ugly and venomous',
Wears yet a precious jewel in his head';
And this'...our life, exempt from public haunt',
Finds tongues in trees', books'...in the running brooks',
Sermons in stones', and good'...in every thing'.
ANTICIPATION.—Campbell.

At summer eve', when heaven's aerial bow
Spans with bright arch the glittering hills below',
Why to yon mountain turns the musing eye',
Whose sunbright summit mingles with the sky'? Why do those cliffs of shadowy teint appear'
More sweet than all the landscape smiling near'?—
'Tis distance lends enchantment to the view',
And robes the mountain in its azure hue'.
Thus, with delight', we linger to survey'
The promised joys of life's unmeasured way';
Thus', from afar', each dim-discovered scene'
More pleasing seems than all the past hath been';
And every form that fancy can repair'
From dark oblivion', glows divinely there'.

THE MISER.—Pollock.

But there is one in folly farther gone',
With eye awry', incurable', and wild',—
The laughing-stock of demons and of men',
And by his guardian angel quite given up'—
The miser', who', with dust inanimate
Holds wedded intercourse'. Ill guided wretch'! Thou mayst have seen him at the midnight hour'—
When good men sleep', and in light winged dreams
Send up their souls to God'—in wasteful hall',
With vigilance and fasting worn to skin
And bone', and wrapped in most debasing rags'—
Thou mayst have seen him bending o'er his heaps',
And holding strange communion with his gold';
And as his thievish fancy seems to hear
The night-man's foot approach', starting alarmed',
And in his old', decr ipt', withered hand',
That palsy shakes', grasping the yellow earth
To make it sure'. Of all God made upright',
And in their nostrils breathed a living soul',
Most fallen', most prone', most earthly', most debased';
Of all that sell eternity for time',
None bargain on so easy terms with death'.
Illustrious fool! Nay', most inhuman wretch'!
He sits among his bags', and' with a look
Which hell might be ashamed of, drives the poor Away, unalmèd', and midst abundance dies', Sorest of evils'! dies of utter want'.

LIBERTY AND SLAVERY.—Sterne.

Disguise thyself as thou wilt'; still, Slavery', still thou art a bitter draught'; and', though thousands in all ages have been made to drink of thee', thou art no less bitter on that account'.—It is thou', thrice sweet and gracious goddess', Liberty', whom all in public or in private worship', whose taste is grateful', and ever will be so', till Nature herself shall change'. No teint of words can spot thy snowy mantle', or chymic power turn thy sceptre into iron'. With thee', to smile upon him as he eats his crust', the swain is happier than his monarch', from whose court thou art exiled'. Gracious Heaven! grant me but health', thou great Bestower of it', and give me but this fair goddess as my companion', and shower down thy mitres', if it seem good unto thy divine Providence', upon those heads which are aching for them'.——

I sat down close by my table', and', leaning my head upon my hand', began to figure to myself the miseries of confinement'. I was in a right frame for it'; and so I gave full scope to my imagination':

I was going to begin with the millions of my fellow-creatures', born to no inheritance but slavery'; but finding', however affecting the picture was', that I could not bring it near me', and that the multitude of sad groups in it did but distract me', I took a single captive', and', having first shut him up in his dungeon', I then looked through the twilight of his grated door to take his picture'.

I beheld his body half wasted away with long expectation and confinement', and felt what kind of sickness of the heart it is which arises from hope deferred'. Upon looking nearer', I saw him pale and feverish'. In thirty years the western breeze had not once fanned his blood'. He had seen no sun', no moon', in all that time'; nor had the voice of friend or kinsman breathed through his lattice'. His children'——

But here my heart began to bleed—and I was forced to go on with another part of the portrait'.
He was sitting on the ground, upon a little straw', in
the farthest corner of his dungeon', which was alternately
his chair and bed'. A little calendar of small sticks was
laid at the head', notched all over with the dismal days
and nights he had passed there'. He had one of these
little sticks in his hand', and', with a rusty nail', was
etching another day of misery to add to the heap'. As I
darkened the little light he had', he lifted up a hopeless
eye towards the door', then cast it down', shook his head',
and went on with his work of affliction'. I heard his
chains upon his legs' as he turned his body', to lay his
little stick upon the bundle.—He gave a deep sigh'. I
saw the iron enter his soul. I burst into tears. I
could not sustain the picture of confinement which my
fancy had drawn'.

DESTRUCTION OF SENNACHERIB'S ARMY.
The Assyrian came down', like the wolf on the fold',
And his cohorts were gleaming in purple and gold';
And the sheen of their spears', was like stars on the sea',
When the blue wave rolls nightly on deep Galilee'.
Like the leaves of the forest', when the summer is green',
That host', with their banners', at sunset were seen':
Like the leaves of the forest', when autumn hath blown',
That host', on the morrow', lay withered and strown':
For the Angel of Death'... sped his wings on the blast
And breathed'. in the face of the foe'. as he passed':
And the eyes of the sleepers'. waxed deadly and chill',
And their hearts but once heaved', and forever grew still'.
And there lay the steed', with his nostril all wide';
But through it there rolled not the breath of his pride';
And the foam of his gasping', lay white on the turf',
And cold as the spray of the rock-beating surf'.
And there lay the rider', distorted and pale',
With the dew on his brow', and the rust on his mail';
And the tents were all silent', and the banners', alone',
The lances', unlifted', the trumpet', unblown'.
And the widows of Asher'. are loud in their wail';
And the idols are broke in the temple of Baal';
And the might of the Gentile', unsmote by the sword',
Hath melted', like snow', in the glance of the Lord'.

Byron.
HOHENLINDEN.—CAMPBELL.

On Linden', when the sun was low',
All bloodless lay the untrodden snow',
And dark as winter was the flow'
Of Iser', rolling rapidly'.

But... Linden saw another sight',
When the drum beat', at dead of night',
Commanding fires of death to light'
The darkness of her scenery'.

By torch and trumpet... fast arrayed',
Each horseman drew his battle-blade',
And furious every charger neighed'
To join the dreadful revelry'.

Then shook the hills with thunder riven',
Then rushed the steeds to battle driven',
And', louder than the bolts of heaven',
Far flashed the red artillery'.

And redder yet those fires shall glow',
On Linden's hills of blood-stained snow',
And darker yet shall be the flow'
Of Iser', rolling rapidly'.

'Tis morn':... but scarce yon lurid sun'
Can pierce the war-clouds' rolling dun',
Where furious Frank and fiery Hun'
Shout':... in their sulph'rous canopy'.

The combat deepens'.—ON', ye brave',
Who rush to glory', or... the grave'
Wave', Munich'; all thy banners wave'!
And charge with all thy chivalry'

Ah! few shall part', where many meet'
The snow'.... shall be their winding-sheet',
And every turf beneath their feet'
Shall be... a soldier's sepulchre'.

EXERCISES ON THE FALLING INFLECTION.

Calling, shouting, exclamation, energetic command;
1. Up' draw'bridge, groom! What, warder, ho'
   Let the portcullis fall!
2. Liberty! free' dom! Tyranny is dea'd!
Run hence'! proclaim, cry it about the streets.'

3. Follow your spirit; and upon this charge,
Cry— God for Harry!* England! and St. George!

4. Rejoice, you men of Angiers, ring your bells:
King John, your king and England's doth approach,—
Open your gates, and give the victors way.

5. Arm, arm † it is, it is the cannon's opening roar!

6. War! war! no peace! peace is to me a war.

7. The combat deepens: on ye brave
Who rush to glory or the grave!
Wave, Munich, all thy banners wave,
And charge with all thy chivalry.

8. On them, hussars! in thunder on them wheel!

9. To horse, you gallant princes! straight to horse!

10. ——Then let the trumpet sound
The tucket sonnance, and the note to mount.

Indignant or reproachful address:

1. Thou sla' ve, thou wret' ch, thou co' ward,
Thou little va' liant, great in villainy!
Thou ever strong upon the stronger si' de!
Thou fo' rtune's champion, that dost never fight
But when her humor' ous ladyship is by
To teach thee safety.

2. ———But oh!
What shall I say to thee, Lord Scroop, thou cruel,
Ingrateful, savage, and inhuman creature!
Thou that didst bear the keys of all my counsels,
That knew' st the very bottom of my soul,
That almost might' st have coin'd me into gold,
Wouldst thou have practis'd on me for thy use?

Challenge and defiance:

1. ———Who sa' ys this?
Who'll pro've it, at his pe' ril, on my head?

*The examples not accented in type, are meant to be marked by the learner.
†The inflection on the repeated word is on a lower note than the first; the first has a more moderate fall, and the pause between the exclamatory words is very slight, as the tone is that of agitation, hurry, and alarm.
INFLECTIONS OF THE VOICE.

2. Pale, trembling coward, there I throw my gage—
   By that and all the rights of knighthood else,
   Will I make good against thee, arm to arm,
   What I have spoke or thou canst worse devise.

3. Then, Bolingbroke, as low as to thy heart,
   Through the false passage of thy throat, thou liest.

   Swearing, adjuration, imprecation:

1. Now by my life, this day grows wondrous hot.

2. Seven, by these h'nts, or I'm a villain else.

3. ——By the elements,
   If e'r again I meet him beard to beard,
   He is mine or I am his.

4. You know that you are Brutus that speak this,
   Or, by the gods, this speech were else your last.

5. ——When night
   Closes round the ghastly fight,
   If the vanquished warrior bow,
   Spare him:—by our holy vow,
   By our prayers and many tear's,
   By the mercy that ende'ars
   Spare him:—he our love hath shar'd—
   Spare him, as thou wouldst be spared!

6. I conjure you by that which you profe's's,
   (Howe'er you come to know it,) answer me:
   Though you untie the winds and let them fight
   Against the chu'rches; though the yesty waves
   Confound and swallow navigation u'p;
   Thou bladed corn be lodg'd, and trees blown do'wn;
   Though castles topple on their warder's he'ads
   Through palaces and pyramids do slope
   Their heads to their founda'tions; though the treas-
   ure
   Of nature's germins tumble all together,
   Even till destruction sicken',—answer me'
   To what I ask you'.

7. Ru'in se'ize thee, ru'inthless king!
   Confu'sion on thy banners wa'it!
8. Accurs'd be the faggots that blaze at his feet,
   Where his heart shall be thrown, ere it ceases to beat.

9. ________________Beshrew thy very heart!
    I did not think to be so sad to-night,
    As this hath made me.

10. Perish the man whose mind is backward now!

11. And when I mount, alive may I not light,
    If I be a traitor or unjustly fight!

12. ________________Heaven bare witness:
    And if I have a conscience let it sink me,
    Even as the axe falls, if I be not faithful!

Accusation.

1. Look, what I speak, my life shall prove it true:
   That Mowbray hath receiv'd eight thousand nobles
   In name of lendings to your highness' soldiers;
   The which he hath detain'd for base employments,
   Like a false traitor and injurious villain;
   That all the treasons, for these eighteen years,
   Complotted and concocted in this land
   Fetch from false Mowbray their chief spring and head.

2. And thou, sly hypocrite! who now wouldst seem
   Patron of liberty, who more than thou
   Once fawn'd and cring'd, and servilely ador'd
   Heaven's awful monarch!

READING EXERCISES.

PULASKI'S BANNER.

Pulaski fell at the taking of Savannah, during the American Revolution. His standard of crimson silk was presented to him by the Moravian Nuns, of Bethlehem, Pennsylvania.

When the dying flame of day'
Through the chancel shot its ray',
Far the glimmering tapers shed'
Faint light on the cowled head,
And the censor burning swung',
Where, before the altar, hung;
That proud banner', which' with prayer,
Had been consecrated there,
And the nun's sweet hymn was heard the while,
Sung low in the dim mysterious aisle.

"Take thy banner! may it wave'  
Proudly o'er the good and brave',  
When the battle's distant wail'  
Breaks the sabbath of our vale',  
When the clarion's music thrills'  
To the heart of these lone hills',  
When the spear in conflict shakes',  
And the strong lance shivering breaks'.

Take thy banner!—and beneath  
The war-cloud's encircling wreath'  
Guard' it—till our homes are free';  
Guard' it—God will prosper thee.  
In the dark and trying hour'  
In the breaking forth of power',  
In the rush of steeds and men',  
His right hand will shield thee then'.

Take thy banner! But when night  
Closes round the ghastly fight',  
If the vanquished warrior bow',  
_Spare_ him!—by our holy vow',  
By our prayers and many tears',  
By the mercy that endears',  
_Spare_ him!—he our love hath shared',  
_Spare_ him!—as thou would'st be spared'.

Take thy banner!—and if e'er  
Thou should'st press the soldier's bier'  
And the muffled drum should beat  
To the tread of mournful feet'  
Then this crimson flag shall be  
Martial cloak and shroud for thee.'"  
And the warrior took that banner proud',  
And it was his martial cloak' and shroud'.

[Longfellow.

DOWNFALL OF POLAND.

Oh! sacred truth'? thy triumph ceased awhile',  
And Hope, thy sister, ceased with thee to smile'.

[Longfellow.
When the leagued oppression poured to northern wars,*
Her whisker'd pandours* and her fierce huzzars;†
Waved her dread standard to the breeze of morn',
Pealed her loud drum, and twanged her trumpet horn,
'Tumultuous horror brooded o'er her van'
Presaging wrath to Poland',—and to man!*

Warsaw's last champion,‡ from her heights surveyed',
Wide o'er the fields a waste of ruin laid;
(h) "Oh! heaven!" he cried, "my bleeding country save,
"Is there no hand on high to shield the brave?"
"Yet, though destruction sweep these lovely plains',
"Rise! fellow men! our country yet remains!
"By that dread name we wave the sword on high'
"And swear' for her'—to live—with her—to die':"

(l) He said, and on the rampart-heights arrayed'
His trusty warriors', few but undismayed;
Firm paced and slow' a horrid front they form',
Still as the breeze' but dreadful as the storm';
Low murmuring sounds along their banners fly',
Revenge' or death', the watch-word' and reply;
(h) Then pealed the notes omnipotent to charm',
And the loud tocsin tolled the last alarm'.

In vain' alas! in vain', ye gallant few'
From rank to rank, your volley'd thunder flew'
Oh bloodiest picture in the book of time',
Sarmatia fell', unwept', without a crime';
Found not a generous friend', a pitying foe',
Strength in her arms', nor mercy in her woe'
Dropped from her nerveless grasp the shattered spear,
Closed her bright eye, and curbed her high career';
Hope, for a season, bade the world farewell',
And freedom shrieked'—as Kosciusko fell!

The sun went down, nor ceased the carnage there,
Tumultuous murder shook the midnight air;
On Prague's proud arch the fires of ruin glow,
His blood-dyed waters murmuring far below;

*Pandour, a Hungarian soldier. †Huzzar, a Hungarian horseman. ‡Kosciusko.
The storm prevails, the rampart yields away,
Bursts the wild cry of horror and dismay!
Hark! as the smouldering piles with thunder fall
A thousand shrieks for hopeless mercy call!
Earth shook, red meteors flashed along the sky,
And conscious nature shuddered at the cry!

(h) Oh righteous heaven! Ere freedom found a grave,
   Why slept the sword, omnipotent to save?
   Where was thine arm, O Veangence! where thy rod,
   That smote the foes of Zion and of God?
   That crushed proud Ammon, when his iron car
   Was yoked in wrath, and thundered from afar?
   Where was the storm that slumbered till the host
Of blood-stained Pharaoh left their trembling coast;
Then, bade the deep in wild commotion flow,
And heaved an ocean on their march below?

Departed spirits of the mighty dead!
Yet that at Marathon and Leuctra bled!
Friends of the world! restore your swords to man,
Fight in his sacred cause and lead the van!
Yet, for Sarmatia's tears of blood, atone,
And make her arm puissant as your own!
Oh! once again to Freedom's cause return
The patriot Tell—the Bruce of Bannockburn!

[Campbell.

SCENE FROM COMUS.—MILTON.

Enter to the Brothers, the Attendent Spirit, habited like the shepherd Thyris, and relates how their sister, whom they had lost in the forest, had fallen into the power of Comus.

Younger Br. O Brother, 'tis my father's shepherd sure!

Elder Br. Thyris? Whose artful strains have oft delayed
The huddling brook to hear his madrigal,
And sweetened every musk-rose of the dale?
How com'st thou here, good swain? hath any ram
Slip from the fold, or young kid lost his dam,
Or stragling wether the pent flock forsook?
How could'st thou find this dark sequester'd nook?
Spir. O my lov’d master’s heir, and his next joy,
I came not here on such a trivial toy
As a stray’d ewe, or to pursue the stealth
Of pilfering wolf; not all the fleecy wealth,
That doth enrich these downs, is worth a thought
To this my errand, and the care is brought.
But, oh! my virgin Lady, where is she?
How chance she is not in your company?

El. Br. To tell thee sadly, Shepherd, without blame,
Or our neglect, we lost her as we came.
Spir. Ah me unhappy! then my fears are true.

El. Br. What fears, good Thyris? Pr’y thee brief-
ly shew.

Spir. Within the centre of this hideous wood,
Immur’d in cyrus shades a sorcerer* dwells.
Of Bacchus and of Circe born, great Comus,
Deep skill’d in all his mother’s witcheries;
And here to every thirsty wanderer,
By sly enticement gives his baneful cup,
With many murmurs mix’d, whose pleasing poison
The visage quite transforms of him that drinks,
And the inglorious likeness of a beast
Fixes instead, unmoulding reason’s mintage
Character’d in the face: this have I learnt
Tending my flocks hard by i’ the hilly crofts,
That brow this bottom-glade; whence night by night
He and his monstrous rout are heard to howl,
Like stabled wolves, or tigers at their prey,
Doing abhorred rites to Hecate
In their obscured haunts of inmost bowers,
Yet have they many baits, and guileful spells,
To inveigle and invite the unwary sense
Of them that pass unweeting by the way.
This evening late, by them the chewing flocks
Had ta’en their supper on the savory herb
Of knot-grass dew-besprent, and were in fold,
I sat me down to watch upon a bank
With ivy canopied, and interwove
With flaunting honeysttckle, and began,

*Alcohol.
Wrapt in a pleasing fit of melancholy,
To meditate my rural minstrelsy
Till fancy had her fill; but, ere a close,
The wonted roar was up amidst the woods,
And fill'd the air with barbarous dissonance;
At which I ceas'd and listen'd them a while,
Till an unusual stop of sudden silence
Gave respite to the drowsy flighted steeds,
That draw the litter of close-curtain'd Sleep:
At last a soft and solemn breathing sound
Rose like a stream of rich distilled perfumes,
And stole upon the air, that even Silence
Was took ere she was ware, and wished she might
Deny her nature, and be never more,
Still to be so displac'd. I was all ear,
And took in strains that might create a soul
Under the ribs of Death! but oh! ere long,
Too well I did perceive it was the voice
Of my most honor'd Lady, your dear Sister.
Amaz'd I stood, harrow'd with grief and fear,
And, O poor hapless nightingale, thought I,
How sweet thou sing'st, how near the deadly snare.
Then down the lawns I ran with headlong haste,
Through paths and turnings often trod by day,
Till, guided by mine ear, I found the place,
Where that curs'd wizard, hid in sly disguise,
(For so by certain signs I knew;) had met
Already, ere my best speed could prevent,
The aidless, innocent Lady, his wish'd prey;
Who gently ask'd if he had seen such two,
Supposing him some neighbor villager.
Longer I durst not stay, but soon I guess'd
Ye were the two she meant; with that I sprung
Into swift flight, till I had found you here;
But further know I not.

Against the opposing will and arm of Heaven
May never this just sword be lifted up;
But for that cursed magician, let him be girt
With all the grisly legions that troop
Under the sooty flag of Acheron,
Harpies and Hydras, or all the monstrous forms
'Twixt Africa and Ind, I'll find him out,
And force him to return his purchase back.
Or drag him by the curls to a soul death,
Curs'd as his life. Thyris, lead on apace, I'll follow thee;
And some good Angel bear a shield before us!

HAMLET'S SOLILOQUY ON DEATH.—SHAKESPEARE.

To be—or not to be—that is the question;
Whether 'tis nobler in the mind to suffer
The stings and arrows of outrageous fortune—
Or to take arms against a sea of troubles,
And, by opposing, end them? To die—to sleep—
No more?—and, by a sleep, to say we end
The heart-ache, and the thousand natural shocks
That flesh is heir to:—'Tis a consummation
Devoutly to be wished. To die—to sleep—
To sleep—perchance, to dream—ay, there's the rub—
For, in that sleep of death, what dreams may come,
When we have shuffled off this mortal coil,
Must give us pause.—There's the respect
That makes calamity of so long a life;
For who could bear the whips and scorns of time,
Th' oppressor's wrong, the proud man's contumely,
The pangs of despised love, the law's delay,
The insolence of office, and the spurns
That patient merit of the unworthy takes,
When he himself might his quietus make
With a bare bodkin? Who would fardels* bear,
To groan and sweat under a weary life,
But that the dread of something after death,
(That undiscovered country from whose bourne
No traveller returns,) puzzles the will,
And makes us rather bear those ills we have Than fly to others that we know not of?
Thus conscience does make cowards of us all,
And thus the native hue of resolution
Is sicklied o'er with the pale cast of thought,
And enterprises of great pith and moment,
With this regard' their currents turn away,
And lose the name of action.

* Fardel.—oppressive burden.
Cato's Soliloquy on the Immortality of the Soul.—

Addison.

It must be so—Plato, thou reasonest well—
Else' whence this pleasing hope', this fond desire',
This longing after immortality'?
Or', whence this secret dread' and inward horror',
Of falling into naught'? Why shrinks the soul
Back on herself', and startles at destruction'?
'Tis the divinity that stirs within us',
'Tis heav'n itself that points out a hereafter',
And intimates eternity to man'.
Eternity'!—Thou pleasing', dreadful thought'!
Through what variety of untried being',
Through what new scenes and changes must we pass '!
The wide' the unbounded prospect lies before me':
But shadows', clouds', and darkness rest upon it'.
Here will I hold'. If there's a power above us',
(And that there is', all nature cries aloud
Through all her works'), he must delight in virtue';
And that which he delights in', must be happy'
But when'? or where'? This world was made for Cesar',
I'm weary of conjectures—this must end them';
[Laying his hand on his sword.

Thus I am doubly armed'. My death', and life',
My bane and antidote', are both before me'.
This, in a moment' brings me to an end';
But this informs me I shall never die':
The soul' secured in her existence', smiles
At the drawn dagger', and defies its point',
The stars shall fade away', the sun' himself
Grow dim with age', and nature sink in years;
But thou shalt flourish in immortal youth',
Unhurt amidst the war of elements',
The wreck of matter and the crush of worlds'.

The Dying Christian to His Soul.—Pope.

Vital spark of heavenly flame,
Quit, oh quit this mortal frame :
Trembling, hoping, lingering, flying,
Oh, the pain, the bliss of dying !
Cease, fond nature, cease thy strife,
And let me languish into life.
Hark! they whisper: angels say,
'Sister spirit, come away.'
What is this absorbs me quite?
Steals my senses, shuts my sight,
   Drowns my spirit, draws my breath?
Tell me, my soul, can this be death?

The world recedes! it disappears!
Heav'n opens on my eyes! my ears
   With sounds seraphic ring!
Lend, lend your wings! I mount! I fly!
O grave! where is thy victory?
O death! where is thy sting?

OF POETRY, OR VERSIFICATION.

Poetry, the best and happiest thoughts, of the best and happiest minds.—Shelly.

Poetry is the language of passion, or of an enlivened imagination.—Kirkham.

Versification is such an arrangement of accented and unaccented syllables, recurring at regular intervals, as will produce harmony.

This musical effect produced by such an arrangement, the Greeks call rythmus, the Latins, numeros, and we melody, or measure.

In order to melody, variety is necessary. This variety is only produced by the recurrence of high and low; soft and loud; long and short; and accented and unaccented syllables.

Cicero very justly observed, that in one continued sound, there is no melody.

"Numeros in continuacione nulles est."—Cicero.

Verse is of two kinds, rhyme and blank verse.
1. By verse is meant a line of poetry; as,
   "See through this air, this ocean, and this earth."
2. A Hemistich is half a verse; as,
   "What am I then?"
3. A *couplet*, or *distich*, consists of two verses; as,

“There sea-born gales, their gelid wings expand,
To winnow fragrance round the smiling land.”

4. A *triplet* consists of three verses; as,

“And there the fallen chief is laid,
In tasseled garb of skins arrayed,
And girded with his wampum braid.”

5. A *stanza* or *stave*, consists of several verses, (four or more) varying in number, according to the will of the poet, and constituting regular divisions of the poem; as,

“Amidst the storm they sang,
And the stars heard and the sea;
And the sounding aisles of the dim woods rang,
To the anthem of the free.”

6. A *canto* is a section of a poem, differing somewhat from a *stanza*.

7. A *rhyme* is the similarity of sounds between the terminating syllables of two verses; as,

A thousand of our years *amount*,
Scarce to a *day* in thy *account*.

8. A *Cæsura* is a cessation of the voice, and occurs after the fourth, fifth, or sixth syllable of a verse; as,

“The dumb shall sing || the lame his crutch forego,
And leap, exulting, || like the bounding roe.”

9. *Metre* is the arrangement of a certain number of feet in a verse, according to the accent.

*Common Metre*, marked C. M. in music, is generally written in four line stanzas, the *first* rhyming with the *third*, and the *second* with
the fourth. The first and third lines having four accents each, and the second and fourth three; as,

"When all thy mercies, O my God! My resigned soul surveys; Transported with—the hope I'm lost, In wonder, love and praise."

Long Metre, marked L. M., consists of four accents in each verse; as,

"Thus far the Lord has led me on, Thus far his pow'r prolongs my days; And ev'ry evening shall make known, Some fresh memorial of his grace."

Short Metre, marked S. M., consists of a four line stanza, with the first, second and fourth verses, containing three accents, or feet, and the third, four; as,

The day is past and gone, The evening shades appear; O, may we ever keep in mind, The night of death is near.

10. To scan a verse, is to divide it into its component feet.

11. Alliteration consists in repeating the same letter, or letters, at certain intervals; as,

"Up the high hill he heaves a huge round stone."

The Strophe was that part of the sacred hymn of the Greeks, which was sung in chorus, while turning from East to West, in dancing around their altars.

The Antistrophe was sung while returning from West to East.

The word Epode, signifies the end of the song.
The *Epode* was the third part of the sacred ode, which was sung by the priests standing before the altar, after all the turns, and returns of the *Strophe*, and *Antistrophe*.

**OF POETIC FEET.**

All poetic feet may be reduced to eight, namely:

**THE PRINCIPAL FEET ARE**

- **The Iambus**, — —  
  - **The Anapest**, — — —
- **The Trochee**, — —  
  - **The Dactyl**, — — —
- **The Spondee**, — —  
  - **The Amphibrach**, — — —
- **The Pyrrhic**, — —  
  - **The Tribrach**, — — —

The *iambus*, has the *second* syllable accented, and the first unaccented; as *devote, create*.

The *trochee* has the *first* syllable accented, and the second unaccented; as, *noble, hamlet*.

The *anapest* has the *last* syllable accented, and the first two unaccented; as, *acquiesce, misbehave*.

The *dactyl* has the *first* syllable accented, and the last two unaccented; as, *laborer, positive*.

The *spondee* consists of two accented syllables; as, the *pale moon*.

The *Pyrrhic* consists of two unaccented syllables; as, on the *tall tree*.

The *amphibrach* has the middle syllable accented, and the first and last unaccented; as, *domestic*.

The *tribrach* consists of three unaccented syllables; as, *numerable*.

The pyrrhic, spondee, and tribrach occur occasionally.

The amphibrach, is the iambus with an additional short syllable.

If a verse is composed principally of iambuses, it is called *iambic* verse; if of trochees, *trochaic*; if of anapests, *anapestic*; if of dactyls, *dactylic*.

A verse which is complete is called *acatalectic*; one which is deficient is called *catalectic*; one which has a redundant syllable is called *hypercatalectic*, or *hypermeter*.  

19
IAMBIC VERSE.

I. Of one foot.
"Tis sweet
To meet.

II. Of two feet.
Sweet rural scene
Of flocks and green!

III. Of three feet.
The stars with deep amaze
Stand fixed with steadfast gaze.

IV. Of four feet.
Strange sounds along the chan|cel passed,
The banners waved without a blast.

V. Of five feet.
All crimes shall cease, and an|cient fraud shall fail;
Returning Justice lift aloft her scale.

VI. Of six feet.
His heart is sad, his hope is gone, his light is passed,
He sits and mourns in silent grief the ling’ring day.

VII. Of seven feet.
There’s beauty all around our paths, if but our watchful eyes
Can trace it ’midst familiar things, and through their lowly guise.

Each of these species of iambic verse may have an additional short syllable. Thus:

1. Disdaining.
2. Upon a moun|tain,
3. When on her Ma|ker’s bosom.
4. But hail, thou god|dess, sage and holy.
5. What slen|der youth, bedewed with liquid o| dor.
6. Whose front can brave the storm, but will not rear the flower.
7. To scat|ter o’er his path of fame bright hues of gem|like show| ers.

Iambic verse of five feet is called Heroic verse.
A verse of six feet is called an Alexandrine.
An *Elegiac stanza* consists of four heroic verses, rhyming alternately; as,

The curfew tolls the knell of parting day,
   The lowing herd winds slowly o'er the lea,
   The ploughman homeward plods his weary way,
   And leaves the world to darkness and to me.

The *Spenserian stanza* consists of eight heroic verses, followed by an Alexandrine. The first verse rhymes with the third; the second with the fourth, fifth and seventh; and the sixth with the eight and ninth; as,

And greedy Avarice by him did ride,
   Upon a camel laden with gold;
   Two iron coffers hung on either side,
   With precious metal full as they might hold;
   And in his lap a heap of coin he told;
   For of his wicked pelf his god he made,
   And unto hell himself for money sold
   Accursed usury was all his trade;
   And right and wrong in equal balance weighed.

This stanza is named from the poet Spenser. It is the measure in which his "Faerie Queene" is written.

Iambic verse of seven feet is usually divided into two lines; the first containing four feet, the second three; as,

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

This is what is called *common meter*.

*Short meter* has three iambuses in the first, second, and fourth verses, and four in the third.

*Long meter* has four iambuses in a verse.

**TROCHAIC VERSE.**

I. **OF ONE FOOT.**

Straying,
   Playing,

II. **OF TWO FEET.**

Rich the | treasure,
   Sweet the pleasure.
III. OF THREE FEET.

Go where | glory | waits thee,
But when fame elates thee.

IV. OF FOUR FEET.

Maids are | sitting | by the | fountain,
Bright the moon o'er yonder mountain.

V. OF FIVE FEET.

All that | walk on | foot or | ride in | chariots,
All that dwell in palaces or garrets.

VI. OF SIX FEET.

On a | mountain, | stretched be'nearth a hoary | willow,
Lay a shepherd swain, and viewed the rolling billow.
In the iambic verse, the accent is on the even syllables;
in trochaic, on the odd.
Trochaic verse may take an additional long syllable;
thus:

1. On thy state
   Whirlwinds wait.

2. And at | night they | sleep
   In the rocking deep.

3. Thee the | voice, the | dance obey,
   Tempered to thy warbled lay.

4. Idle | after | dinner | in his | chair
   Sat a farmer, ruddy, fat and fair.

5. Hail to | thee, blithe | spirit! | bird thou | never wert,
   That from heav'n or near it, pourest thy full heart.

6. Night and | morning | were at | meeting | over | Waterloo;
   Cocks had sung their earliest greeting; faint and low they crew.
In the two last forms each line is usually divided into two. Thus:

   Hail to thee blithe spirit!
   Bird thou never wert, &c.
   Night and morning were at meeting
   Over Waterloo.
Trochaic verse, with an additional long syllable, is the same as iambic verse without the initial short syllable.

ANAPESTIC VERSE.

I. OF ONE FOOT.
But too far
Each proud star.

II. OF TWO FEET.
Where the sun loves to pause
With so fond a delay,
That the night only draws
A thin veil o'er the day.

III. OF THREE FEET.
I have found a gift for my fair,
I have found where the wood pigeons breed.

IV. OF FOUR FEET.
There is not in the wide world a valley so sweet
As the vale in whose bosom the bright waters meet.

The first form is ambiguous, since by putting a little more stress on the first syllable, we may scan it as a trochee with an additional long syllable.

An additional short syllable may be added to each of these forms. But when a short syllable is added to the first form, we usually give more stress to the first syllable, and make two trochees.

DACTYLIC VERSE.

I. OF ONE FOOT.
Verily,
Merrily.

II. OF TWO FEET.
Gentle and lovely form,
What dost thou here,
When the fierce battle storm
Bore down the spear?

III. OF THREE FEET.
March to the battlefield fearlessly.
IV. OF FOUR FEET.

Bachelor's Hall, what a square looking place it is, Kape me from sich all the days of my life!
Sure but I think what a burnin disgrace it is Never at all to be getting a wife.

A dactylic verse scarcely ever ends with a dactyl. Sometimes one long syllable is added, sometimes a trochee. Thus:

Brightest and best of the sons of the morning, Dawn on our darkness, and lend us thine aid.

Scarcely any poem is perfectly regular in its feet. Iambic verse, for instance, admits of either of the other feet. Thus:

1. Prophet of plagues, forever boding ill.
2. Murmuring, and with him fled the shades of night.
3. Before all temples the upright and pure.
4. Brought death into the world and all our woes.
5. And thunders down impetuous to the plain.

In iambic verse, the initial short syllable is often omitted, and the verse becomes trochaic, with an additional long syllable.

In trochaic verse, if the initial long syllable is omitted, the lines become iambic, with an additional short syllable.

In anapestic verse, if the two initial short syllables are omitted, the verse becomes dactylic, with a long syllable added.

In dactylic verse, if the initial long syllable is omitted, the verse becomes anapestic.

By intermingling iambuses and anapessts a pleasing movement is produced. This is often done by modern poets. Thus,

I come, I come! ye have called me long, I come o'er the mountains with light and song! Ye may trace my steps o'er the wakening earth, By the winds which tell of the violet's birth, By the primrose stars of the shadowy grass, By the green leaves opening as I pass.

OF BLANK VERSE.

Blank verse is a regular recurrence of accented syllables, without rhymes. There are,
generally, ten syllables in a verse, of this species of poetry; as,

"The waters slept: night's silvery veil hung low
On Jordon's bosom, and the eddies curled
Their grassy rings beneath it, like the still,
Unbroken beating of the sleeper's pulse."

RULE.

All rhyme is not poetry, neither does all poetry rhyme; but whatever produces a certain influence on the mind, called harmony, and contains sublimity of thought, whether it rhymes or not, can justly be denominated poetry.

REMARKS.

It has been said by many, that Nature makes the poet. But I beg leave to differ from this view of the subject. Nature makes the man, and the man makes the poet.

You may lay it down, and adhere to it, as a criterion of universal, and "eternal truth," that study combined with good sense, can accomplish any thing desirable.

If you wish to write poetry, the first thing that should concern you, should be to acquire great verbosity.*

This is necessary if you wish to be able to choose words, which you will be compelled to do, in order to harmonize your numbers. "But there are very few who have a natural taste for poetry," says the man of nature. Well, must those whom nature has not blessed, do nothing to supply this blessing for themselves! If any one desires to write poetry, let him "Court the Muses," and he will be certain of a visit from those happy spirits. Because some men are not gifted with a great ability to discourse in public, must they, therefore, never talk? Look at Demosthenes, who when young, did not possess

*Verbosity, luxuriance of words; a great store of words.
any brilliancy, being afflicted with a stammering, or stop-
age in his speech. But who does not know that he be-
came one of the greatest orators that ever lived. I tell
you again, it is not so much in nature, as to those things,
as it is in the art.

Nature must bestow good common sense, or a capacity
for receiving instruction, but nature cannot make you
great. *Industry* and *perseverance*, must make you great
and wise, if you ever thus become.

**ON READING POETRY.**

**OF POETICAL PAUSES.**

There are three kinds of pauses brought into
requisition in the elegant enunciation of poe-
try; *Sentential* or *Grammatical Pauses*, or
those which merely mark the sense; secondly
*Rhetorical Pauses*, or those employed for the
purpose of producing oratorical effect; and,
thirdly, *Harmonic Pauses*, or such as are de-
dmanded by the melody and harmony of the
numbers, and the peculiarity of the rhythm.

Harmonic pauses are sometimes divided into the *Final*
pause, and the *Caesural* pause. These sometimes coincide
with the Sentential and the rhetorical pauses, and some-
times they are independent of them.

In rhyme, the *Final Pause* takes place at
the end of a line, marks the measure, and
shows the correspondence of sound between
the rhyming syllables.

**EXAMPLES.**

*But where to find the happiest spot below,*
*Who can direct, when all pretend to know?*
*SUCH is the patriot’s boast where’er we roam.*
*His first best country ever is at home.*
*Though patriots flatter, still shall wisdom find*
*An equal portion dealt to all mankind.*

**Remarks.**—In reading these examples, it will be noticed
that the final pause, at “below” and “roam” coincides
with the sentential, but that, at the word "find," it does not. The final pause is so important in rhyme, even when it does not coincide with the sentential, as to merit another example:

Save, that from yonder ivy-mantled tower,
  The moping owl does to the moon complain
Of such as, wandering near her secret bower,
  Molest her ancient, solitary reign.

ADDRESS TO THE OCEAN.—BYRON.

Oh! that the desert were my dwelling place,
With one fair spirit for my minister,
That I might all forget the human race,
And hating no one, love but only her!
Ye elements!—in whose ennobling stir
I feel myself exalted—Can ye not
Accord to me such a being? Do I err
In deeming such inhabit many a spot?
Though, with them to converse, can rarely be our lot.

There is a pleasure in the pathless woods,
There is a rapture on the lonely shore,
There is . . society, where none intrudes,
By the deep sea, and music in its roar:
I love not man the less but nature more,
From these our interviews, in which I steal
From all I may be, or have been before,
To mingle with the universe, and feel
What I can ne'er express, yet cannot all conceal.

Roll on, thou deep and dark-blue ocean—roll!
Ten thousand fleets sweep over thee in vain;
Man marks the earth with ruin;—his control
Stops with the shore;—upon the watery plain
The wrecks are all thy deed, nor doth remain
A shadow of man's ravage, save his own;
When, for a moment, like a drop of rain,
He sinks into thy depths with bubbling groan
Without a grave, unknelled, uncoffined, and unknown.

Thy shores are empires, changed in all save thee—
Assyria, Greece, Rome, Carthage, what are they?
Thy waters wasted them while they were free,
And many a tyrant since; their shores obey
The stranger, slave, or savage; their decay
Has dried up realms to deserts:—not so thou,
Unchangeable, save to thy wild waves' play—
Time writes no wrinkle on thy azure brow—
Such . . as creation's dawn beheld, thou rollest now.

Thou glorious mirror, where the almighty's form
Glasses itself in tempests; in all time,
Calm or convulsed—in breeze, or gale, or storm,
Icing the pole, or in the torrid clime
Dark-heaving; boundless, endless, and sublime—
The image of eternity—the throne
Of the Invisible; even from out thy slime
The monsters of the deep are made; each zone.
Obeys the; thou goest forth . . . dread . . . fathomless . . .
alone.

And I have loved thee, Ocean! and my joy
Of youthful sports, was . . on thy breast to be
Borne, like thy bubbles, onward: from a boy
I wantoned with thy breakers: they to me
Were a delight; and if the freshning sea
Made them a terror,'twas a pleasing fear,
For I was, as it were, a child of thee,
And trusted to thy billows far and near,
And laid my hand upon thy mane—as I do here.

My task is done—my song hath ceased—my theme
Has died into an echo: it is fit
The spell should break of this protracted dream.
The torch shall be extinguished which hath lit
My midnight lamp—and . . what is writ, is writ.
Would it were worthier! but I am not now
That which I have been—and my visions flit
Less palpably before me—and the glow
Which . . in my spirit dwelt, is fluttering . . . faint, . . .
and low.

HECTOR'S ATTACK ON THE GRECIAN WALLS.

Then Godlike Hector and his troops contend'
To force the ramparts and the gates to rend;
Nor Troy could conquer', nor the Greeks would yield,
Till great Sarpedon tower'd amid the field:
In arms he shines, conspicuous from afar,
And bears aloft his ample shield in air:
And while two pointed javelins arm his hands,
Majestic moves along, and leads his Lycian bands.

So, pressed with hunger, from the mountain brow
Descends a lion on the flocks below;
So, stalks the lordly savage o'er the plain,
In sullen majesty and stern disdain:
In vain loud mastiffs bay him from afar;
And shepherds gall him with an iron war;
Regardless, furious, he pursues his way;
He foams, he roars, he rends his panting prey.

Unmoved, the embodied Greeks their fury dare
And fixed, support the weight of all the war;
Nor could the Greeks repel the Lycian powers,
Nor the bold Lycians force the Grecian towers.

As, on the confines of adjoining grounds
Two stubborn swains with blows dispute their bounds,
They tug, they sweat; but neither gain nor yield
One foot, one inch' of the contested field:
Thus, obstinate to death, they fight, they fall;
Nor these can keep, nor those can win the wall.
Their manly breasts are pierced with many a wound,
Loud strokes are heard, and rattling arms resound;
And copious slaughter covers all the shore,
And the high ramparts drop with human gore.

As when two scales are charged with doubtful loads,
From side to side' the trembling balance nods,
(While some laborious matron, just and poor,
With nice exactness weighs her wooly store,
Till', poised aloft, the resting beam suspends
Each equal weight; nor this', nor that', descends:
So stood the war, till Hector's matchless might
With fates prevailing, turned the scale of fight.

Fierce as a whirlwind up the walls he flies,
And fires his hosts with loud repeated cries,
Advance, ye Trojans! lend your valiant hands,
Haste to the fleet and toss the blazing brands!
They hear', they run; and gathering at his call,
Raise scaling engines\(^1\), and ascend the wall\(^2\):
Around the works a wood of glittering spears
Shoots up\(^3\), and all the rising host appears\(^4\).

A ponderous stone' bold Hector heaved to throw,
Pointed above', and rough and gross below\(^5\):
Not two strong men the enormous weight could raise'
Such men as live in these\(^6\) degenerate days.
Yet this', as easy as a swain could bear
The snowy fleece' he tossed', and shook in air':
Thus armed', before the folded gates he came',
of massy substance', and stupendous frame':
With iron bars' and brazen hinges strong',
on lofty beams of solid timber hung\(^7\):
Then thundering through the planks with forceful sway,
Drives the sharp rock'; the solid beams give way'
The folds are shattered'; from the crackling door'
Leap the resounding bars', the flying hinges roar'.

Now rushing in', the furious chief appears,
Gloomy as night', and shakes two shining spears':
A dreadful gleam from his bright armor came',
And from his eyeballs flash'd the living flame'
He moves a god', resistless in his course',
And seems a match for more than mortal force'.
Then pouring after' through the gaping space'
A tide of Trojans flows' and fills the place\(^8\);
The Greeks behold', they tremble', and they fly'
The shore is heaped with death' and tumult rends the sky.

\[\text{Pope.}\]
PART FOURTEENTH.

RHETORIC.

The fifth general division of Grammar, is *Rhetoric,* which treats of the laws of oratory, correct composition in language, and of polite literature, or Belles Letters.

The principal office of Rhetoric is to teach us to express our thoughts with *force* and *elegance.*

Syntax teaches us to make a correct selection of words in forming single sentences; Elocution teaches us to harmonize the words thus arranged, by the use of points, &c., and Rhetoric teaches us to enforce them by proper and chaste connexion of sentences, and the use of appropriate *figures* and illustrations in forming a discourse.

OF FIGURATIVE LANGUAGE.

Rhetoric treats, first, of figures of speech.

Our first inquiry must be, what is meant by figures of speech?*

In general, they always imply some departure from simplicity of expression; the idea which we intend to convey, not only enunciated to others, but enunciated in a particular manner, and with some circumstance added,

---

* On the subject of figures of speech, all the writers who treat of rhetoric or composition, have insisted largely. To make references, therefore, on this subject, were endless. On the foundations of figurative language, in general, one of the most sensible and instructive writers, appears to me to be M. Marsais, in his Traite des Tropes pour servir d'Introduction a la Rhetorique et a la Logique. For observations on particular figures, the Elements of Criticism, by Lord Kame, may be consulted, where the subject is fully handled, and illustrated by a great variety of examples.
which is designed to render the impression more strong and vivid. When I say, for instance, "That a good man enjoys comfort in the midst of adversity," I just express my thought in the simplest manner possible. But when I say, "To the upright there ariseth light in darkness," the same sentiment is expressed in a figurative style; a new circumstance is introduced; light is put in the place of comfort, and darkness is used to suggest the idea of adversity. In the same manner, to say, "It is impossible, by any search we can make, to explore the divine nature fully," is to make a simple proposition. But when we say, "Canst thou, by searching, find out God? Canst thou find out the Almighty to perfection? It is high as heaven, what canst thou do? Deeper than hell, what canst thou know?"—This introduces a figure into style; the proposition being not only expressed, but admiration and astonishment being expressed together with it.

But, though figures imply a deviation from what may be reckoned the most simple form of speech, we are not thence to conclude, that they imply anything uncommon or unnatural. This is so far from being the case, that, on very many occasions, they are both the most natural, and the most common method of uttering our sentiments. It is impossible to compose any discourse without using them often; nay, there are few sentences of any length, in which some expression or other, that may be termed a figure, does not occur. From what causes this happens, shall be afterward explained. The fact, in the meantime, shows, that they are to be accounted part of that language which nature dictates to men. They are not the inventions of the schools, nor the mere product of study: on the contrary, the most illiterate speak in figures, as often as the most learned. Whenever the imaginations of the vulgar are much awakened, or their passions inflamed against one another, they will pour forth a torrent of figurative language as forcible as could be employed by the most artificial declaimer.

What then is it which has drawn the attention of critics and rhetoricians so much to these forms of speech? It is this: They remarked that in them consists much of the beauty and the force of language, and found them always
to bear some characters, or distinguishing marks, by the help of which they could reduce them under separate classes and heads. To this, perhaps, they owe their name of figures. As the figure, or shape of one body, distinguishes it from another, so these forms of speech have, each of them, a cast or turn peculiar to itself, which both distinguishes it from the rest, and distinguishes it from simple expression. Simple expression just makes our idea known to others; but figurative language, over and above, bestows a particular dress upon that idea; a dress, which both makes it to be remarked and adorns it." Hence, this sort of language became early a capital object of attention to those who studied the powers of speech.

Figures, in general, may be described to be that language, which is prompted either by the imagination or by the passions. The justness of this description will appear, from the more particular account I am afterward to give of them. Rhetoricians commonly divide them into two great classes; figures of words, and figures of thought. The former, figures of words, are commonly called *tropes*, and consist in a word's being employed to signify something that is different from its original and primitive meaning; so that if you alter the word, you destroy the figure.

Thus, in the instance I gave before; "Light ariseth to the upright in darkness." The trope consists in "light and darkness" being not meant literally, but substituted for comfort and adversity, on account of some resemblance or analogy which they are supposed to bear to these conditions of life. The other class, termed figures of thought, supposing the words to be used in their proper and literal meaning, and the figure to consist in the turn of the thought; as is the case in the exclamations, interrogations, apostrophes, and comparisons; where, though you vary the words that are used, or translate them from one language into another, you may, nevertheless, still preserve
the same figure in the thought. This distinction, however, is of no great use; as nothing can be built upon it in practice: neither is it always very clear. It is of little importance, whether we give to some particular mode of expression the name of a trope, or a figure; provided we remember, that figurative language always imports some coloring of the imagination, or some emotion of passion, expressed in our style: and, perhaps, figures of imagination, and figures of passion, might be a more useful distribution of the subject. But without insisting on any artificial divisions, it will be more useful, that I inquire into the origin and the nature of figures. Only, before I proceed to this, there are two general observations which it may be proper to premise.

The first is, concerning the use of rules with respect to figurative language. I admit, that persons may both speak and write with propriety, who know not the names of any of the figures of speech, nor ever studied any rules relating to them. Nature, as was before observed, dictates the use of figures; and, like Mons. Jourdain, in Moliere, who had spoken for forty years in prose, without ever knowing it, many a one uses metaphorical expressions for good purpose without any idea of what a metaphor is. It will not, however, follow thence, that rules are of no service.

All science arises from observations on practice. Practice has always gone before method and rule, but method and rule have afterward improved and perfected practice in every art.

We every day meet with persons who sing agreeably, without knowing one note of the gamut. Yet, it has been found of importance to reduce these notes to a scale, and to form an art of music; and it would be ridiculous to pretend, that the art is of no advantage, because the practice is founded in nature. Propriety and beauty of speech are certainly as improveable as the ear or the voice; and to know the principles of this beauty, or the reasons which render one figure, or one manner of speech preferable to another, cannot fail to assist and direct a proper choice.
But I must observe, in the next place, that although this part of style merits attention, and is a very proper object of science and rule; although much of the beauty of composition depends on figurative language; yet we must beware of imagining that it depends solely or even chiefly, upon such language. It is not so. The great place which the doctrine of tropes and figures has occupied in systems of rhetoric; the over-anxious care which has been shown in giving names to a vast variety of them, and in ranging them under different classes, has often led persons to imagine, that if their composition was well bespangled with a number of these ornaments of speech, it wanted no other beauty: whence has arisen such stiffness and affectation. For it is, in truth, the sentiment or passion, which lies under the figured expression, that gives it any merit. The figure is only the dress; the sentiment is the body and the substance. No figures will render a cold or an empty composition interesting; whereas, if a sentiment be sublime or pathetic, it can support itself perfectly well without any borrowed assistance. Hence several of the most affecting and admired passages of the best authors, are expressed in the simplest language. The following sentiment from Virgil, for instance, makes its way at once to the heart, without the help of any figure whatever. He is describing an Argive, who falls in battle, in Italy, at a great distance from his native country:

Sternitur, infeliq, alieno vulnere, cœlumque
Aspicit, et dulces moriens reminiscitur Argos.*

A single stroke of this kind, drawn as by the very pencil of nature, is worth a thousand figures. In the same manner, the simple style of scripture: "He spoke, and it was done; he commanded, and it stood fast." "God said, let there be light; and there was light," imparts a lofty conception to much greater advantage, than if it had been decorated by the most pompous metaphors. The fact is, that the strong pathetic, and the pure sublime, not only have little dependence on figures of speech, but generally reject them.

* "Anthares had from Argos travel'd far,
Aclides' friend and brother of the war;
Now falling by another's wound, his eyes
He casts to Heaven, on Argos thinks and dies."
The proper regions of these ornaments is, where a moderate degree of elevation and passion is predominant; and there they contribute to the embellishment of discourse, only when there is a basis of solid thought and natural sentiment; when they are inserted in their proper place; and when they rise, of themselves, from the subject without being sought after.

Having premised these observations, I proceed to give an account of the origin and nature of figures; principally of such as have their dependence on language; including that numerous tribe which the rhetoricians call tropes.

At the first rise of language, men would begin with giving names to the different objects which they discerned, or thought of. This nomenclature would, at the beginning, be very narrow. According as men's ideas multiplied, and their acquaintance with objects increased, their stock of names and words would increase also. But to the infinite variety of objects and ideas, no language is adequate. No language is so copious, as to have a separate word for every separate idea. Men naturally sought to abridge this labor of multiplying words in infinitum; and, in order to lay less burden on their memories, made one word, which they had already appropriated to a certain idea or object, stand also for some other idea or object; between which and the primary one, they found or fancied some relation. Thus, the preposition, in, was originally invented to express the circumstance of place: The man was killed in the wood." In progress of time, words were wanted to express men's being connected with certain conditions of fortune, or certain situations of mind; and some resemblance, or analogy, being fancied between these, and the place of bodies, the word in, was employed to express men's being so circumstan-
ced; as one's being in health, or in sickness, in prosperity, or in adversity, in joy, or in grief, in doubt, or in danger, or in safety. Here we see this preposition, in, plainly assuming a tropical signification, or carried off
from its original meaning, to signify something else, which relates to, or resembles it.

Tropes of this kind abound in all languages, and are plainly owing to the want of proper words. The operations of the mind and affections, in particular, are, in most languages, described by words taken from sensible objects. The reason is plain. The names of sensible objects were, in all languages the words most early introduced; and were by degrees, extended to these mental objects, of which men have more obscure conceptions, and to which they found it more difficult to assign distinct names. They borrowed, therefore, the names of some sensible idea, where their imagination found some affinity. Thus, we speak of a piercing judgment, and a clear head; a soft or a hard heart; a rough or a smooth behavior. We say, inflamed by anger, warmed by love; swelled with pride, melted into grief; and these are almost the only significant words which we have for such ideas.

But, although the barrenness of language, and the want of words constitute, doubtless, one cause of the invention of tropes; yet it is not the only, nor perhaps, even the principal source of this form of speech. Tropes have arisen more frequently, and spread themselves wider, from the influence which imagination possesses over language. The train on which this has proceeded among all nations, I shall endeavor to explain.

Every object which makes any impression on the human mind, is constantly accompanied with certain circumstances and relations that strike us at the same time. It never presents itself to our view, isole as the French express it; that is independent of, and separate from, every other thing; but always occurs as someway related to other objects going before them, or following them; their effect or their cause; resembling them or opposed to them distinguished by certain qualities, or surrounded by certain circumstances. By this means, every idea or object carries in its train some other ideas, which may be considered as its accessories. These accessories often strike the imagination more than the principal idea itself. They are perhaps, more agreeable ideas; or they are more familiar to our conceptions; or they recall to our memory
a greater variety of important circumstances. The imag-
ination is more disposed to rest upon some of them; and
therefore instead of using the proper name of the prin-
cipal idea which it means to express, it employs, in its place,
the name of the accessory or correspondent idea; al-
though the principal has a proper and well known name
of its own. Hence a vast variety of tropical or figurative
words obtain currency in all languages, through choice,
not necessity; and men of lively imaginations are every
day adding to their number.

Thus when we design to imitate the period, at which a
state enjoyed most reputation or glory, it were easy to
employ the proper words for expressing this; but as this is
readily connected, in our imagination, with the flourishing
period of a plant or a tree, we lay hold of this correspon-
dent idea, and say, “The Roman empire flourished more
under Agustus.” The leader of a faction is plain lan-
guage; but because the head is the principal part of the
human body, and is supposed to direct all the animal op-
erations, resting upon this resemblance, we say, “Cataline
was the head of the party.” The word *voice*, was origi-
nally invented to signify the articulate sound, formed by
the organs of the mouth; but, as by means of it men
signify their ideas and their intentions to each other, *voice*
soon assumed a great many other meanings, all derived
from this primary effect. “To give our *voice*” for any
thing, signified, to give our sentiment in favor of it. Not
only so; but *voice* was transferred to signify any intimation
of will or judgment, though given without the least inter-
position of *voice* in its literal sense, or any sound uttered
at all. Thus we speak of listening to the *voice* of con-
science, the *voice* of nature, the *voice* of God. This usage
takes place, not so much from barrenness of language, or
want of a proper word, as from an allusion which we
choose to make to *voice*, in the primary sense, in order to
convey our idea, connected with a circumstance which
appears to the fancy to give it more sprightliness and force.

The account which I have now given, and which seems
to be full and fair one of the introduction of tropes into
all languages, coincides with what Cicero briefly hint, in
his third book, De Oratore. “Modus transferendi verba
late patet quam necessitas primum genuit, coacta inopia et angustias; post autem delectatio, jucunditasque celabravit. Nam ut vestis, frigoris depellendi causa reperta primo, post adhiberi cœpta est ad ornatum etiam corporis et dignitatem, sic verbi translatio instituta est inopæ causa, frequentata delectationis."

What has been said on this subject, tends to throw light on the nature of language in general, and will lead to the reasons, why tropes or figures contribute to the beauty and grace of style.

First, They enrich language, and render it more copious. By their means, words and phrases are multiplied for expressing all sorts of ideas; for describing even the minutest differences; the nicest shades and colors of thought; which no language could possibly do by proper words alone, without assistance from tropes.

Secondly, They bestow dignity upon style. The familiarity of common words, to which our ears are much accustomed, tends to degrade style. When we want to adapt our language to the tone of an elevated subject, we should be greatly at a loss, if we could not borrow assistance from figures; which, properly employed, have a similar effect on language, with what is produced by the rich and splendid dress of a person of rank; to create respect, and to give an air of magnificence to him who

*"The figurative usage of words is very extensive; usage to which necessity first gave rise on account of the paucity of words, and barrenness of language; but which the pleasure that was found in it afterward rendered frequent. For as garments were first contrived to defend our bodies from the cold, and afterward, were employed for the purpose of ornament and dignity, so figures of speech, introduced by want, were cultivated for the sake entertainment."

"
wears it. Assistance of this kind is often needed in prose compositions; but poetry could not subsist without it. Hence figures form the constant language of poetry.

To say, that "the sun rises," is trite and common; but it becomes a magnificent image when expressed as Mr. Thompson has done:

But yonder comes the powerful king of day,
Rejoicing in the east.

To say that "all men are subject alike to death," presents only a vulgar idea; but it rises and fills the imagination, when painted thus by Horace:

Pallida mors æquo pulsat pede pauperum tabernas
Regumque turres.*

Or,

Omnes codem cogimur; omnium
Versatur urna, serius, ocyus,
Sors exitura, et nos in eternum
Exilium impositura cymbæ.†

In the third place, figures give us the pleasure of enjoying two objects presented together to our view, without confusion; the principal idea, which is the subject of the discourse, along with its accessory, which gives it the figurative dress. We see one thing in another, as Aristotle expresses it; which is always agreeable to the mind. For there is nothing with which the fancy is more delighted, than with comparisons, and resemblances of objects; and all tropes are founded upon some relation or analogy between one thing and another.

---

* With equal pace, impartial fate
Knocks at the palace, as the cottage gate.

† We all must tread the path of fate;
And ever shakes the mortal urn;
Whose lot embarks us soon or late,
On Charon's boat: ah! never to return.—Francis.
When, for instance, in place of youth," I say the "morning of life," the fancy is immediately entertained with all the resembling circumstances which presently occur between these two objects. At one moment, I have in my eye a certain period of human life, and a certain time of the day, so related to each other, that the imagination plays between them with pleasure, and contemplates two similar objects, in one view, without embarrassment or confusion. Not only so, but,

In the fourth place, figures are attended with this farther advantage of giving us frequently a much clearer and more striking view of the principal object, than if we could have if it were expressed in simple terms, and divested of its accessory idea.

This, is, indeed, their principal advantage, in virtue of which, they are very properly said to illustrate a subject, or to throw a light upon it. For they exhibit the object, on which they are employed, in a picturesque form; they can render an abstract conception, in some degree, an object of sense; they surround it with such circumstances, as enable the mind to lay hold of it steadily, and to contemplate it fully. "Those persons," says one, "who gain the hearts of most people, who are chosen as the companions of their softer hours, and their reliefs from anxiety and care, are seldom persons of shining qualities, or strong virtues; it is rather the soft green of the soul, on which we rest our eyes, that are fatigued with beholding more glaring objects." Here, by a happy allusion to a color, the whole conception is conveyed clear and strong to the mind in one word. By a well chosen figure, even conviction is assisted, and the impression of a truth upon the mind, made more lively and forcible than it would otherwise be. As in the following illustration of Dr. Young's: "When we dip too deep in pleasure, we always stir a sediment that renders it impure and noxious;" or in this "A heart boiling with violent passions, always sends up infatuating fumes to the head." An image that presents so much congruity between a moral and a sensible
idea, serves like an argument from analogy, to enforce what the author asserts, and to induce belief.

Besides, whether we are endeavoring to raise sentiments of pleasure or aversion, we can always heighten the emotion by the figures which we introduce; leading the imagination to a train, either of agreeable or disagreeable, of exalting or debasing ideas, correspondent to the impression which we seek to make. When we want to render an object beautiful, or magnificent, we borrow images from all the most beautiful, or splendid scenes of nature; we thereby naturally throw a lustre over our object; we enlighten the reader's mind; and dispose him to go along with us, in the gay and pleasing impressions which we give him of the subject. This effect of figures is happily touched in the following lines of Dr. Akenside, and illustrated by a very sublime figure:

——— Then th' expressive strain
Diffuses its enchantment. Fancy dreams
Of sacred fountains and Elysian groves,
And vales of bliss; the intellectual power,
Bends from his awful throne, a wond'ring ear,
And smiles ——— Pleas. of Imaginat. 1. 124.

What I have now explained, concerning the use and effects of figures, naturally leads us to reflect on the wonderful power of language; and, indeed we cannot reflect on it without the highest admiration. What a fine vehicle is it now become for all the conceptions of the human mind; even for the most subtile and delicate workings of the imagination? What a pliant and flexible instrument in the hand of one who can employ it skilfully; prepared to take every form which he chooses to give it! Not content with a simple communication of ideas and thoughts, it paints those ideas to the eye; it gives coloring and relief, even to the most abstract conceptions. In the figures which it uses, it sets mirrors before us, where we may behold objects, a second time, in their likeness. It entertains us, as with a succession of the most splendid pictures; disposes, in the most artificial manner, of the light and shade for viewing every thing to the best advantage; in fine, from being a rude and imperfect interpreter of men's
wants and necessities, it has now passed into an instrument of the most delicate and refined luxury.

Having thus explained at sufficient length, the origin, the nature, and the effect of tropes, I shall proceed next to the several kinds and divisions of them. But, in treating of these, were I to follow the common track of the scholastic writers on rhetoric, I should soon become tedious, and, I apprehend, useless, at the same time. Their great business has been, with a most patient and frivolous industry, to branch them out under a vast number of divisions, according to all the several modes in which a word may be carried from its literal meaning, into one that is figurative, without doing any more; as if the mere knowledge of the names and classes of all the tropes that can be formed, could be of any advantage towards the proper, or graceful use of language. All that I propose is, to give, in a few words, a general view of the several sources whence the trophical meaning of words is derived; after which I shall descend to a more particular consideration of some of the most considerable figures of speech, and such as are in most frequent use; by treating of which, I shall give all the instruction I can, concerning the proper employment of figurative language, and point out the errors and abuses which are apt to be committed in this part of style.

All tropes, as I before observed, are founded on the relation which one object bears to another; in virtue of which, the name of the one can be substituted instead of the name of the other, and by such a substitution, the vivacity of the idea is commonly meant to be increased.

These relations, some more, some less intimate, may all give rise to tropes. One of the first and most obvious relations is, that between cause and its effect. Hence in figurative language, the cause is sometimes put for the effect. Thus, Mr. Addison writing of Italy;

Blossoms, and fruits, and flowers, together rise,
And the whole year in gay confusion lies.
Where the “whole year” is plainly intended to signify the effects or productions of all the seasons of the year. At other times, again, the effect is put for the cause; as, “gray heirs” frequently for old age which causes gray hairs; and “shade,” for trees that produce the shade. The relation between the container and the thing contained, is also so intimate and obvious, as naturally to give rise to tropes:

Ille impiger haudit
Spumanem pateram et pleno se proluit auro.

Where every one sees, that the cup and the gold, are put for the liquor, that was contained in the golden cup. In the same manner, the name of any country is often used to denote the inhabitants of that country; and Heaven very commonly employed to signify God, because he is conceived as dwelling in heaven. To implore the assistance of heaven, is the same as to implore the assistance of God. The relation betwixt any established sign and the thing signified is a further source of tropes. Hence,

Cedant arma togæ: concedat laurea linguae.

The “toga,” being the badge of the civil professions, and the “laurel” of military honors, the badge of each is put for the civil and military characters themselves. To “assume the sceptre,” is a common phrase for entering on royal authority.

To tropes founded on these several relations, of cause and effect, container and contained, sign and thing signified, is given the name of Metonymy.

When the trope is founded on the relation between an antecedent and a consequent, or what goes before, and immediately follows, it is then called a Metalepsis: as in the Roman phrase of “Fuit,” or “Vixit,” to express that one was dead. “Fruit Illium et ingens gloria Dardanum,” signifies, that the glory of Troy is now no more.
When the whole is put for a part, or a part for the whole; a genus for a species, or a species, for a genus; the singular for the plural, or the plural for the singular number; in general, when any thing less, or any thing more, is put for the precise object meant; the figure is then called a Synecdoche.

It is very common for instance, to describe a whole object by some remarkable part of it; as, when we say, "a fleet of so many sail," in the place of "ships;" when we use the "head" for the "person," the "pole" for the "earth," the "waves" for the "sea." In like manner, an attribute may be put for a subject; as, "youth and beauty," "for the young and beautiful:" and sometimes a subject for its attribute. But it is needless to insist longer on this enumeration, which serves little purpose. I have said enough, to give an opening into that great variety of relations between objects, by means of which the mind is assisted to pass from one to another; and, by the name of the one, understands the other to be meant. It is always some accessory idea, which recalls the principal to the imagination; and commonly recalls it with more force, than if the principal idea had been expressed.

The relation which, of all others, is by far the most fruitful of tropes, I have not yet mentioned; that is, the relation of similitude and resemblance. On this is founded what is called the metaphor; when, in place of using the proper name of one object, we employ, in its stead, the name of some other which is like it; which is a sort of picture of it, and which thereby awakens the conception of it with more force or grace. This figure is more frequent than all the rest put together; and the language, both of prose and verse, owes to it much of its elegance and grace. This, therefore deserves very full and particular consideration.

1. THE METAPHOR.

A Metaphor is founded on the resemblance which one object bears to another; as, "George
Washington was the *pillar* of the United States, during their struggle for Independence.

In this example, *pillar* is a metaphor.

There is this difference between a comparison and a metaphor:

1. George Washington supported the state *like a pillar*, which upholds an entire edifice.

2. George Washington was the *pillar of state*.

The *first* is a *comparison*, showing the resemblance between Washington, and the pillar which supports the edifice: but the *second* represents Washington as an enormous pillar, standing with infinite strength and capacity, upholding a nation with his arm, and supporting the entire government upon his mighty shoulders.

Washington Irving, in speaking of the degraded state of the American aborigines, who linger on the borders of the "white settlements," employs the following beautiful metaphor. "The proud *pillar* of their independence has been shaken down, and the whole moral *fabric* lies in ruins."

Of all the figures of speech, none comes so near to painting as the metaphor. Its peculiar effect is to give light and strength to description; to make intellectual ideas, in some sort, visible to the eye, by giving them color, and substance, and sensible qualities. In order to produce this effect, however, a delicate hand is required: for, by a very little inaccuracy, we are in hazard of introducing confusion, in place of promoting perspicuity. Several rules, therefore, are necessary to be given for the proper management of metaphors. But, before entering on these, I shall give one instance of a very beautiful metaphor, that I may show the figure to full advantage. I shall take my instance from Lord Bolingbroke's Remarks on the History of England. Just at the conclusion of this work, he is speaking of the behaviour of Charles I. to his last parliament.

"In a word," says he, "about a month after their meeting, he dissolved them; and, as soon as he had dissolved them, he repented; but he
repented too late of his rashness. Well might he repent: for the vessel was now full, and this last drop made the waters of bitterness overflow."

"Here," he adds, "we draw the curtain, and put and end to our remarks."

Nothing could be more happily thrown off. The metaphor, we see is continued through several expressions. The vessel is put for the state, or temper of the nation already full, that is provoked to the highest by former oppressions and wrongs; this last drop, stands for the provocation recently received by the abrupt dissolution of the parliament; and the overflowing of the waters of bitterness, beautifully expresses all the effects of resentment, let loose by an exasperated people.

On this passage, we make two remarks in passing. The one, that nothing forms a more spirited and dignified conclusion of a subject, than a figure of this kind happily placed at the close. We see the effect of it, in this instance. The author goes off with a good grace; and leaves a strong and full impression of his subject on the reader's mind. My other remark is, the advantage which a metaphor frequently has above a formal comparison. How much would the sentiment here have been enfeebled, if it had been expressed in the style of a regular simile, thus: "Well might he repent; for the state of the nation, loaded with grievances and provocations, resembled a vessel that was now full, and this superadded provocation, like the last drop infused, made their rage and resentment, as waters of bitterness, overflow." It has infinitely more spirit and force as it now stands, in the form of a metaphor. "Well might he repent; for the vessel was now full; this last drop made the waters of bitterness overflow.

Returning from this digression to the subject before us, I proceed to lay down the rules to be observed in the conduct of metaphors; and which are much the same for tropes of every kind.

RULE 1.

Metaphors should be suited to the nature of the subject of which we treat; neither too
many, nor too gay, nor too elevated for it; that we neither attempt to force the subject, by means of them, into a degree of elevation which is not congruous to it; nor, on the other hand, allow it to sink below its proper dignity.

This is a direction which belongs to all figurative language, and should be ever kept in view. Some metaphors are allowable, nay, beautiful, in poetry, which it would be absurd and unnatural to employ in prose; some may be graceful in orations, which would be very improper in historical, or philosophical composition.

We must remember, that figures are the dress of our sentiments. As there is a natural congruity between dress, and the character or rank of the person who wears it, a violation of which congruity never fails to hurt; the same holds precisely as to the application of figures to sentiment.

The excessive, or unseasonable employment of them, is mere foppery in writing. It gives a boyish air to composition; and instead of raising a subject, in fact, diminishes its dignity. For as in life, true dignity must be founded on character, not on dress and appearance, so the dignity of composition must arise from sentiment and thought, not from ornament.

The affectation of parade and ornament, detract as much from a book, as they do from a man. Figures and metaphors, therefore, should, on no occasion, be introduced, too profusely; and never should be such as refuse to accord with the strain of our sentiment.

Nothing can be more unnatural than for a writer to carry on a train of reasoning, in the same sort of figurative language, which he would use in description. When he reasons, we look only for perspicuity; when he describes, we expect embellishment; when he divides, or relates, we desire plainness and simplicity.
One of the greatest secrets in composition is, to know when to be simple.

This always gives a heightening to ornament, in its proper place. The right disposition of the shade makes the light and coloring strike the more: "Is enim est eloquens," says Cicero, "qui et humília subtiliter, et magna graviter, et mediocria temperate potest dicere. Nam qui nihil potest tranquille, nihil leniter, nihil definite distincte, potest dicere, is, cum non preparatis auribus inflammare rem cæpit, furere apud sanos, et quasi inter sobrios bacchari temulentus videtur."* This admonition should be particularly attended to by young practitioners in the art of writing, who are apt to be carried away by an undistinguishing admiration of what is showy and florid, whether in its place or not.

RULE II.

Gather your metaphors from nature, and choose her richest objects. Be careful never to choose anything for a metaphor which will convey to the mind, any disagreeable low, vulgar, or dirty allusion. Even when a metaphor is used to vilify a person the author should never be nauseous in his references.

RULE III.

The resemblance which is the metaphor, should not be far fetched, nor difficult to discover.

RULE IV.

Never confuse, or mix metaphorical language and literal language together.

*"He is truly eloquent, who can discourse of humble subjects in a plain style, who can treat important ones with dignity, and speak of things which are of a middle nature, in a temperate strain. For one who upon no occasion can express himself in a calm, orderly, distinct manner when he begins to be on fire, before his readers are prepared to kindle along with him, has the appearance of raving like a madman among persons who are in their senses, of reeling like a drunkard in the midst of a sober company."
RULE V.

Never construct what is called mixed metaphors; that is, to make two different metaphors meet on one subject. Such as Shakespeare's.

"Take up arms against a sea of troubles."

Be careful to close the figure with the same kind of metaphor, with which you begin it.

Some are in the habit of commencing the figure with a tempest, and closing it with a conflagration, or something else, as different; which is a shameful inconsistency in rhetoric.

Shakespeare, and many other great writers, are guilty of a departure from this rule.

Shakespeare has the following passage.

"________ As glorious
As is a messenger from heaven,
Unto the white, upturned, wondering eyes
Of mortals that fall back to gaze on him,
When he bestrides the lazy, pacing clouds,
And sails upon the bosom of the air."

Here the clouds are represented as pacing, the angel one minute flying, and then striding the cloud; and sailing upon the bosom of the air. It all presents such a confused picture, that no one can comprehend it.

2. THE ALLEGORY.

An Allegory is a continued metaphor.

In Prior's Henry and Emma; Emma in the following allegorical style, describes her constancy to Henry:

Did I but propose to embark with thee
On the smooth surface of a summer sea,
While gentle zephyrs play with prosperous gales,
And fortune's favors fill the swelling sails;
But would forsake the ship, and make the shore,
When the winds whistle, and the tempests roar.

There is a beautiful allegory in the 80th Psalm, where the children of Israel are represented under the image of a vine:
"Thou hast brought a vine out of Egypt, thou hast cast out the heathen and planted it. Thou preparedst room before it, and didst cause it to take deep root, and it filled the land. The hills were covered with the shades of it; and the boughs of it were like the goodly cedars. She sent out her boughs into the sea, and her branches into the river. Why hast thou broken down her hedges, so that all they that pass by the way do pluck her? The boar out of the wood doth waste it, and the wild beasts of the field devour it. Return and visit this vine!

This is a very happy figure, and carries great correctness and beauty throughout.

Parables are only a loose kind of Allegory.

3. HYPERBOLE, OR EXAGGERATION.

Hyperbo-le consists in magnifying an object beyond its natural size; as "I saw their chief, tall as a rock of ice; his spear the blasted fir; his shield the rising moon; he sat on the shore like a cloud of mist on the hills." "Her attire was white as snow; her countenance brilliant as light; and she flew more swiftly than the wind."

Great care should be used, when and where we introduce hyperboles. A simple description of common affairs, or occurrences, hyperboles are not admissible.

Never say, "he is as slow as a snail," nor "he is as quick as lightning."

When a poet is describing an earthquake, or is leading us into a furious battle, we can bear pretty strong figures. All the passions, when excited, tend to produce hyperbolical expressions; and the higher the passion, the more natural the figure will appear.

Take the following from Milton, represented as the expression of Satan, after being cast out of Heaven.

"Me, miserable! Which way shall I fly? Infinite wrath, and infinite despair! Whichever way I fly is hell! myself am hell!"

20*
And the lowest depth; a lower deep,
Still threat'ning to devour me, opens wide,
'To which the hell I suffer, seems a heaven.'

The hyperboles here employed, although strong are nevertheless natural, and accord perfectly, with the circumstances.

Take the following from Lee, one of our dramatic poets:

"------------- I found her on the floor
In all the storm of grief, yet beautiful!
Pouring forth tears at such a lavish rate,
That was the world on fire, they might have drowned
The wrath of heaven, and quenched the mighty ruin!"

This has no point. It is mere bombast, without sense or rule. To find a female in solitary distress, does, and ought to excite sympathy; but should not call forth a series of hyperboles, equal to the description of Vesuvius' devastations, had she burst her crater, and enveloped a nation in her smoke and flame.

4. PERSONIFICATION.

Personification is that figure of speech, by which we attribute life and animation to insensible objects; as, "The earth thirsts;" "The earth smiles with plenty;" "Ambition is restless;" "The disease is deceitful." "The wilderness and the solitary places shall be glad for them, the desert shall rejoice and blossom as the rose."

"Cheered with the grateful smell, old ocean smiles."

5. APOSTROPHE.

An Apostrophe is an address to some absent person, or personified object as though they were present, and listening to us; as,

Hail, holy light! Offspring of Heaven, &c.

6. IRONY.

This figure is employed when we wish to express ourselves contrary to our meaning; not
with a design to deceive, but to add force to our remarks. We can blame, by using terms of praise, in this style; as, “You have been very careful, indeed;” when we mean just the reverse.

There is a beautiful specimen of Irony in the Bible, where Elijah challenges the prophets of Baal to prove that their Diety was the true God.

“He mocked them, and said, Cry aloud for he is a God: either he is talking, or he is pursuing, or he is on a journey, or, peradventure, he sleepeth, and must be waked.

7. THE METONOMY.

The Metonomy is used where the effect is put for the cause; the cause for effect; the container for the thing contained: as, “Gray hairs are honorable: “The giddy summit:” “Jovial wine; “The kettle boils,” &c.

8. THE SYNECDOCHE.

The figure of speech, when the whole is put for a part, or a part for the whole; a species for a genus, or a genus for a species; or when any thing less or any thing more, is put for the precise thing signified, is called a Synecdoche; as, the waves, for the sea, the hand for the whole body; ten thousand for any great number: as, The horse is a noble animal, &c.

9. THE SIMILE, OR COMPARISON.

The figure which shows the resemblance that one object bears to another is called a Simile; as, he is like a tree planted by the river of water.

“The Assyrian came down, like the wolf on the fold, And his cohorts were gleaming with purple and gold;
And the sheen of their spears, was like stars on the sea, 
When its blue waves roll nightly, on deep Galilee."

The following hints are deemed important as to the 
manner of employing similes, or comparisons:

**First.**—It is of little use to compare things 
by way of simile, which are of the same kind; as,

A numerous brigade hastened: *as* when bands 
Of pioneers, with spade and pickaxe armed, 
Forerun the royal camp to trench a field, 
Or cast a rampart.

**Second.**—To compare the attributes or con-
ditions of things by *contrast* which are of dif-
ferent kinds or species, has but little force: as,

*Queen.* What! is my Richard, both in shape and mind, 
Transformed and weak? Hath Bolingbroke de-
posed
Thine intellect? Hath he been in thine heart? 
The lion thrusteth forth his paw, 
And wounds the earth, if nothing else, with rage 
To be o'erpowered; and wilt thou, pupil-like, 
Take thy correction mildly, kiss the rod, 
And fawn on rage with base humility? 
*Richard II.* Act V. Sc. 1.

A man and a lion are of different species, and are, there-
fore, proper subjects of a simile; but there is no such re-
semblance between them, in general, as to produce any 
great effect, by *contrasting* different attributes or circum-
stances.

**Third**—Never make abstract terms subjects 
of comparison, only as they are personified.

Shakespeare compares adversity to a toad, and slander 
to the bite of a crocodile. Such comparisons are not al-
lowable, only where the subjects are imagined sensible be-
ings.

**Fourth.**—Great care should be used not to 
employ as the ground of our comparison, any
thing which is either obscure, or unknown. That which is used for the purpose of illustrating some other thing, ought to be more obvious, than the thing intended to be illustrated by it.

The following are a few happy specimens of comparison.

The actions of princes are like those great rivers, the course of which every one beholds, but whose springs have been seen by few."

"As the mountains are round about Jerusalem, So is the Lord round about his people."

"The music of Caryl, was like the memory of joys that are past, pleasant and mournful to the soul."

Behold how good and how pleasant it is for brethren to dwell together in unity. It is like the precious ointment upon the head, that ran down upon the beard, even Aaron’s beard: that went down on the skirts of his garments: As the dew of Hermon, and as the dew that descended upon the mountains of Zion: for then the Lord commanded the blessing, even life for evermore.—Psalm, 133.

Delightful is thy presence, O Fingal! It is like the sun on Cromla, when the hunter mourns his absence for a season, and sees him between the clouds.

Sorrow, like a cloud on the sun, shades the soul of Clessamor.

10. VISION.

When that which is past is related in the present tense, as actually passing before our eyes, the figure is called vision.

The following, from Cicero’s fourth oration against Catiline, will illustrate this form of expression:

"Videor enim mihi hanc urbem videre, lucem orbis terrarum atque arcem omnium gentium, subito uno incendio
concidentem; cerno animo sepulta in patria miserors atque insepultos acervos civium; versatur mihi ante oculus aspectus, Cethegi, et furor, investa cede bacchantis.”

11. AMPLIFICATION OR CLIMAX.

Amplification or Climax consists in an artful exaggeration of all the circumstances of some object or action, which we wish to present in a strong light; either good or bad; by which means we rise, step by step, until these approaches a climax, or the highest sentiment of expression.

The following noted and familiar passage in Cicero, is a good example:

“Facinus est vincere civem Romanum; scelus verberare, prope parricidium, necare; quid dicam in crucem tollere?”

“It is a crime to put a Roman citizen in bonds; it is the height of guilt to scourge him; little less than parricide to put him to death. What name then shall I give to crucifying him?”

12. ELOQUENCE AND ORATORY.

It may be observed as a maxim, of unfailing and universal truth, that no one can ever become eloquent from the aid of books alone. As I observed in regard to the poets, so the same remark will apply with equal force to oratory.

If you wish to become an orator, you must, at first, make the woods your congregation, where there are no critics. Here let loose your tongue, and speak as though you were delivering an oration before kings and princes. Make it a habit to weigh every word you utter, and be sure that you always convey some idea in every expression. Never speak as though words were everything.

* “I seem to myself to behold this city, the ornament of the earth, and the capital of all nations, suddenly involved in one conflagration. I see before me the slaughtered heaps of citizens lying unburied in the midst of their ruined country. The furious countenance of Cethegus rises to my view while with a savage joy he is triumphing in your miseries.”
Make the idea, the thought, the main thing, and then make use of the word as a mere dress, or habiliment, in which to present this thought or idea to the audience.

As for the composition, style, ornament, charm, and so forth, of language, we must make common sense, aided by the best works upon these subjects, our only guide. For a full development of this part of grammar, See Kame's Elements, and Blair's Rhetoric.
PART FIFTEENTH.

LOGIC.*

Logic teaches us how to frame words into arguments, and carry on a process of reasoning. *Rhetoric* and *Logic* are very nearly connected. The former treats of discourse as regards its *style, beauty, taste, &c.*; and the latter treats of discourse as regards its *arguments*.

Logic may be treated under the *three* following heads;

1. **The Leading Affections and Operations of the Mind**; embracing *perception* and *consciousness*; attention, comparing, abstraction, association, and analysis.

2. **Terms and Propositions**; embracing distinction of terms, division and description of propositions, simple, complex, and model propositions, quality, quantity, opposition and conversion of propositions, and compound propositions.

3. **Judgment and Reasoning**; embracing all the varieties of reasoning and evidence; with the rules of philological controversy, or debate, and the rules of interpretation.

*We acknowledge our indebtedness to the celebrated Hedge, for the matter of this division.*
1. The purpose of Logic is to direct the intellectual powers in the investigation of truth, and in the communication of it to others. Its foundation is laid in the philosophy of the human mind, inasmuch as it explains many of its powers and operations, and traces the progress of knowledge, from the first and most simple perceptions of outward objects, to those more remote truths and discoveries, which result from the operations of reasoning.

2. Logic instructs us in the right use of terms, and distinguishes their various kinds. It teaches the nature and varieties of propositions; explains their properties, modifications, and essential parts. It analyzes the structure of arguments, and shows how their truth may be discovered, or their fallacy detected. Lastly it describes those methods of classification and arrangement, which will best enable us to retain and apply the knowledge which we have acquired.

3. Though the understanding would be incapable of any high degree of improvement, without the aid of rules and principles, yet these are insufficient without practice and experience. The powers of the mind, like those of the body, must be strengthened by use. The art of reasoning skilfully can be acquired only by a long and careful exercise of the reasoning faculty, on different subjects and in various ways. The rules of logic afford assistance to this faculty, not less important than that, which our animal strength derives from the aid of mechanical powers and engines. They guide its operations, and supply it with suitable instruments for overcoming the difficulties, by which it would be impeded in its search after truth.

1. PERCEPTION AND CONSCIOUSNESS.

Perception is the first stage or affection of the human mind.

By this we gain all our knowledge of the powers and qualities of the material objects about us. The instruments of perception are the five corporeal senses, seeing, feeling, hearing, tasting and smelling. All the intercourse which the mind has with the material world, is carried on by these organs. Of the manner in which this intercourse
proceeds, we have no knowledge. From experience we learn that a sensible alteration takes place in the mind, whenever any outward object is so situated, as to affect either of the senses. The change produced in the mind by the impression of an object on the organ of sense, is denominated sensation. The word perception denotes the knowledge, that we gain by sensation, of some quality in the object; which knowledge may be retained by the mind after the object is removed, and it is then usually called an idea or notion. The external object, or quality perceived, is denominated the object of perception, or the archetype of the idea.

Consciousness, or reflection, is that notice which the mind takes of its own operations, and modes of existence.

By this we are made acquainted with the successive changes which take place in the state of our minds.

Thus, by consciousness, we learn what is expressed by the words compare, reason, doubt, assent, joy in the same manner as, by perception, we gain a knowledge of sweet, green, soft, cold.

Both perception and consciousness, considered apart from any acts of attention, accompanying them, are involuntary states of mind.

Attention expresses the immediate direction of the mind to the subject.

The distinctness of our notions, the correctness of our judgments, and the improvement of all our intellectual powers, depend, in a great degree, on the habitual exercise of this act. Its surprising influence, in improving the perceptive powers, is manifest in persons who have been led, by their peculiar callings, to place uncommon reliance on a particular sense.

Attention is considered a voluntary act of the mind, but not at all times equally subject to our command, and in young children is wholly involuntary.

Attention is so essential to memory, that without some degree of it, no thought could ever be recalled; and the
reason why we commit things to memory more easily at one time than another, is, that we command our attention more perfectly.

COMPARING.

When the mind contemplates two things in reference to each other it performs the operation of comparing.

Thus when we say iron is harder than lead, and lead is heavier than iron, we compare these two substances with respect to the degrees, in which they possess the qualities of weight and hardness. From this operation we derive all our notions of relation; as father, cousin, largeness, smallness, superiority, subjection, and the like.

ABSTRACTION.

Abstraction literally implies the separating of one thing from another; but as a mental operation, it denotes only a partial consideration of any thing. It is the act of considering one or more of the properties or circumstances of an object apart from the rest.

ASSOCIATION.

By the association of ideas is understood that connection among the thoughts, affections, and operations of the mind, by which one has a tendency to introduce another.

ANALYSIS.

Analysis deserves a place among the operations, by which the elements of knowledge are acquired. Without this, our perceptive powers would give us only confused and imperfect notions of the objects around us. To analyze is nothing more than to distinguish successively the several parts of any compound subject.

TERMS AND PROPOSITIONS.

LOGICAL DISTINCTION OF TERMS.

First, terms are either simple or complex. A simple term is a single word; as, man, horse, tree. A complex term consists of two or more words, representing some object or association, formed to be the subject or predicate of a prop-
osition; as, human fortitude, a swift horse, an amiable deportment.

Secondly, terms are distinguished into univocal, equivocal, and synonymous. Univocal terms are such as have invariably the same signification annexed to them.

Equivocal words are such as are employed in different senses.

We sometimes find two or more words applied to the same thing; as, wave and billow, dwelling and habitation. These are called synonymous terms.

A third distinction of terms is into abstract and concrete. An abstract term is one which signifies some quality or attribute, without referring to any subject, in which it may be found; as roundness, hardness, equality, firmness. Concrete terms denote both the attributes and the subjects to which they belong, as philosopher, statesman, and mechanic.

**DEFINITION AND DIVISION.**

Definitions are usually distinguished into two kinds; one nominal, or of the name; the other real, or of the thing.

A definition of the name is merely a specification of the object, to which a name is applied. A definition of the thing, is properly an analysis of a thing, or an enumeration of its principal attributes.

Logicians divide a definition into two parts, which are called genus and difference.

Division is the explication of any whole by the enumeration of its component parts.

**GENERAL DESCRIPTION OF PROPOSITIONS.**

A proposition is a verbal representation of some perception, act, or affection of the mind.

The constituent parts of a proposition are the subject, the predicate, and the copula. The two first are called terms, because they are the extremes of the proposition; and they may consist of a single word each, or of a collec-
tion of words, representing some person, thing, or attribute.
The subject of a proposition is that, concerning which something is either asserted, denied, commanded, or inquired. The *predicate* is that, which is asserted, denied, commanded, or inquired, concerning the subject. The *copula* is that by which the other two parts are connected.

Body is divisible.
Man is not omniscient.
Be ye filled.
Is Caesar dead?

*Body, man, ye,* and *Caesar,* are the subjects of these four propositions; *divisible, omniscient, filled,* and *dead,* are the predicates; *is, is not,* and *be,* the copula.
The subject of the proposition usually stands first, and the predicate is last.

In imperative and interrogative propositions, the copula is usually placed first; as,

Be thou faithful.
Is the controversy settled?

**SIMPLE, COMPLEX, AND MODAL PROPOSITIONS.**

A *simple proposition* is one, whose subject and predicate are composed of simple terms; as,

Time is precious.
Virtue will be rewarded.

A *complex proposition* has one or both of its terms complex.

They are formed in different ways. A proposition is sometimes rendered complex, by having for its subject or predicate some other proposition, or words equivalent. Thus,

That one man should be punished for the crimes of another, is unjust.

Another manner of rendering a proposition complex, is by introducing the pronoun *who, which,* or *that,* for the purpose of explaining the subject or predicate. Thus,

Cyrus, who founded the Persian empire, was the son of Cambyses.
A modal proposition is one, whose copula is qualified by some word or words, representing the manner of the agreement or discrepancy between the subject and predicate.

QUALITY AND QUANTITY OF PROPOSITIONS.

Propositions are further distinguished into affirmative and negative; which has been called a distinction with respect to quality.

In affirmative propositions, the predicate and subject are asserted to agree; as, Clovis was the founder of the French monarchy.

By the quantity of a proposition is meant its consideration in respect to the extent of its subject; and according as the subject is used in the whole or a part of its extension, propositions are denominated universal or particular.

A universal proposition is one, whose subject is a general term, used in the whole of its extension. The signs of universality are, all, each, every, no, neither, and the like. Thus, All free agents are accountable. Every sin is a violation of the Divine law.

A particular proposition is one whose subject is a general term, but is taken only in a part of its extension. The signs of particularity are, some, many, most, several, few, and the like.

Some animals are amphibious. Many buildings were destroyed.

In all affirmative propositions the predicate is particular; and in all negative propositions it is universal.

Every dog is an animal.

Here it is barely asserted, that the predicate, animal, does extend so far as to include every individual of the subject, dog; but it is neither asserted nor denied, that it is susceptible of a greater extension. Now, though the term animal, separately considered, is applicable to mil-
ions of beings besides dogs, still, in this place, it has no more extension than is expressly given it by the words of the proposition. The predicate of every affirmative proposition being in this way restrained by its subject, universality can never be attributed to it.

But in negative propositions, the predicate, not being restrained by a subject, to which it is declared inapplicable, is taken in the whole of its extension. Thus,

No animal is a tree.

This proposition implies, that the things, included under tree, are so dissimilar to those included under animal, that no individual can be found, to which the two terms will apply.

**Opposition and Conversion of Propositions.**

Opposition in propositions implies a disagreement in respect of quality.

The conversion of a proposition is the transposition of its terms, so that the subject shall take the place of the predicate, and the predicate the place of the subject, with the preservation of truth.

**Compound Propositions.**

A compound proposition is one, which has two or more subjects, or predicates, or both, and may be resolved into two or more propositions; as,

Spring, summer, autumn, and winter, are seasons of the year.

Alfred was prudent, valiant, just, and benevolent.

As the four subjects of the first example are separately applicable to the predicate, seasons of the year, and the four predicates of the last, separately applicable to the subject, Alfred, each may be resolved into four propositions. Thus,

Spring is a season of the year.
Summer is a season of the year, &c.
3. Of Judgment and Reasoning.

Intuitive Evidence.

Judgment is an act of the mind, uniting or separating two objects of thought according as they are perceived to agree or disagree.

That which determines the mind in simple comparison, is called intuitive evidence; and that which is employed in reasoning, deductive.

The first source of intuitive belief is the testimony of the external senses, hearing, seeing, touching, smelling, and tasting.

We can no more question the existence of the bodies, which we see and handle, than we can our own existence, or the truth of the most obvious maxim, that can be proposed to our thoughts.

Consciousness is another source of intuitive evidence.

Its office is to inform us of the present existence of our various passions, affections, and mental operations.

Another species of intuitive evidence, is that which accompanies mathematical axioms, and all those abstract truths which carry their own evidence with them, and are readily assented to, as soon as they are contemplated.

Thus, the whole is greater than a part. Things equal to the same are equal to one another. Every effect must have a cause. These propositions force our assent by irresistible evidence, as soon as we understand the terms by which they are expressed. They cannot be proved; because no principles more evident can be assumed, from which their truth could be deduced. In all demonstrative reasoning, constant use is made of these abstract and self-evident propositions.
DIFFERENCE BETWEEN MORAL AND DEMONSTRATIVE REASONING.

Reasoning is a process, by which unknown truths are inferred from those which are already known or admitted. The evidence employed in reasoning, is deductive, and is distinguished into two kinds, which are, moral and demonstrative.

Moral evidence is that species of proof, which is employed on subjects, directly or indirectly connected with moral conduct.

Demonstrative evidence is that by which we trace the relations, subsisting among things, in their nature immutable, like the subjects of geometry and arithmetic.

First, they differ in regard to their subject.

That mercury may be congealed by cold, that lead is fusible, that Hannibal led an army over the Alps, that Lisbon was once destroyed by an earthquake, and the like, are truths within the province of moral reasoning.

Secondly. In a demonstration, it is not necessary to examine more than one side of the question; for if any proposition be demonstrated to be true, whatever can be offered, as proof, on the opposite side, must be mere fallacy.

Thus, having demonstrated the equality of the three angles of a triangle to two right ones, there is no need of inquiring what may be urged against the demonstration.

But the case is different in questions of a moral kind; as, whether falsehood may be practised towards an assassin; or whether an oath, extorted by violence, be obligatory. In such questions, the mind is often perplexed, and the judgment held in suspense, by the conflict of opposite reasons.

INDUCTION.

The first kind of moral reasoning, is that by which we infer general truths from particular facts, that have fallen under our observation. This has been called the method of induction.
It is founded on the belief, that the course of nature is
governed by uniform laws, and that things will happen in
future, as we have observed them to happen in time past.

Inductive conclusions will amount to moral certainty,
whenever our experience has been uniform, and the num-
ber of cases examined sufficiently numerous. But this
reasoning is liable to be fallacious, through impatience in
the investigation, by which judgments are hastily formed
without a sufficient accumulation of facts. The number
of instances, required to justify a general conclusion, must
be increased in proportion as the facts, from which we
reason, are more irregular in their appearance. In
judging concerning the properties of inanimate matter, a
general inference may sometimes be drawn from a small
number of particular cases. If, for example, aqua fortis
has been known to dissolve silver in one instance, the pre-
sumption is very strong, that it will do so in all. But the
success, which may happen to attend a medicine in a
single instance, furnishes but a slight presumption with
regard to its general operation on the human body.

ANALOGY.

Analogy is the foundation of another species
of moral reasoning, similar in most respects to
analytical induction.

They both proceed on the same general principle, that
nature is consistent and uniform in her operations; so that
from similar circumstances, similar effects may be expect-
ed; and in proportion as the resemblance between two
cases diminishes, the less confidence must be placed in the
conclusions, made from one to the other.

Inductive and analogical reasoning are so similar in
their nature, that it is not easy to point out their specific
difference. Every inductive process commences with
analogy.

Analogy is an unsafe ground of reasoning; and its con-
clusions should seldom be received, without some degree
of distrust.

The following is stated, by Dr. Reid, as an example of
analogue reasoning: “We observe a great similitude be-
tween this earth, which we inhabit, and the other planets,
Saturn, Jupiter, and so forth. They all revolve round the sun, as the earth does, though at different distances and in different periods. They borrow all their light from the sun, as the earth does. Several of them are known to revolve round their axes, like the earth, and by that means must have a like succession of day and night. Some of them have moons, that serve to give them light, in the absence of the sun, as our moon does to us. They are all, in their motions, subject to the same law of gravitation as the earth is. From all this similitude it is not unreasonable to think, that those planets may, like our earth, be the habitation of various orders of living creatures."

REASONING ON FACTS.

A different mode of reasoning from either of the preceding, is used in the investigation of those important and interesting truths, which are comprised under the general name of facts.

The proofs, by which alone they can be established, must be derived from impressions, made on the senses of some persons, to whose immediate observation the facts themselves, or some appearances connected with them, must have been presented.

Testimony is either oral or written. Oral testimony is distinguished into original, and transmitted or traditional. It is original, when it is derived from one who had sensible evidence of the fact asserted.

When a witness asserts a fact, which he did not personally observe, but which he received from the mouth of some other person, his testimony is called transmitted or traditional.

The circumstances constituting what is called the credibility of a witness, are the following: First, sufficient discernment, opportunity, and attention, to obtain a clear knowledge of the fact attested; secondly, disinterestedness, which, in its full extent, implies the absence of all expectation of advantage or detriment, arising from the testimony, either to the witness himself, or to his friends, sect or party; thirdly, integrity. This affords the strongest assurance of a true testimony, inasmuch as it is absolutely
inconsistent with any intention to deceive or prevaricate, as well as with a conscious ignorance of the fact attested.

To these may be added the sanction of an oath, with a knowledge of its nature, and of the high penalties annexed to perjury.

So far as a witness is deficient in either of the above qualifications, so far will this deficiency invalidate his testimony.

In all plural testimony, whether oral or written, several witnesses are required to agree in every important circumstance.

General notoriety is a ground of belief, extending both to specific facts and general truths.

The weight of this evidence depends partly on the presumption, that, unless the assertions were true, their falsehood would have been detected, and partly on experience; for, though we are in the constant practice of admitting them as unquestionable truths, we rarely find ourselves deceived.

There are many events and occurrences, which, as they happen not within the notice of any one, can be judged of only by a train of circumstances; and this evidence often produces a higher degree of assurance, than the testimony of living witnesses. Circumstances can neither falsify nor withhold the truth; and an event is considered as well established, when a number of these are of such a nature, that they cannot be satisfactorily accounted for in any way, but by admitting the event in question.

The credibility of attested facts may be heightened by the analogy of those facts to our general experience in similar cases, or to what reason would lead us to expect. This analogy is denominated internal evidence.

Those facts or events, which are admitted with the greatest difficulty of all, are such as are supernatural, or miraculous. These, contradicting our invariable experience, and opposing the well known laws of corporeal nature, are in themselves in the highest degree improbable,
and require for their belief a testimony so ample, and attended by such circumstances, as would render its falsehood no less miraculous than the fact attested.

DISTINCTIONS OF REASONING.

Reasoning is further distinguished into that which is a priori, and that which is a posteriori. Reasoning a priori, is that which deduces consequences from definitions formed, or principles assumed; or which infers effects from causes previously known.

Thus we infer that an eclipse of the sun and an eclipse of the moon can never happen within twelve days of each other, from our knowledge of the causes which occasion those phenomena.

Reasoning a posteriori is the reverse of the former process. By this we deduce causes from effects.

Thus we infer that the earth is spherical from its shadow on the moon in a lunar eclipse; and we infer the being of a God from our own existence and that of the objects around us.

Another distinction of reasoning is into direct and indirect.

The reasoning is direct, when the proofs are so applied, as to show immediately the agreement or repugnancy between the subject and the predicate of the proposition in question. In indirect reasoning, the arguments which we employ, are not intended primarily to show the relation between the terms of the proposition, whose truth we would establish; but to prove the falsehood or the absurdity of the proposition to which it is opposed. This method may be adopted, whenever it is manifest that the proposition which we allege, or its contrary, must be true. We may then prove the impossibility of the contrary proposition; or we may show that a manifest absurdity must follow from admitting it; and in either case we establish the truth of our original proposition.
Another form of indirect reasoning, in frequent use, is denominated reasoning *a fortiori*. This consists in deducing a proposition as true, from less obvious propositions, embraced by the same general principles.

Thus, if the felon, who robs on the highway, deserves the punishment of death, this retribution is due, *a fortiori*, to the wretch who commits parricide.

**General Description of Syllogistic Reasoning.**

All reasoning proceeds by comparison; and two comparisons are necessary to enable us to make a conclusion. The subject and predicate of the proposition to be proved, must be separately compared with some *third* term, or common measure; and from these comparisons we infer their agreement or repugnancy. This process, when expressed in words, consists of three propositions, and has been styled *syllogism*.

Since the time of Aristotle, this name has usually been employed to denote an argument, framed according to certain technical rules of art. But it is sometimes used in a larger sense, to imply any process of reasoning from more general to less general, in opposition to the principle of analytical induction. In this sense it will apply to mathematical reasoning; for all demonstrations in this science proceed on this fundamental principle of the syllogism, that, whatever may be affirmed of any genus, may be affirmed of all the species included under it.

The difference between Syllogism and Induction may be shown by the following example. We observe that the individual people of our acquaintance are constantly dying around us; that men rarely live to a hundred years, and that the former generations are wholly swept from the earth. From these facts we infer that death is the common lot of our species. Observing, also, that the same fatality attends the various species of beasts, birds, and
insects, we deduce the more general conclusion, that *all animals are mortal*. This inductive process, reversed in syllogistic language, would run thus:

All animals are mortal;
All men are animals;
Therefore all men are mortal.
All men are mortal;
W. X. Y. are men;
Therefore W. X. Y. are mortal.

We must know a thing first, Mr. Locke observes, and then we can prove it syllogistically.

**OF REGULAR SYLLOGISMS.**

The most general division of syllogisms is into *single* and *compound*. Of single syllogisms, some are regular and some are irregular. A regular syllogism is an argument, consisting of three propositions, the last of which is deduced from the two preceding, and is substantially contained in them.

*Example.*—Every human virtue should be habitually practised;
Industry and temperance are human virtues;
Therefore industry and temperance should be habitually practised.

This is a concise and luminous method of evincing the agreement or repugnancy between the subject and predicate of a proposition. A third term, having a common relation to them both, is invented, and applied to them successively, in two distinct propositions. These are called *premises*, because from them the proposed question is inferred, as a conclusion; and its subject and predicate are either joined or separated, according as they were found in the premises to agree, or not, with the term introduced.

It is obvious that, if any two things agree with a third, they must agree with each other; and that two things, of which one agrees and
the other disagrees, with a third, must disagree with each other.

The names of the three propositions are the major, the minor, and the conclusion. These are composed of three terms, denominated the major, the minor, and the middle terms. The predicate of the conclusion is called the major term, because it is the most general; and the subject of the conclusion the minor term, because it is the least general. These two are also denominated the extremes; and the third term, introduced as a common measure between them, is called the mean or middle term, because its extension is less than that of the major, and greater than that of the minor term.

In forming the syllogism, each term is taken twice, and no more. The middle and major terms constitute the major premise; the minor and middle terms the minor premise; and the two extremes, connected by a copula, make up the conclusion.

In every regular syllogism, the major proposition is placed first, the minor next, and the conclusion last; as in the following example:

Every vegetable is combustible;
Every tree is a vegetable;
Therefore every tree is combustible.

Combustible is the major term; every tree the minor term; and these extremes are joined in the conclusion. Vegetable is the middle term; it is subjected in the major premise, and predicated in the minor. The major premise must always be sufficiently general to involve the conclusion, and must be assumed as a truth already known.

It is a primary law of syllogistic reasoning, that whatever may be affirmed of any general term, may be affirmed of every species and individual included within its extension.

Any regular syllogism may be reduced to the familiar form of reasoning, by the following rule:

First, state the conclusion, omitting the illative therefore; then, subjoin the middle
term, together with the minor, or some pronoun as its substitute, preceded by some casual particle; as, since, for, or because. For example:

Every animal, possessing wings and feathers, is a bird;
An ostrich is an animal, possessing wings and feathers;
Therefore an ostrich is a bird.

This syllogism may be thus expressed in the familiar form of reasoning:
An ostrich is a bird,
Because it has wings and feathers.

ENTHYMEMES.

Besides the regular, categorical syllogism, already described, there are some other kinds of single syllogisms, which have different degrees of irregularity in their construction. Among these may be placed the enthymeme, which is an abridged, or defective syllogism, consisting of the conclusion and only one of the premises; the other being suppressed, as too obvious to need insertion. It is of very general use, both in writing and conversation.

Which of the premises is omitted, in any instance, may be known by the following rule:

If the subject of the conclusion be expressed in the given premise, or proposition containing the reason, the major premise is omitted; if the predicate of the conclusion be expressed, the minor premise is wanting.—

Thus:

Whatever tends to subvert the civil government should be deprecated;
Therefore civil dissensions should be deprecated.

Christianity teaches the way to future happiness;
Therefore it should be diligently sought.

The minor premise is omitted in the first example, and the major in the second. Let these be supplied, and the syllogism will be complete:

21*
Whatever tends to subvert the civil government should be deprecated;
Civil dissensions tend to subvert the civil government;
Therefore civil dissensions should be deprecated.
That knowledge, which teaches the way to future happiness, should be diligently sought;
Christianity teaches the way to future happiness;
Therefore Christianity should be diligently sought.

CONDITIONAL AND DISJUNCTIVE SYLLOGISMS.
A conditional or hypothetical syllogism, is one whose major proposition is conditional. Thus:

Example.—If men have vicious propensities, they need the restraints of government;
But men have vicious propensities;
Therefore they need the restraints of government.

A disjunctive syllogism, is one whose major premise is disjunctive. Thus:

Example.—The world is either self-existent, or the work of some finite, or of some infinite Being;
But it is not self-existent, nor the work of any finite Being;
Therefore it is the work of an infinite Being.

COMPOUND SYLLOGISMS.
A compound syllogism consists of more than three propositions, and may be resolved into two or more syllogisms. Of these, the principal kinds are the Epichirema, Dilemma, and Sorites.

The Epichirema is a compound argument, of which the major and minor premises are separately proved, before the conclusion is drawn.

Example.—Unjust laws endanger the stability of government, for they create discontent among the people;
Laws which restrain the freedom of conscience are unjust, for they require people to abandon their dearest concerns;
Therefore laws, which restrain the freedom of conscience, endanger the stability of government.

The epichirema is much used in conversation, public harangues, and oratorical discourses. Cicero's defence of Milo is an argument of this sort. His first position is, that it is lawful for one man to kill another, who lies in wait to kill him. This he proves from the laws of nature and the customs of mankind. His second position is, that Clodius lay in wait for Milo, with a murderous intent; which he proves by his equipage, arms, guards, and other circumstances. Then he infers the conclusion, namely, that it was lawful for Milo to kill Clodius.

The Dilemma is a compound argument, which establishes a general conclusion, either directly by proving its necessity, or indirectly by showing the impossibility or absurdity of its contrary, in every supposable case. Thus:

Every magistrate must either execute the laws, or suffer them to be violated;
If he execute them, he will be hated by the vicious and profligate;
If he suffer them to be violated, he will be hated by the wise and virtuous;
Therefore every magistrate is exposed to hatred from his fellow men.

Pyrrho, the ancient sceptic, asserted, that no one can have certain knowledge of any thing. One of his friends reproved him in the following dilemma:

You either know what you say to be true, or you do not know it;
If you do know it to be true, that very knowledge proves your assertion to be false, and you do wrong to make it;
If you do not know it to be true, you do wrong to assert it, since no one has a right to assert what he does not know to be true;
Therefore, in either case, you do wrong to assert, that no one can have certain knowledge of any thing.
A dilemma may be defective in two ways; first, when the conditions are not accurately stated in the major premise; secondly, when the argument may be retorted with equal force on him who offers it. A remarkable instance of the retort of a dilemma happened in the singular controversy between Protagoras and Euathlus. The former engaged to teach the latter the art of pleading for a stipulated reward, one moiety of which was to be paid in hand, and the other when the pupil gained his first cause at court. After a short time Protagoras sued Euathlus for the remaining moiety of the money, and made use of this dilemma:

The case must be decided either in my favor or yours;
If it is decided in my favor, the sum will be due to me according to the sentence of the judge;
If it is decided in your favor, it will be due to me by virtue of our contract;
Therefore, whether I gain or lose the cause, I shall obtain the reward.

Euathlus thus retorted the dilemma:
I shall either gain the cause, or lose it;
If I gain the cause, nothing will be due to you according to the sentence of the judge;
If I lose the cause, nothing will be due to you according to our contract;
Therefore in neither case shall I pay you the reward.

Sometimes the consequent of the major consists of more than two parts, and then the syllogism is called a trilemma, tesseralemma, and so on.

The Sorites is an irregular, compound argument, consisting of a series of propositions, arranged in such a manner, that the predicate of each preceding proposition forms the subject of that which follows; and the concluding proposition unites its predicate to the subject of the first. Thus:

Avaricious men have many desires;
They, who have many desires, are in want of many things;
They, who are in want of many things, are unhappy;
Therefore avaricious men are unhappy.

This example contains the substance of two syllogisms, which may be thus stated in regular form:

Those, who have many desires, are in want of many things;
Avaricious men have many desires;
Therefore avaricious men are in want of many things.

SOPHISMS.
A knowledge of the different kinds of reasoning, with their respective laws and principles, is of important use in enabling us to detect the sophistry and false reasoning employed in the support of error. But the rules of logic are of little service, till habit has rendered them familiar.

Arguments, which contain a latent fallacy under the general appearance of correctness, are denominated sophisms.

They have been distinguished into various kinds, from which the following are selected, as those which are practised with the greatest frequency and success.

First. *Ignoratio elenchi*, a misapprehension of the question.

This sophism is committed when the arguments employed are of a nature to establish some other point, foreign to the question in debate; as if a person should attempt to prove that Alfred the Great was a scholar, by affirming, only, that he founded the University of Oxford; or, that Peter the Hermit was a Christian, by proving that he was an ignorant fanatic. Neither of these facts has any necessary connexion with the question to be proved; for a man may be a patron of science, without being learned himself; and an ignorant fanatic may not be a believer in Christianity.

Disputants are frequently guilty of this fallacy, when, in the heat of controversy, they wander insensibly from the precise subject of discussion. It is also sometimes committed by design; as, when a disputant, finding his adversary too powerful, or his position untenable, endeav-
ors to gain an advantage by altering the question. The only effectual security against this species of sophistry, is to have the subject accurately defined, and to keep it steadily in view.

Secondly. *Petitio principii*, a begging of the question. This consists in offering, as proof of a proposition, the substance of that proposition in other words.

Thus, a person attempts to prove that God is eternal, by asserting that his existence is without beginning and without end. The proof and the question to be proved, are substantially the same. This fallacy is often practised in familiar conversation. Thus, a person asks why opium induces sleep. He is answered, because it possesses a soporific quality; which is equivalent to saying, that it induces sleep because it induces sleep. So we are told, that the grass grows by means of its vegetative power; and that bodies tend to the centre, by reason of their gravitation.

Thirdly. *Arguing in a circle*. This is a kind of sophistry nearly related to the preceding, and consists in making two propositions reciprocally prove each other. Thus, the Papists prove the truth of the Scriptures, by the infallible testimony of the church; and then establish the infallibility of the church, by the authority of the Scriptures.

The Necessarians practise this sophistry, when they bring their hypothesis to prove a fact, and then allege the fact, as proof of their hypothesis. They first assume, gratuitously, that the mind acts mechanically, like the body; and that it never can act, unless the motive, which causes the action, be greater than any other, then existing in the mind. Any particular volition is then declared to be *necessary*, because the motive, which produced it, was the strongest then in the mind. But when asked for the proof, that this motive was the strongest, they simply re-
fer us to the volition, which otherwise could not have taken place. That is, the volition was necessary, because it was produced by the strongest motive; and the motive must have been the strongest, because the volition was produced.

Fourthly. *Non causa pro causa*, or the assignment of a false cause. From an unwillingness to be thought ignorant, people often impose on themselves, and on the credulity of their fellow men, by assigning, as the cause of an event, something that has no perceivable connexion with it.

Among illiterate people, rare occurrences are sometimes thought to have a connexion, barely on account of their proximity in time or place. Thus, should the appearance of a comet be followed by a famine, pestilence, or any other grievous calamity, many people would consider the comet as the cause of that calamity. So, if a person have committed any flagrant crime, and shortly after meet with some distressing evil, the former is readily believed to have been the cause of the latter. This sophism is practised by all those impostors, who make pretensions to supernatural skill in interpreting enigmatical circumstances, and in presaging future events, from dreams and other omen; by which means they flatter the superstition and credulity of mankind.

Fifthly. Another species of sophistry is called *fallacia accidentis*. This consists in pronouncing concerning the general nature or properties of a thing, from some accidental circumstances; as when certain amusements are condemned, as universally unlawful, because they are occasionally carried to excess.

So religion has been denounced, as an evil to mankind, because it has sometimes been assumed as a cover for crimes. If a medicine have operated unfavorably, weak persons are ready to reject it, universally; or, if its good
effects have been extraordinary, they are ready to adopt it in all cases whatsoever. This is the great cause of error, the substitution of local, partial, temporary connexions, for universal and unchangeable.

The great remedy of error is the extensive observation and comparison of particulars, or laborious induction; and this is the true logic.

**Rules of Controversy.**

From the limited extent of human knowledge, and the different points of view in which the same subjects may be contemplated by different minds, it follows, of necessity, that a diversity of opinions must be entertained on many subjects of speculation.

In whatever manner people are first led to form their opinions, they are usually disposed to defend them afterwards with zeal and pertinacity. Hence arise controversies and disputes, which are oftentimes conducted with such intemperate and misguided zeal, as to inflame animosities, by which the comfort and harmony of society are impaired.

These are the worst fruits of controversy. They are, however, merely incidental effects, and are counterbalanced by others of an opposite character, and of high importance to the interests of truth and virtue. The advantages of controversy consist in having questions of difficulty and moment settled in a satisfactory manner. The principles of government and law have been immovably fixed by the debates, which have passed in deliberative assemblies and in courts of justice.

All questions, not susceptible of rigorous demonstration, can be correctly settled, only, by a full and impartial comparison of the reasons on both sides.

This is seldom done, with sufficient exactness, by the solitary investigation of an individual. Men rarely enter on the examination of a question wholly free from the bias
of a previous opinion respecting it, which makes them more solicitous to find arguments for one side than for the other. It is only when the talents of different persons are enlisted, and opposite opinions are contended for, that questions are traced in all their bearings, and the grounds of an equitable decision are fully exhibited.

The importance of controversy may be inferred from the use which has been made of it in every period of the world. It has been adopted, as the principal mode of transacting business, in the halls of legislation and in courts of justice, where questions of the deepest concern to individuals and communities are decided. The minds of youth have been trained to it in seminaries of education, where the practice of disputation, in various forms, has been preserved, as a salutary discipline of the mental powers.

As controversy, especially when carried on from motives of victory or reputation, is liable to be productive of evil rather than of good, it is incumbent on all who engage in it, from whatever motives, to observe rigorously those laws and principles, by which the former may be avoided and the latter secured. The following rules, sometimes called canons of controversy, have been highly approved by writers of learning and discernment:

Rule 1st. The terms in which the question in debate is expressed, and the precise point at issue, should be so clearly defined, that there could be no misunderstanding respecting them.

If this be not done, the dispute is liable to be, in a great degree, verbal. Arguments will be misapplied, and the controversy protracted, because the parties engaged in it have different apprehensions of the question.

Rule 2d. The parties should mutually consider each other as standing on a footing of equality, in respect to the subject in debate. Each should regard the other as possessing equal talents, knowledge, and desire for truth, with himself; and that it is possible, there-
fore, that he may be in the wrong, and his adversary in the right.

Rule 3d. All expressions, which are unmeaning, or without effect in regard to the subject in debate, should be strictly avoided.

Rule 4th. Personal reflections on an adversary should in no instance be indulged. Whatever be his private character, his foibles are not to be named nor alluded to in a controversy. Personal reflections are not only destitute of effect, in respect to the question in discussion, but they are productive of real evil.

Rule 5th. No one has a right to accuse his adversary of indirect motives.

Rule 6th. The consequences of any doctrine are not to be charged on him who maintains it, unless he expressly avows them.

Rule 7th. As truth, and not victory, is the professed object of controversy, whatever proofs may be advanced, on either side, should be examined with fairness and candor; and any attempt to ensnare an adversary by the arts of sophistry, or to lessen the force of his reasoning, by wit, caviling, or ridicule, is a violation of the rules of honorable controversy.

RULES OF INTERPRETATION.

The following Rules of Interpretation, cannot be valued too highly. The great cause of all disputes in reference to the Scriptures, and other written documents, might be removed, by every one making himself perfectly familiar with these rules of Mr. Hedge. I consider them of more value to every one, than ten times the cost of this work. Now, reader, look carefully at them, and study them. It
is not enough to barely read them, but analyze them, and understand them.

Rule 1st. The interpreter of a written document must have a thorough knowledge of the language in which it is written.

Rule 2d. He must possess an intimate acquaintance with the subject of the writing. Many words have different significations, in different sciences and arts; and the particular meaning they were intended to convey, in any instance, must be agreeable to the nature of the subject, on which they were employed.

Rule 3d. The true interpretation of a writing often requires a knowledge of the character of its author. His peculiar bent of mind, his temperament, his vocation, and especially his political or religious tenets, may have had an influence, for which some allowance should be made.

Rule 4th. If the writing to be interpreted be of ancient date, the interpreter should ascertain the genuineness of his text; whether it has descended to him, as it came from the author, without any corruptions or interpolations from other hands.

Rule 5th. The interpreter should also be well acquainted with the history of the country, and of the period, in which his author wrote. Words have different meanings in different ages; and writers are sensibly influenced by the existing fashions, and other circumstances of a local and temporary nature.

Rule 6th. The mind of the interpreter should be wholly free from all antecedent bias.
in favor of any system, doctrine, or creed, which might influence his judgment, in the interpretation he is about to make.

Rule 7th. In making the interpretation of a document, the subject and predicate of each proposition should be carefully distinguished; the various sentences and clauses should be construed in reference to each other; and the resulting sense of all the parts should be connected and consistent.

Rule 8th. Words, which admit of different senses, should be taken in their most common and obvious meaning, unless such a construction lead to absurd consequences, or seem to be inconsistent with the known intention of the writer.

Rule 9th. When any word or expression is ambiguous, and may, consistently with common use, be taken in different senses, it must be taken in that sense, which is agreeable to the subject, of which the writer was treating.

Rule 10th. Doubtful words and phrases must always be construed in such a sense as will make them produce some effect, and not in such a sense as will render them wholly nugatory.

Rule 11th. Violations of the rules of grammar do not vitiate a writing, in which the sense is distinctly expressed. When a passage is imperfect, or unintelligible, the interpreter is at liberty to supply such words, as are manifestly necessary to render its sense complete. But he is not allowed, in a similar
case, to expunge certain words from the text, in order to give an intelligible meaning to those that remain.

Rule 12th. When there are no special reasons for the contrary, words should be construed in their literal, rather than in their figurative sense; relative words should be referred to the nearest, rather than to a remote antecedent; and words, which are capable of being understood in either, should be taken in their generic, rather than in their specific sense.

Rule 13th. However general may be the words, in which a covenant is expressed, it comprehends those things only on which it appears the parties intended to contract, and not those which they had not in view. But when the object of the covenant is an universality of things, it comprehends all the particular things which compose that universality, even those of which the parties had no knowledge.

Rule 14th. Whatever is obscure or doubtful in a covenant, should be interpreted by the intention of the parties. If the intention of the parties does not appear from the words of the covenant, it should be inferred from the existing customs and usages of the place in which it was made. If the words of a covenant contradict the well known intention of the parties, this intention must be regarded rather than the words.
Rule 15th. When former interpreters are appealed to, in order to establish the sense of an ancient writing, those, *caeteris paribus*, should be preferred who were nearest the author, in time or place; as his children, pupils, correspondents or countrymen, and who had, therefore, better advantages for knowing his mind than more distant commentators.
NOMENCLATURE OF ENGLISH GRAMMAR.

Nomenclature, (Lat. nomenclatura,) a vocabulary, a dictionary of names.

Grammar, (Gr. gramma, a letter,) the science of letters, or the law of language.

Language, (Lat. lingua, a tongue,) the vehicle of thought.

Orthography, (Gr. orthos, right, and graphe, a writing,) writing words correctly, i. e., with their proper letters.

Letters, the elements of words, and representatives of sounds.

Vowel, (Lat. vocalis, from vox, the voice,) a letter.

Consonant, (Lat. con, with, and sono, to sound,) the letters of the alphabet, that are sounded (not without, but) with the aid of the vowel sounds.

Semi-vowel, (Lat. semi, half, and vocalis, a vowel.)

Diphthong, the union of two vowels, as ou, oi.

Triphong, the union of three vowels, as ieu.

Syllable, a word uttered at a single impulse of the voice, as man, boy, trees, &c. Words of this sort are called monosyllables; monos, one, and sun lambano, to take together, so as to form one expression, or articulate, unconnected with any other such combination, is a mono-syllable.

Dissyllable, a word of two syllables.

Trisyllable, a word of three syllables.

Polysyllable, a word of many syllables.

Orthoepy, (Gr. orthoepia,) to pronounce words correctly.

Etymology, (Gr. etumon, true, and lego, to tell,) to tell the true derivation, modification, and classification of words.

Noun, (Lat. nomen,) a name.

Verb, (Lat. verbum, a word,) that part of speech that relates to the actions or conditions of things.
Adjective, (Lat. adjectives, joined, added,) from adjacia, ad, to, and jacia, to lay, put, &c.

Adverb, (Lat. ad, to, verbum, a verb,) literally signifies added to a verb.

Preposition, (Lat. praespositio, from pre, before, and positive, placed,) signifying placed before.

Pronoun, (Lat. pro, for, or instead of, nomen, a name.)

Conjunction, (Lat. con, together, and jungo, to join,) the part of speech used to connect sentences.

Article, (Lat. articulus, a joint.)

Interjection, (Lat. inter, among, and jacio, to throw.)

Gender, (Lat. genus, Fr. genre, kind of class.) This word is used to distinguish the sexes.

Number, distinction of objects.

Singular, one.

Plural, more than one.

Case, condition, the position one word occupies in reference to another.

Declension, the act of repeating the nouns and pronouns in their various modifications and relations.

Mood, manner, mode.

Indicative mood, (Lat. indico, to declare.)

Subjunctive, the mood formed by the addition of a conjunction, to express contingency or doubt, to the indicative.

Imperative, (Lat. impero, to command.)

Potential, (Lat. potentialis, from potens, able.)

Infinitive, (Lat. infinitus,) not bounded.

Tense, (Lat. tempus, time.)

Present, now, the time an act is represented as transpiring.

Past, the act that is represented as already perfected.

Note.—This tense is called the imperfect tense, by the most of grammarians. What! that which is past, and finished, imperfect? Common people, boys and girls of common sense, would call a thing perfect, when it was completed; yet, strange to tell, grammarians have a peculiar faculty of doing as they please with language.—They can make that perfect, which is imperfect, and that imperfect which is perfect.

Accent, (Lat. accentus, from accino, accentum, ad and cano, to sing to,) a peculiar stress of voice laid on any particular syllable.
Accident, (Lat. accido, to fall to,) something that belongs to a word, but not essential to it; as person, gender, mood, tense, &c.

Allegory, (Gr. allegoreo,) to interpret differently from what the words seem to imply.

Antithesis, (Gr.) to place opposite.

Apostrophe, (Gr.) a figure of speech.

Apposition, (Lat. appositus, placed near together.)

Climax, (Gr.) a scale or ladder, a figure in rhetoric, by which the force of expression ascends gradually, step by step.

Concord, (Lat. concordia, agreement,) a term in syntax, denoting the agreement of words in certain accidents.

Copula, (Lat.) a band or tie.

Diaeresis, (Gr.) a mark ("";) over the last of two vowels, showing that they are to be divided in pronunciation, as a-erial.

Ellipsis, (Gr.) omission. A figure by which a word or more is necessary, in the full grammatical construction of the sentence.

Hyperbole, (Gr.) throwing over, exaggeration, excess, a figure of speech.

Irony, (Gr.) dissembling.

Metonomy, (Gr. mete, to change, and onoima, a name,) a change of name.

Parse, to analyze, or resolve a word or sentence into its elements.

Participle, (Lat. participium, to take part,) a class of verbs.

Period, (Gr. periodus, a circuit,) the point making the close of a sentence.

Personification, (Gr. prosopopeia,) is that figure of speech by which we attribute life and action to inanimate objects.

Predicate, (Lat. prædicó, to assert, or declare.) That part of a proposition which contains what is affirmed or asserted of its subject.

Proposition, (Lat. præpositio, set before.) A simple sentence, in which a distinct idea is set before the mind.

Prosody, (Gr. prosódia; pros, with, or belonging to, and ode, an ode.) This part of grammar embraces the
laws of elocution, comprising punctuation, accent, quantity, and versification.

Semicolon, (Lat. *semi*, half, and Gr. *colon,* a point, (;) in grammar, half as long as a colon, i. e., *semi-colon,* half colon.

Simile, (Lat. *simile,* like,) a figure of speech, by which one thing is compared, or likened to another.

Solecism, supposed to be derived from Solii, the name of a people in Cilicia, who spoke the Greek language very ungrammatically.

Subject, (Lat. *subjicio,* to place under,) in grammar, the person or thing spoken of, or the third person.

Synecdoche, (Gr.) a figure of speech in which a part is taken for the whole, a whole for a part, &c., as the *waves* for the ocean, &c.

Syntax, (Gr. *sin,* together, and *tasso,* to put in order,) the proper arrangements, or putting together of sentences.

Note.—From a due consideration of all sides of the question, I have concluded not to extend this nomenclature any further.

Author.
AN ADDRESS

RESPECTFULLY DIRECTED TO THE RISING GENERATION.

Giving directions for the formation of character, the rules of courtesy, and the cultivation of the memory, constituting a safe guide to honor, wealth, and distinction.

Youth is the time to shape the growing mind.
Just as the boy is trained, the man's inclined!

DEAR READER: —

Whoever you are, or whatever your age, condition, or calling may be, you cannot, I am persuaded, read the following suggestions, without being benefitted and interested by them; and if you are young, or if you have not established a character among men, they will be of a price to you not to be computed, nor estimated by comparison of gold. And as my only object in writing and publishing them, is your advantage, I most affectionately request you to peruse them carefully. A few hours occupied in this manner may, perhaps, save you from thousands of bitter vexations and disappointments, and years of wretchedness and vain remorse! Do remember, to learn wisdom from the experience of others, and you will shun many shoals and rocks upon which others have dashed their vessels of hope in the morning of life, and, with the loss, been ruined forever! You may think you know best, but experience will teach you at last, (what you might learn at a far cheaper school, and from a much more humane teacher,) that you are mistaken. But if you are determined to learn every thing by experience, and take no kind warning, then go on; and if you ever attain to a state of much respect and dignity, it will be through many a severe stroke and bruise. I shall now proceed to lay down for you such rules and maxims as, I am confident, you cannot observe, without procuring to yourself the esteem and confidence of all with whom you associate; gain wealth and fame; honor and happiness, which will remain with you through life; and leave the world with a reputation
untarnished, and a name more imperishable and enduring than monuments of marble, when the last spark of your mortal life shall light up the celestial torch of immortality.

If I shall, in the following suggestions, speak out upon your faults, remember, that "faithful are the bruises of a friend, but the kisses of an enemy are deceitful." * My first suggestion, then, is for you to always—

I. BE MODEST.

True modesty, thou art the fairest grace of earth!
Daughter of innocence! Gem of celestial birth!
Thy charms have power to sooner win the heart,
Than all the beauties of the world of art.

Modesty is the first step to true greatness, and an essential qualification to a man of honor. As no one is more unwelcome in good society, than the impudent and presuming, so none are better received than the modest. Modesty is a key that unlocks the hearts, and steals the affections of all. If you are truly modest, your company will be sought, and your favor courted! But on the contrary, if you are impudent, presuming, and forward, your society will be evaded, and your favor scorned.

I would not have you mistake what it takes to constitute true modesty, however. Some think it modest to appear bashfully timid. This is not the fact. On the contrary, this species of behavior is generally disgusting. Never blush when any one enters into conversation with you, and hang down your head, pick your clothes, smile wildly, and almost refuse to answer. This course of conduct betrays a weak, uncultivated mind, and shows at once that you have never frequented good and intelligent society. This bashfulness is sometimes affected; but whether affected or real, I warn you in the outset, to studiously and carefully avoid it.

II. BE FRANK.

Frankness is by no means immodest. On the contrary, it is one of the essentials to true modesty. When interrogated upon any subject, never wait to be coaxed to give your views. This would be quite as immodest, as to give

* Solomon.
them before you were called upon. *Either,* betrays a sort of vanity which is altogether unallowable.

Observe coolness and precision in answering questions.

I have often been put to shame to see a person *speak,* *step,* *cough,* *stammer,* *hesitate,* *turn around,* *scrape his feet,* and perform other like low, clownish feats, while endeavoring to answer a plain interrogation, which might have been accomplished by a simple affirmative or negative. The well raised will turn from you with pity and disrespect, if you should ever condescend to be guilty of such conduct.

But there are extremes on the other hand. If you are honored with the privilege of expressing your opinion, and having weighed it in the balances with those of riper years and sounder heads, do not get proud, and self-conceited, assume that you know all about it, make your weak judgment the criterion, and show off as though you were peculiarly favored with more sense than any person else. This course cannot fail to make enemies to you of all present.

But if you are called upon, if you are confident you understand the matter perfectly, arise, give your views, (but merely as your views,) in as unassuming, and at the same time, as distinct, slow, dispassionate a manner as possible; not muttering, neither screaming; not hurriedly, nor too slow, but with dignity and grace; apologizing, at the close, for having been under the necessity of expressing your views, where there were so many of your superiors; that you did so only from request,—that you would rather always be instructed than to teach, or listen than to speak; or something of this nature. This course, I can assure you, will enlist the confidence and esteem of the entire company.

III. TREAT EVERY ONE WITH RESPECT.

This is one of the richest accomplishments that can possibly adorn your character. If you observe this rule in every thing you do, you cannot fail to procure a large circle of warm friends. The way to get many friends, is to be friendly to many. The effects of this course will
soon convince you of its superiority over a selfish, proud, morose and scornful one. You will soon have the satisfaction of knowing every man you meet to be your friend. Absalom stole the hearts of all Israel, by treating them with politeness and respect; you, likewise can steal the hearts of an entire community, (perhaps county or state,) by being kind and respectful. But in order to appear modest and polite in company, you must make it a matter of the heart. You must try to feel kind, to feel modest, to feel polite, and make this a habit, when alone, and it will be no trouble for you to appear so in public. On the contrary, if you feel unkind, immodest, and impolite, when you are alone, you cannot act successfully otherwise, when in company. You must not think that you can act the hypocrite, and pass undetected.

If you wish to possess yourself of that modest boldness, and honest assurance, which will enable you to look every man full in the face, cultivate a habit, to never indulge an immodest thought.

IV. AVOID BECOMING ANGRY.

If you allow yourself to be governed by your passions, you may bid adieu to all modesty, and to every other noble and cardinal virtue. You may abandon your march to the mount of fame, and make no more pretensions to goodness, or greatness. No man can expect to be considered either wise or modest, who suffers his feelings to be soured and ruffled by every little circumstance which might appear averse to his sense of the strictest propriety. Depend upon it, if you do not govern your passions, you will be unwelcome in all polite and refined circles, and unfit for the duties and responsibilities of life.

There are circumstances in which it is a virtue to even feel and act indignantly, but it is modest and noble to keep such feelings, as much as possible, from driving us to acts of violence. The brave never boast of their abilities, and they are always merciful and kind. What I mean by “governing your passions,” is, to let them lead you only where reason, illuminated by the light of the spirit of God, directs you.
If you are ill-treated in company, that is not the place to notice it. If you are so unfortunate as to get into dispute with a loud, heated antagonist, keep cool—perfectly so. "It is cool steel that cuts,"—and you will soon have the best end of the argument. The sympathy and respect of the circle will always move towards him who is cool under provocation. If a man has a quarrelsome temper, let him alone. The world will soon find him employment. He will soon meet with some one stronger than himself, who will repay him better than you can. A man may fight duels all his life, if he is disposed to quarrel. You should make it a business of your life, to subdue your passions, and obtain a mastery over them.

V. TRY TO HAVE A GOOD OPINION OF YOURSELF.

The good opinion of the world can never make you either great or happy, unless you have a good opinion of yourself. I would also recommend that you try to put as great an estimate upon your abilities as possible. One reason why so few succeed in making anything of themselves, is, because they think they "can't." If you think you can accomplish any great object, you will be a great deal more likely to do it, than if you did not think you could. He who aims at the sun, will be very likely to fly his arrow above that of him who aims only at the house top. Aim at great and noble objects, and you cannot fail to accomplish something. Some might object to this, as they suppose that the most of people (young people especially) have more confidence than ability. I would say to the objector, that he who thus reasons and expresses himself, never was, nor ever will be, of any service in training the young mind for noble enterprizes. And I would caution those who have the care of youth, against making insinuations of this kind. They tend to discourage and dishearten the young, and to augment and more highly color the difficulties which they have to encounter in their journey on the "Hill of Science." Let them think they can, and they will. But let them think they "can't," and they will not. You cannot place too high an estimate upon yourself. You are not like the "flower that springs
up in a day, and perishes in a night.” You are possessed of a principle, the value and duration of which never has been, and never can be computed. I speak not of your physical structure, but of your soul—of your intellect. As to your bodies, they are clay, and only a lodging place for your spirits. They must go to Earth; the latter is destined to an immortal habitation. But even man, in his physical construction, is the greatest and most magnificent work of the physical creation. Such a perfect and harmonious combination and organization; such a supply of bones, muscles, ligaments, nerves, tendons, veins and arteries, displays at once the creative genius of Infinite Wisdom. Niagara may roll her ever-flowing torrent in awful majesty, holding the elements in awe, and bursting forth her furious cataract in terrible grandeur! The mountains may lift their towering summits, and overlook the works of art in great magnificence! The lakes and seas may roll their waves from shore to shore, rocking the vessel which ventures on their emblematic surface! Old Ocean, likeness of Infinity, may heave her bosom to the silver moon, and hide her secrets in her everlasting mines! The Sun, Moon, and millions of Stars, may ride their circuits infinitely vast! Etna and Vesuvius may burst forth their living fires, and their “dark red smoke, blotting the silver moon;” yet man is greater than they all!

“But the creation of mind, this is the greatest work of God! Compared therewith, all else is dust and ashes.” Man’s moral and intellectual elements, form his crowning endowments. These constitute man of near akin to angels, and constitutes us “the sons and daughters of the Lord Almighty.” They even array mortal man in the robes of mortality, and confer on those who fulfill its conditions, capabilities of becoming eternally, and inconceivably holy and happy. Yes, in the image of God, is every one of us created. His intellectual and moral likeness is stamped upon our souls, and even form their constituent elements. . . . What element possessed by Him, is not possessed by us? In degree, alone, consists the heaven-wide difference! . . . We are “living stones” in his infinite temple. . . . With a “live coal from off the altar” of his own nature, He lighted up the fires of immortality which burn, however dimly, within us. His
divine likeness we bear. That likeness is faded, mildewed, and crushed; yet it is there. Sin has stained it, and depravity almost obliterated it; but the canvass is divine in structure, and the original lineaments and colors, as penciled by the Infallible Artist of the Universe, are still visible—are even a miniature of his own intellectual and moral conformation!—faint, yet perceptible.

Trodden into the mire of moral corruption, yet there still! God will not let his pencilings be wholly extinguished. Yes, thank the Lord, every one of us carries within our own souls, this mental portrait of the Almighty; and if we occupy till he come—we shall both see him as he is, and be like him. Beholding his face, we shall be changed from glory to glory, till the cleansed portrait of humanity, retouched by that same Artist, who first fashioned it after Himself, shall reflect in the galleries of Heaven, to all Eternity, the perfect image and likeness of our Infinite Original, the God and Father of us all! And all this is but the faintest glimmerings of what humanity is capable of accomplishing and becoming! And to those exalted ends and destinies, self-love and respect are adapted and adapts man.”—O. S. Fowler.

Never, then, hang your head, and sink back “into the corner of insignificance.” “All that should humble us is what we have done.”

VI. WASTE NO TIME.

The true value of time is considered by few, and fully realized by none. Few ever think that their lives are made up of moments! That as they pass the former passes with them. Therefore, as you value your life, your happiness, your soul, your influence, and your Eternity; so value time! Never dare to squander those golden moments. Those who waste their time, commit suicide;

My dear young friend, think of this. Remember that every moment is but lent, and that you must give a strict account for its improvement. Every hour wings up to the throne of God, the intelligence of what you are doing here. He that thus favors you with days and hours, will soon send his mighty angel, who standing upon the sea and land, shall raise his hand to heaven, and swear that time
shall be no longer. Thus, if not before, you will see its true value. You will think of the hours you have wasted in worse than useless employment; and those wasted hours will there sting your soul like scorpions.

"Alas!" you will say, "had I those hours again, how differently would I act." The way to do, therefore, is to view the future as though it was past. Look upon every moment, as though you had no more time allotted you. Laziness is a sin, and him who is too lazy to acquire an education, when circumstances will permit, (and there are very few, whose circumstances will not,) God will hold as culpable, as though he had wasted his goods, and stolen the property of his neighbor. Why? For the very reason that he wantonly deprives himself of happiness, of wealth, of honor, and of influence; and society of (what it justly claims and looks for from him,) a stay and support. I do not mean that every one must be a lawyer or a doctor, a preacher, or a statesman; but that you, every one, have it in your power to acquire a respectable education.

I will venture the assertion, that if you would improve every leisure hour you have, or might have, in studying the sciences and arts, you would not leave the paternal roof, until you would be considered an accomplished scholar! I shall here, for your especial benefit, point out the different ways in which you waste your time.

1. BY SLEEP.

My dear young friend, perhaps you are not fully aware of the amount of time you waste by this indulgence. You go to bed at eight o'clock in the evening, and remain there till seven in the morning. You thus occupy eleven hours of your twenty-four, or nearly one half of your time, in bed. Suppose you live till you are three score and ten, or seventy years of age, you sleep away about thirty years of your life.

It is admitted by all physiologists that five hours spent in sleeping, is sufficient for health. But we will call six the standard. Then, in the age of man you will sleep seventeen years and a half. Thus, by indulging as above described, you absolutely waste more than twelve years of your life, in useless and worse than useless sleep! There
may not be many, who indulge this sin to so great an extent, but the most of persons waste from three to five in absolute sleeping laziness. Just think of what you might accomplish in those years worse than thrown away! O! when you are called to post your books with the affairs of time, how much would you not give for some of those wasted years!

Sleep not only deprives you of your time, but it debilitates the system, paralyses the sensibilities and energies, weakens the intellect, and gives the passions the entire control. If you ever wish to accomplish any thing great, noble or scientific, never give up to sleep! Occasionally one may attain to eminence, who sleeps a great deal; but such must certainly possess a very extraordinary capacity. At all events, such geniuses are exceedingly scarce. Do not flatter yourself that you are one of those “favored few.” Those who have thus wasted their time, and notwithstanding, succeeded well in life, what do you suppose they might have accomplished, had they formed industrious habits while young? You, nor they, have no conception of the amount of knowledge they might have acquired, and of the high position they might have occupied in the trust and affections of the world! Gain what they might, they were infinitely, the losers.

Do be entreated, my young friend, to form a habit of not lying in bed more than six hours in twenty-four. When you awake in the morning, however early, (i.e. if you awake without having been disturbed,) immediately get up. I am in favor of an entire bath every morning. If it is possible, obtain a shower bath, and never fail to wash your whole body every morning; and try to do this before four o’clock, as the atmosphere is purest, about this time in the morning. I do not believe in this thing of partiality! To favor the hands and face only with a bathing, (and what is more soothing?) is the veriest injustice. The feet, the arms, the head, neck, and the entire body, has the same claim upon your attention. Then, in the language of the Bible, “Cleanse yourselves from all filthiness of the flesh.” But in the second place, you waste your time by

II. READING USELESS BOOKS.

If sleeping away your time is a sin, how wicked it must
be to waste your time when awake. There is the shadow of
an excuse for the former, but the latter is unpardonable.
This practice obtains, not only among the illiterate and
lower classes of society; but is really, astonishing as it
may appear, popular in the higher orders of society and in
schools, academies and colleges. This is altogether abom-
inable; for students are the very ones who ought to have
more sense. Just think, courteous reader, of a man who
makes pretensions to learning, sitting for hours perfectly
absorbed in a concatenated rotundity of contemptible false-
hoods, knowing them to be such! Such a man is not fit to
occupy a place in a land of intelligence! He would do
better to live among the heathen, and worship Bacchus!

Ladies, in particular, should not read such works. They
ought to be exceedingly careful what examples they show
to the world. They will be followed, good or bad. If
they discard such trash as novels, the novel makers would
be compelled to seek some other employment.

"* * * A novel is a book
Three volumed, and once read, and oft crammed full
Of poisonous error, blackening every page;
And oftner still, of trifling, second hand
Remark, and old, diseased and putrid thought,
And miserable incident at war
With nature, with itself and truth at war,
Yet charming still, the greedy reader on,
Till done, he tried to recollect his thoughts,
And nothing found but dreaming emptiness!"

Some men are permitted to even live, and devote their
time and talents to the writing of such illiterature. And
even in this age of intelligence, such poison is made a part
of the moral discipline of the young. Did the influence of
such books, (if books they may be called,) die with their
authors, the criminality of the offence would be, to some
extent, palliated. But such is not the fact. They will live
and corrupt, for generations after their authors are re-in-
corporated with their original clay! There are other books
which are not known by the name novel, that I could name,
which are much more ruinous to the morals of community.
But the worst feature resulting from this kind of reading,
is, it corrupts the feelings, inflames and excites vicious
propensities, and ruins the intellect. The waste of time in this foolish and wicked practice, is sinful enough, and would of itself sink the one who follows it, very deep in guilt and ruin; but the moral turpitude resulting from such a course makes the subject, a wretch indeed! This is the crowning evil of the habit. Under the moral government of God, while in this state of probation, we are to be surrounded with temptations of every kind. And never does the "spirit of darkness" rejoice more, than when a gifted mind can prostitute itself, not merely to revel in sin alone, but to adorn and conceal a path, which is full of holes, through which you may drop into the chambers of death. Books could be named, were it not that there is a possibility, that even the information conveyed in naming them, might be perverted and used for obtaining them, which, seemingly, could not be expelled, by all the talents in hell, if the object should be to pollute and ruin. These are to be found every where. I do intreat you, my dear young readers, never to look at one, never open one! They will leave a stain upon the soul, which can never be removed! If you have an enemy, whom you would visit with a heavy vengeance, and into whose heart you would place vipers which will live, and crawl, and torment him through life; and whose damnation you would seal up for the eternal world, you have only to place one of these destroyers in his hands! You have certainly paved the way to the abodes of death, and if he does not travel it with hasty strides, you have, at least, laid up food for many days of remorse!

"What shall be said of those who print, and sell such works to the young?—of those who go out on purpose to peddle them? They are the most awful scourges which a righteous God ever permitted to visit our world. The angel of death can sheathe his sword, and stay his hand in the work of destruction! But these wretches! they dig graves so deep, that they reach into hell! They blight the hopes of parents, and pour more than seven vials of wo upon the family whose affections are bound up in the son who is thus destroyed!

"In connection with these books, allow me to lift up a loud voice against those rovings of the imagination, by which the mind is at once enfeebled, and the heart and
intellect at once debased and polluted! It is almost inseparable from revery: but, in this life, a heavier curse can hardly rest upon a young man, than that of possessing a polluted imagination. The leprosy fills the whole soul. Time only increases it, and even the powerful influence of the Gospel can seldom do more than restrain, without subduing it, when the disease has become fixed." *

I would most affectionately advise you to spend your time in a manner that will satisfy your dying conscience. Almost anything will do to have, but when death's summons shall call you from this changeable world, then you will gnash your teeth and shower upon yourself ten thousand imprecations, if you have wasted every opportunity of doing good, and gratified your fleshly propensities, at the expense of your eternal happiness! Then there is the idea of one's being forgotten! To go into a place you know not of, and to leave "no name." O, the thought is too horrible to think! But, in the third place, you waste your time by

BEGINNING A THING, AND NOT FINISHING IT.

There is as much time wasted in this way, perhaps, if not more, than in any other manner. It is, however, a mark of a little and weak mind. Nothing gives me a lower opinion of a man, than to see him undertake an enterprize, and, after spending a quantity of both time and money upon it, abandon it. It proves that he had not rightly "counted the cost," before he engaged in it. But I would not advise you to hesitate too long about any matter of importance. Nothing is more provoking. It proves that you lack decision, which is a very essential element of a man. Either consent promptly, or refuse promptly, and never be afraid to act out your conscience. But, not to digress from the point before me, well consider every thing you do or say, and when you commence it conscientiously and understandingly, **GO THROUGH WITH IT!** If you raise the expectations of community, and then fail to meet them, the people will never forget it; one failure will sink you so low in the estimation of the world, that it will be difficult for you to ever regain their confidence. If you should ever wish to write a book, be

careful that you write upon a subject which you thoroughly understand, and in a manner that it may grow in the estimation of the people, as they advance in knowledge of science. If your book or theory goes down, you need never expect to be considered a scientific man, however worthy you may be. I would conclude this part by saying—

Never commence any matter until you shall have fully considered its utility, and your ability to carry it through. Never calculate all fair weather in an enterprize; but look at all the difficulties and hindrances. You may generally add one half for disappointments, and contingencies. Never be elated with the hopes of any untried enterprize. Ten chances to one will be against you, and if it fail, you will be made miserable.

Be exceedingly saving of the fragments of time.

We are all too apt to think we can accomplish nothing, unless we can devote our whole time to it. This is contrary to the experience of many learned men. Look at Burritt, the learned blacksmith. When did he find time to acquire such a splendid education? He found it in those hours that most of men throw away.

"Quædam tempora eripiuntur nobis; quædam subductur; quœdam effluent; turpissima tamen est jactura quæ per negligentiam venit." *

Madame de Genlis tells us, that, when a companion of the Queen of France, it was her duty to be at table in waiting, just fifteen minutes before the queen came to dinner. These fifteen minutes were improved every day, and a couple of volumes were the result. The justly celebrated Erasmus, while roving from country to country seeking after patronage, wrote more books than many a great man would have been able to read under like cir-

*Some times are taken away from us by force; some are taken away by stealth; some glide away unknown to us; but the basest loss of time is that which comes by negligence!
cumstances. Johnson affirms that he occupies a place in the first rank of literary heroes. But I must close this part of the subject with a few reflections.

Your time will pass neither smoothly nor profitably, unless you daily seek the blessing and protection of your Maker upon you. Let me assure you, kind reader, that nothing will so assist you in the cultivation of your mind, as the daily practice of prayer. "In the morning, ask the blessing of God upon your studies, that He, who created the mind and has his finger upon it every moment, would keep it sound and clear, and instruct it; that he give you a disposition to spend all your time in his fear, and to improve it for him. In the evening, recall the day, and see wherein you have come short of duty, and what you have done, or omitted doing through the day; which reason, quickened by the Spirit of God, tells you is wrong."

Alas! how many are guilty of wasting this precious treasure! and when lying upon a bed of death, have reproached themselves "with a keenness of rebuke," which language was too poor to convey! The proud Queen Elizabeth, when wrestling with the "king of terrors," cried out, "Millions of money for one inch of time!"—Yet how many months of her life had she thrown away, and squandered in folly! "()," said one, as he was on his dying bed, "call back TIME again: if you can call back time again, then there is hope for me; but time is gone!"

"Where is that thrift, that avarice of time, (Blest avarice!) which the thought of death inspires?
O time! than gold more sacred; more a load
Than lead to fools; and fools accounted wise!
What moment granted man without account?
What years are squandered, wisdom's debt unpaid!
Haste, haste! he lies in wait, he's at the door,
Insidious death! Should his strong hand arrest,
No composition sets the prisoner free!
Eternity's inexorable chain
Fast binds, and vengeance claims the full arrear.
On all-important Time, through every age,
Though much and warm the wise have urged, the man
Is yet unborn, who duty weighs an hour!"
Who murders time, he crushes in the birth
A power ethereal, only not adored!"

VII. CULTIVATE PATIENCE.

Without patience you can accomplish but little. "In your patience possess ye your souls," said the Saviour of mankind; and, certainly, your temporal prospects in life depend upon it nothing less. Without it, you will find few enjoyments—you will find every thing averse to your feelings, and you will soon become out of conceit with yourself, and with the world! You will imagine every thing in nature opposed to your interests, and eventually they will become so. If you want to seal up your own misery and bid adieu to friendship, give up your patience and fret yourself to death! for the sooner you are gone, the better it will be for yourself and others; for you can never accomplish any, either good or great thing, without patience! What is more hateful than a blustering, brawling, scolding, impatient, fretful person? And what is really more lovely, than a kind, good-natured, sweet-tempered, agreeable, patient gentleman, or (especially) lady?

VIII. NEVER PUT OFF A DUTY.

By putting off what you know to be a duty, you will be under constant embarrassment, both of body and mind! Your conscience will goad you, and you will find it a great difficulty, if not an utter impossibility, to overtake your duty again! Hence the remark, "Never put off till to-morrow what ought to be done to-day."

HAVE A PLAN LAID BEFOREHAND FOR THE EMPLOYMENT OF EVERY DAY.

"These plans," says Rev. Jno. Todd, "ought to be completely formed the evening previous, and on rising in the morning, again looked at, and immediately entered upon." It is really astonishing how much more a person can accomplish in a day, by having fixed plans. "Experience will tell any man, that he is most successful in his pursuits, when he is most careful as to his method."

MAKE IT A HABIT TO BE UNTIRINGLY INDUSTRIOUS.

If it should fall to your lot to be so wretched as to suppose yourself a genius, and that nature will bring things
to you, you had better undeceive yourself as soon as possible. "Make up your mind that industry must be the price of all you obtain." Diligence in employments of less consequence, is the most successful introduction to a greater enterprize. No one can conceive, only he who has tried the experiment, what wonders industry can accomplish. "He who shall walk with vigor three hours per day, will pass, in seven years, a space equal to the circumference of the globe."

"Idleness is certain death," and on the same principle that you can accumulate knowledge, which, in value, is not to be estimated by the former. The man who gives way to idleness, will soon become adherent to the Indian maxims: "It is better to walk than to run, and better to stand still than to walk, and better to sit than to stand, and better to lie than to sit." He will thus act Obadiah, by giving way to one call to ease, and one temptation to lead him from the path of perseverance—he will only be prepared for a hundred others of the same, only of a more formidable character!

In order to excel, you must be industrious. Much that leads to sin is brought to bear upon the idler, which never troubles the industrious man. The Turks and Spaniards have two proverbs, both of which contain much truth. "A busy man is troubled with but one devil, but the idler with a thousand." "Men are usually tempted by the devil, but the idle man positively tempts the devil!"

"How much corrupt company, how many temptations to do wrong, how many seasons of danger to your character," how many vain and wicked thoughts and actions would you escape, by being assiduously industrious. If you are kind, industrious, persevering, punctual, and if you act upon fixed principles, you cannot help gaining every distinction to be desired by the most aspiring. A character which stands upon such a basis, and sits its roots thus deeply, will be such as will bear scrutiny, and one that "no storm can shake."

"The man resolved, and steady to his trust, Inflexible to ill, and obstinately just, May the rude rabble's insolence despise, Their senseless clamors, and tumultuous cries:
The tyrant's fierceness he beguiles,
And the stern brow, and the harsh voice defies.
And, with superior greatness, smiles!"

IX. BE NEAT IN YOUR PERSONAL HABITS.

If you are in the habit of chewing tobacco, I beg of you, as you regard your reputation, to throw that thing away immediately! Cleanse your mouth, your breath, and your mind from a desire for such a wretched, nauseous, hateful weed! The result to the circle in which you figure, will be the worst effects of the practice. You may love this contemptible habit, but how do you suppose the lady likes to have her carpet, her fire-board, her clean floor, her hearth, or her grate, "all clean and bright," bespattered with such a loathsome solution? The practice of chewing tobacco, is certainly one of the most mysterious, and at the same time one of the most inconsistent and useless habits, that ever a man or beast was guilty of.

Nicholas Monardus, a German, has written a large volume on the virtues of tobacco, but he must write several such before he can convince me that tobacco ought to be used in a civilized and refined community!

In the time of James I., King of England, when the custom prevailed to such an extent among his subjects, he wrote a treatise, which he called "A Counterblast to Tobacco." In his closing paragraph he says: "It is a custom loathsome to the eye, hateful to the nose, harmful to the brain, and dangerous to the lungs! And the dark fume thereof, nearest resembles the horrible Stygian smoke of the pit that is bottomless. The use of smoking or chewing will soon render you emaciated and consumptive, your nerves shattered, your spirits low and moody, your throat dry and demanding stimulating drinks, your person filthy, and your habits those of a swine!" As I have before observed, spitting is one of the disgraceful accompaniments of the use of tobacco in any form.

In Europe, there is not such a thing ever seen as a spitting box, except in a common tavern bar-room. Not even the lowest families in England are guilty of spitting upon the floor! "In fact, the custom seems at home in an ale-house, or bar-room." A person who is guilty of
such indecorum and outrage against the decencies of refinement, ought to be excluded from the parlor, and allowed to come no nearer to the circles of politeness than the hall door steps!

X. BE PARTICULAR AS TO YOUR BEHAVIOR AT TABLE.

"A man is never more mistaken," says Rev. Jno. Todd, "than when he supposes that any attainments or strength of mind can render his society agreeable, while his manners are rude." Men are not apt to act disrespectfully in the company of those they respect, and as you are the most intimately associated when at table, there is the best place to show respect for the company. If you act disrespectfully at the table, you will be at once set down as a sloven, or a rude ignoramus! Never reach across the table for anything. Some have a habit of reaching past three or four persons, to secure some particular dish! This practice shows that they have not been well raised, and it is a sure sign of having been accustomed to keep low, ignorant company.

Be particular, when you ask for a thing, to name the person whose assistance you would obtain, and speak in a manner that will insure attention the first time. How often I have been pained and chagrined at table, when some one would ask for something on the table, without naming the person he wished to assist him, and in such a manner as not to make it understood which dish he wanted! Perhaps several gentlemen would simultaneously proffer their assistance, and the poor fellow would be frightened out of his senses, with butter, apples, bread, potatoes, pickles, beef and bacon, being all handed to him at once! and those gentlemen who were so good as to offer to wait upon him, would lose all the enjoyment of the repast, by such mauvaise houte.*

The practice of using one’s own knife and fork in carving, is most abominable. It is never practised in polite company. Never use your spoon to get sugar, or your knife to get salt. "But," you may say, "sometimes there are no knives and forks provided by the mistress of the

* No-zage hougt, unbecoming bashfulness.
house, especially for carving, nor spoons for the sugar." Very well, if that should be the case, call for them, if the duty of carving falls upon you; but if it does not, then bear with what you have to endure.

It is very important that you pay particular attention, when you invite a friend to dine with you, that you try to remember what that friend prefers, or what is best suited to his appetite. When at table, remark: "I think I remember of your having a preference for this dish, I therefore ordered it." Trifling as this may appear, it proves attention to the person to whom it is addressed, and "attention in trifles is the test of respect." The compliment will not be thrown away.

If you should invite any one to eat, if he refuse, do not coax, nor urge. "Do not eat very quick nor very slow. Both are characteristics of the vulgar: the first infers poverty, that you have not had a good meal for some time; the last, if abroad, that you dislike your entertainment, if at home, that you are rude enough to set before your friends, what you cannot eat yourself!"

Do not eat with your nose in the dish, nor smell of your meat, or bread before eating it. I once knew an unmanly fellow to be guilty of this habit, and had it not been for this, (having good talents and education,) he might have been highly esteemed. I have seen the whole company angry enough at him to kick him out of doors. Just this singularity at the table, made him always unwelcome there, and his presence always dreaded. Never scratch your head or any part of your body, at table. It is exceedingly rude when at table, to spit, blow your nose, eat greedily, lean your elbows on the table, set off so far that you are obliged to reach to get your food, or to pick your teeth with your fork. Never covet more than your share of delicacies. If you perceive any costly viand to be scarce on the table, if you are helped to it, do not take much of it. Remember that the rest of the company want a taste of it, as well as you. Always be in time at table. It is very impolite to make the company wait for you. Remember that "punctuality is a test of good breeding." Never descend the steps before a lady! It is ill manners to draw back when a superior requests you to pass before him.
XI. NEVER GO IN DEBT.

Many men have been ruined by this unwise, and mostly unnecessary proceeding. Extravagance generally creates the necessity of going in debt. Never buy anything because it is cheap, and because you can get credit for it. Money makes a man free, anywhere, and debt makes him a slave at all times. Perhaps you have heard the saying, "A fool and his money are soon parted," and the most effectual way of parting them is to get in debt. Reader, did you ever see a man who did not regret going in debt. I have the first one to see. Remember that "A full purse never lacks friends," nor an empty one, enemies. Now in order to be prepared to have enough for your comfort always by you, without going in debt, never lay out as much as you take in! Keep a memorandum of all your expenses, and all your income, and every day add something to your treasures. If you do not do this, your money will go rapidly, and in a way that you cannot account for. (*Little leaks will sink great ships.*)

If you adhere to the following maxims, you will not be likely to suffer from this misfortune:

A light purse is a heavy curse.
(All is not gold that glitters.)
A man may buy gold too dear.
A man may lose his goods by not demanding them.
An empty purse fills the face with wrinkles:
An hour in the morning, is worth two in the afternoon
An idle brain is the devil's workshop.
A penny saved is a penny earned.
A pin per day, is a groat per year.
A rolling stone gathers no moss.
A stitch in time saves nine.
As you sow, so shall you reap.
An ounce of care will prevent a pound of debt.
Be thou diligent to know the state of thy flocks, and look well to thy herds, for riches are not forever.

By much slothfulness the building decayeth; and through idleness of the hands, the house droppeth through.

Beauty is no inheritance.
Be it for better, or be it for worse,
You are ruled by him who carries the purse!
Be not to hasty to outbid another,
Be slow to promise, and quick to perform.
Better to go to bed supperless, than to arise in debt.
Business is the salt of life.
Buy at market, but sell at home.
By others faults, wise men correct their own.
Be a friend to yourself, and others will be to you.
Better to have small fire to warm you than a large one
to burn you,

Better to buy than borrow.
Climb not too high, lest you fall the harder.
Constant occupation prevents temptation.
Cut your coat according to your cloth.
Credit lost, is like a broken glass.
Debt is the worst of poverty.
Defer not till evening, what may be done in the morn-
ing.

Delays are dangerous.
Deliberate slowly, execute promptly.
Depend not so much upon fortune as upon character.
Diligence is the mistress of success.
Dogs wag their tails more from their love of your bread
than of you.
Don’t buy a pig in a poke.
Do what you ought, and let come what can.

Early to bed, and early to rise
Makes a man healthy, wealthy, and wise.

Every man is the architect of his own fortune.
Early birds catch the worms.
Envy is the rack of the soul, and torture of the body.
Fools make feasts, and wise men eat them.
Fortune knocks once, at least at every man’s gate.
God helps those who help themselves.
He becometh poor who dealeth with a slack hand, but
the hand of the diligent maketh rich.
He that loveth pleasure shall be a poor man.
He who would thrive must rise at five.
He who lies long in bed, his estate feels it.
He who rises late, never does a good day’s work.
He who would catch fish, must not mind getting wet.
He'll soon be a beggar, who cannot say: No!
He that will not, when he may, shall not when he would.
He that shows his purse, bribes the thief.
He that cheats me once, shame for him; he that cheats me twice, shame for me!
Idle folks have the most labor, and least leisure.
If you would enjoy the fruit, pluck not the flower.
If the Spring put forth no blossoms, in Summer there will be no beauty, and in Autumn no fruit.
(If youth be trifled away, without improvement, manhood will be contemptible, and old age miserable.)
Little and often fills the purse.
Let not the plow stand to kill a mouse.
(Labor omnia vincit. Labor overcomes everything!)
(Make hay while the sun shines)
Money will do more than a letter of recommendation.
Marry for love and work for silver.
(Nothing venture, nothing win.)
Nothing is obtained without pains, except dirt, and long nails.
(Necessitas no habet leges. Necessity has no laws.)
Nisi Dominus frustra. Unless the Lord assist you, all your efforts are in vain.

XII. BE FRUGAL.

"Economy is nature's universal motto. Waste she perfectly abhors, and never allows! Shall we not then, imitate her ever present examples? Shall we waste by inattention or "riotous living," what nothing but the most rigid economy on her part, could have provided? Extravagance is a sin! That admirable parable of the prodigal son, was undoubtedly designed to illustrate, secondarily, the woful want consequent on "wilful waste!"

Economy is a virtue even in the rich. How many fortunes are squandered in trifling or affluent gratifications, which do no one any good; whereas, the same means bestowed on the poor, would make millions of wretched beings leap for joy! Then, "gather up the fragments that nothing be lost," and spend nothing, except to the best advantage.
"We are especially required to husband food. Man requires to store up sufficient of the bounties of the Earth in harvest time, to last him till this period returns. To waste anything which is capable of sustaining animal or human life is wicked. Man also requires to keep on hand a supply of tools, clothes, houses, innumerable means of comfort and commodities of all kinds against a time of need. Men should know, first what they really require; and next, what will serve their purposes, and finally, how to get things at a fair price. Mr. Green always pays double for everything, while Mr. Sharp pays no more for the articles, than they are actually worth, and consequently grows rich on saved profits; while Mr. G., with all his industry and economy, continues poor. Let every one learn to make good purchases! Never cheat, but take care not to be overreached. Keep your eye-teeth cut. If you feel above stooping to barter and beat down, say nothing, but go elsewhere. Yet, never be close towards the poor, nor grind them on account of their necessities. Give them good bargains, and whenever practicable, if only as a delicate mode of helping them, buy of them in place of the rich."

"The attention of the poor, indeed of all classes, is especially invited to procuring by the quantity, instead of in driblets. To buy flour by the seven pounds, sugar by the single pound, molasses by the quart, oil by the pint, and the like, is the most extravagant, as well as the most unwise of all modes of living. In this way it is, that retailers fatten on the hard earnings of their customers. Instead of laying out your week's wages, or your money in these driblets, get a barrel of flour, and lay out the rest for molasses, and go without other things till another week's wages can be spent for some other article. If you must have meat, lay in your year's supply in killing time. Purchase muslins, calicoes, &c., by the piece, thread by the pound, and thus of every thing you buy, instead of running to the store daily for a penny's worth of one thing, and a quarter's worth of another. Cut off all dispensables. Live on boiled wheat a week or a month, till you can lay up enough to pursue this course."
XIII. AVOID TOO MUCH FAMILIARITY.

"Great familiarity is inconsistent with abiding friendship." You can never expect a person to love you, unless you treat them with respect, and an undue familiarity savor little of much regard. You cannot esteem a person who uses your name as though you were his inferior; likewise, you should never address your superiors, or seniors, by the familiar cognomen of Sam, Tom, Pete, Bill, and the like.

"That man who hails you Tom or Jack,
And proves by thumping on your back,
His sense of your great merit;
Is such a friend, that one had need
Be very much his friend indeed,
To pardon or to bear it."

Moreover, this course of conduct shows a want of education, and good breeding. It is just as easy to acquire the habit of being polite, as to be so unpardonably rude.

A few brief remarks on the cultivation of the memory, must close this chapter. The memory is of the utmost importance. He who can lay hold of all he reads with an iron grasp, can hardly fail, with tolerable application, to become distinguished. The cultivation of the memory is shamefully, and unpardonably neglected. It is a great convenience to remember things, places, names, passages of books, dates, &c. Who has not regretted that they did not possess a more retentive memory? And who is there that would not spend any amount of time and money, to make their memory perfect? If you strictly adhere to the following rules, reader, you will most certainly receive some assistance in cultivating this faculty.

I. BE IN THE HABIT OF LEARNING SOMETHING FROM EVERY ONE YOU MEET.

The way to increase the memory, is to keep it well stored with ideas, and keep it active. It is like cultivating the strength of your arm. The more you use it, the stronger it becomes.

II. IN YOUR STUDIES, DO NOT MIX YOUR IDEAS.

"The whole cast and tenor of American character, evince almost total deficiency of this faculty, [concentrateness,] and consequently, in ninety-nine in every hundred of American heads, this organ is small. This error is
enhanced by our defective system of education—especially by crowding so many studies upon the attention of children and youth in a day. In our common schools, a few minutes is devoted to reading, a few minutes to spelling, a few more to writing, a few more to arithmetic, etc., etc., all in half a day! By the time this faculty has brought the faculties, required by a given study, to bear upon it, so that it begins to do them good, the mind is taken off, and the attention directed to another study. Hence, Americans are proverbially superficial. They are content with obtaining a smattering, running knowledge of many things, yet rarely go below the surface. A bird's-eye glance satisfies them. This is wrong.

"When the mind becomes engaged in a particular study, or train of thoughts, it should be allowed to remain fixed, without interruption, until fatigued. And I am of opinion, that not more than one, at best only two studies or objects, should be thrust upon the mind in a day; and that a single study at a time, should be made the study, and the others merely recreations. Make thorough work of one study, and then another."—O. S. Fowler.

When you commence one science, finish it, before you commence the second. You will thus have order in your mind, and every idea will be distinct.

III. BE CAREFUL TO NEVER RESTRAIN THE MEMORY.

Have you not often tried to recall some idea, and the more you strove, the more you appeared to forget it? and when at last you gave it up, in a moment, when all was calm, the same idea flashed upon your mind, to your utter astonishment. The secret is, that "the memory loves freedom."

IV. READ ALOUD, AND NOT TOO LONG AT ONCE.

As soon as you perceive your mind becoming tired, cease, lay aside your books, and repeat aloud what you were studying. This process will strengthen the faculty of recalling and retaining, and also assist in impressing it upon the mind, by the assistance of the ear, as well as the eye. The most effectual way to rivet an idea upon the
memory, is to write it on paper. This will give the mind and memory an opportunity to consider every letter, word and sound. This process will be slow at first, but it will become more and more rapid as you proceed, and you will have the satisfaction of "knowing what you know."

V. COMMIT SOMETHING TO MEMORY EVERY DAY.

If you follow this rule rightly, you will get a reputation for possessing an extraordinary memory, in a short time. In order to do this, you must not try how much you can read, but how how perfect you can commit it to memory.

VI. NEVER TRY TO RETAIN TOO MANY IDEAS AT ONCE.

This will shackle the memory, and create a kind of disgust at effort. The mind ought only to be filled, not heaped. All that is imposed upon it, above what it is capable of containing, will surely be lost!

VII. DETERMINE NEVER TO GIVE ANY THING UP TILL YOU MASTER IT.

If you are resolute and uncompromising in every thing you undertake, this faculty will increase with the principle in the tenor of your character.

And now, courteous reader, I must bid you farewell for the present, hoping soon to visit you again in some other shape, perhaps quite as agreeable as the present. I know I have said all I could, in the space allotted myself, and I feel confident you will long remember some things I have told you in this work. When you are old; when happiness and plenty shall have filled your soul, then think of your friend, who wrote these things for your benefit, while young, and assisted you in forming a character which led you safely and respectfully through the labyrinths of a busy life. May Providence smile propitiously on you, and strew your pathway with flowers, and make your "cup run over with delight." And when you shall have finished your earthly pilgrimage, your author desires nothing more sincerely, than that you may be permitted to enjoy that immortal beatitude which is at the right hand of the Majesty on high; and while the cycles of eternity shall continue to advance, that you may approximate nearer and nearer that great model of all perfection, the God and Father of us all. Again, reader, I would affectionately say,—Good bye.
PART SIXTEENTH.

MUSIC.

ALEXANDER'S FEAST; OR, THE POWER OF MUSIC.

An Ode for St. Cecilia's Day.—Dryden.

'Twas' at the royal feast', for Persia'.. won'
By Philip's warlike son':—
Aloft'.. in awful state',
The godlike hero sat'
On his imperial throne'.
    His valiant peers'.. were placed around',
Their brows'.. with roses and with myrtles bound':
    So should desert in arms be crowned'.
The lovely Thais'.. by his side'
Sat', like a blooming', eastern bride',
In flower of youth and beauty's pride':—
    Happy', happy', happy'.. pair'
None but the brave',
None.. but the brave',
None but'.. the brave', deserve'.. the fair'.

Timo—theus'.. placed on high',
    Amid the tuneful choir',
    With flying fingers touched the lyre':
The trembling notes'.. ascend the sky',
    And heavenly joys inspire'.
The song began from Jove',
Who left his blissful seats above';
(Such is the power of mighty love'!)
A dragon's fiery form'.. belied the god':
Sublime'.. on radiant spheres he rode',
    When he to fair Olympia'.. pressed',
And stamped an image of himself', a sovereign of the world'.
The list'ning crowd... admire the lofty sound;
A present deity, they shout around;
A present deity, the vaulted roofs... rebound.
  With ravished ears... the monarch hears;
Assumes the god; affects to nod;
And seems to shake the spheres.

The praise of Bacchus, then, the sweet musician sung;
  Of Bacchus, ever fair... and ever young.
   The jolly god in triumph comes!
   Sound the trumpet; beat the drums;
Flushed with a purple grace,
   He shows his honest face;
Now give the hautboys breath—he comes! he comes!

Bacchus', ever fair and ever young,
Drinking joys... did first ordain:
   Bachhus' blessings... are a treasure;
   Drinking... is the soldier's pleasure:
Rich... the treasure;
Sweet... the pleasure:
Sweet... is pleasure... after pain.

Soothed with the sound, the king grew vain;
Fought all his battles o'er again;
And thrice he routed all his foes, and thrice he slew the
   The master saw the madness rise;
His glowing cheeks, his ardent eyes;
And', while he heaven and earth defied,
   Changed his hand, and checked his pride.
   He chose a mournful muse,
   Soft pity to infuse:
He sung Darius, great and good,
   By too severe a fate,
Fallen, fallen, fallen, fallen,
   Fallen... from his high estate,
   And welt'ring in his blood:
Deserted at his utmost need
   By those his former bounty fed,
On the bare earth... exposed he lies,
   With not a friend... to close his eyes.
With downcast look... the joyless victor sat,
Revolving in his altered soul,
The various turns of fate below;
And now and then, a sigh he stole,
And tears... began to flow.
The mighty master... smiled to see
That love was in the next degree;
'Twas but a kindred sound to move,
For pity... melts the mind to love.
Softly sweet', in Lydian measures,
Soon he soothed his soul to pleasures;
War', he sung', is toil and trouble;
Honor', but an empty bubble!
Never ending, still beginning;
Fighting still', and still destroying.
If the world be worth thy winning',
Think', O'! think it worth enjoying':
Lovely Thais'... sits beside thee;
Take the good... the gods provide thee:
The many'... rend the skies with loud applause';
So', love'... was crowned'; but music'... won the cause.
The prince', unable to conceal his pain',
Gazed on the fair'
Who caused his care';
And sighed', and looked'; sighed', and looked';
Sighed', and looked'; and sighed again':
At length', with love and wine at once oppressed',
The vanquished victor... sunk upon her breast.
Now strike the golden lyre again'!
A louder yet', and yet a louder strain':
Break his bands of sleep asunder',
And rouse him', like a rattling peal of thunder'.
Hark'! hark'! the horrid sound'
Has raised up his head',
As awaked from the dead';
And', amazed, he stares around'.
Revenge! revenge! Timotheus cries':——
See the furies arise';
See the snakes that they rear',
How they hiss in their hair',
And the sparkles that flash from their eyes'!
Behold a ghastly band!
Each a torch in his hand!
These are Grecian ghosts... that in battle were slain,
And, unburied, remain
Inglorious on the plain.
Give the vengeance... due to the valiant crew.
Behold! how they toss their torches on high!
How they point to the Persian abodes,
And glittering temples of their hostile gods!
The princes applaud with a furious joy,
And the king seized a flambeau with zeal to destroy:
Thais... led the way,
To light him to his prey;
And, like another Helen, fired another Troy.

Thus, long ago,
Ere heaving bellows... learned to blow,
While organs yet were mute,
Timotheus, with his breathing flute
And sounding lyre,
Could swell the soul to rage, or kindle soft desire.
At last... divine Cecilia came,
Inventress of the vocal frame.
The sweet enthusiasts, from her sacred store
Enlarged the former narrow bounds,
And added length to solemn sounds,
With nature's mother wit, and arts unknown before.
Let old Timotheus... yield the prize,
Or both divide the crown:
He... raised a mortal to the skies;
She... drew an angel... down.
COME O'ER THE MOON-LIT SEA.

Key of E.

Come o'er the moon-lit sea, for the waves are brightly glowing.
And the winds have sunk to their quiet nest,
And the tide is gently flowing.

Come o'er the moon-lit sea!
COME o'er the moon-lit sea,
For the waves are brightly glowing,
And the winds have sunk to their evening rest,
And the tide is gently flowing.
Yes, I'll roam o'er the moon-lit sea,
For the waves are brightly glowing;
The winds have sunk to their evening rest,
And the tide is gently flowing.
Thy barque is on the bay,
And it only waits for me;
When its silken sails shall throw
Their shadows o'er the sea,
I'll come o'er the moon-lit sea,
For the waves are brightly glowing,
And the winds have sunk to their evening rest,
And the tide is gently flowing,
Is gently flowing.

BEN BOLT.
1 O, DON'T you remember sweet Alice, Ben Bolt?
   Sweet Alice, with hair so brown,
   Who wept with delight when you gave her a smile,
   And trembled with fear at your frown?
   In the old Church yard of the Abbey, Ben Bolt,
   In a corner obscure and lone,
   They have fitted a slab of the granite so gray,
   And sweet Alice lies under that stone.

2 O, don't you remember the school, Ben Bolt,
   With the master so cruel and grim;
   And the pleasant nook, and the running brook,
   Where the schoolboys went to swim?
   Grass grows on the master's grave, Ben Bolt,
   And the running brook is dry,
   And of all the boys who were schoolmates then,
   There remain only you and I.

3 O don't you remember the wood, Ben Bolt,
   That grew on the bright sunny hill,
   Where oft we have strayed, 'neath its wide spreading shade,
   And listened to Appleton's mill?
   That mill has gone to decay, Ben Bolt,
   And the rafters have fallen in,
   And a quiet has settled on all around,
   In the place of the hum and the din.

4 There's a change in the things I love, Ben Bolt,
   A change from the old to the new;
   But I feel in the depth of my heart, Ben Bolt,
   There never was change in you.
   Eight years and twenty have passed, Ben Bolt,
   Yet still with delight I hail.
   Thy presence a blessing, thy friendship a truth,
   Ben Bolt of the salt sea gale.
A THOUSAND TIMES WE HAIL THEE.—Duett.

With animation.

Arranged from Bellini.

1. A thousand times we hail thee, Thou

lovely rural scene, Thy

groves, and fields, and wood-lands, Thy garb of

cheerful green. How

4
A THOUSAND TIMES WE HAIL THEE.—Continued.

pure thy crystal fountain, How

clear thy purling rills, How

sweet the tufted flowers, That

blossom on thy hills; Thy
A THOUSAND TIMES WE HAIL THEE—Continued.

Scene of blushing beauty, My heart with pleasure fills,
Scene of blushing beauty, My heart with pleasure fills.
2 At early morn's awaking,
   The tuneful gladsome lay,
By nature's chorus chanted,
   Begins the welcome day:
And midst the sun's bright glowing,
   Till evening's dewy fall,
In tones of mellow sweetness
   Those feathered warblers call;
No palace knows such pleasure,
   No spacious gilded hall.

3 How rich these scenes of nature
   When May-day sheds its light—
When every hill and valley
   With golden beams are bright.
How sweet when icy winter
   Had triumphed drear and long,
To see the fair creation
   Return to life and song;
Thrice welcome then the music
   Of nature's feathered throng.

4 I love, midst summer's glowing,
   To seek the silent shade,
Where nature's true devotion
   To heaven, its king is paid.
'Tis here, in plaintive musing,
   I think of scenes above,
Where smiles, like those of summer,
   No change can e'er remove;
Where music yet more heavenly
   Shall chant its notes of love.

FLOWER! WHEN EVENING GATHERS ROUND THEE.

Duet.

Scotch Melody.

Andantino.

I. Flower! when evening gathers round thee, And the wild bee
   flies a-way, And in chill-ness night hath bound thee.
FLOWER! WHEN EVENING GATHERS ROUND THEE.

CONTINUED.

Yearns thy heart not for the day?

Mortal! mortal! bright above, Each

vestal star its watch still keeps,

Bending its eye of love On
FLOWER! WHEN EVENING GATHERS ROUND THEE.

CONTINUED.

2 Leaf! amid thy whispering bowers,
When the wild bird, on thy bough,
Whose carol charmed thy summer hours,
In winter quits it—say—would'st thou?
Mortal! when the tone
That spoke in music to thine ear,
Stirring thy soul—is gone,
Say, would'st thou wish to linger here?

3 Bird! with weary wing thou rovest,
O'er the wide, wide water's breast,
Far the greenwood bough thou lovest,
Pants thy spirit not for rest?
Mortal, no! though dim,
Weary, and far the way I roam,
Earth has no waste to him
Who sees beyond his own bright home.

4 Father! through the dark night gleaming,
Though the lovely fade away,
Let thy stars, above us beaming,
Watch us till returning day.
Who would weep, though far
And wild the way that he must roam,
When to his eye the star
Beams from his own eternal home.

THEY ARE GONE, ALL GONE FROM THE MOUNTAIN HOME.—Duett or Trio.

Andantino.

1. They are gone, all gone from the mountain home, Where the
They are gone, all gone from the mountain home—Continued.

Wild bees hum, and the bright birds roam, Where the heath flowers wave 'neath the

Scented breeze, And the warblers sing 'mid the tall green trees.

They are gone, all gone from the mountain home, Where the

Waters glide and the moonbeams roam, Where the lily bell blooms like a
2 They are gone, all gone from the mountain home,
And their songs not heard o'er the hills to roam;
And the echoing notes of the hunter's horn
Have all passed away like a summer morn.
They are gone, all gone, both the young and the gay,
And the wild bees hum, and the bright birds play;
But the glen is lone where the young deer roam,
They are gone, all gone from the mountain home.

THE NEW YEAR.

Andantino.
THE NEW YEAR—Continued.

2 Another year upon us breaks,
   Bringing its budding cares and joys;
   And, like a flowery lawn, invites
   Us on to pluck its blooming toys.

3 Yet, as the circling seasons pass,
   Chasing each other in their flight,
   O let us not forget that each
   Doth on the heart its record write.

4 And let us all remember well,
   That record we must bear above;
   O, may it in the judgment hour
   Shine with the heavenly lines of love.

UP IN THE MORNING EARLY.—Duett.

Allegro.

1. Up in the morning early, Glad spring is here once

more, And nature wears a smiling face, Cold winter's reign is
UP IN THE MORNING EARLY—Continued.

Up in the morning early, Cold winter's reign is o'er.

2
Up in the morning early,
And seek the gay green bowers,
Before the sun drinks up the dew
That glitters on the flowers.

3
Up in the morning early,
The birds are on the wing,
The air is full of music sweet,
How merrily they sing.

4
Up in the morning early,
There's balm in every breeze;
It comes from every vine glad bower,
From blossoms of the tree.

5
Up in the morning early,
O haste to leave your bed,
Before above the eastern wave
The sun shall peep his head.

O, HAD I WINGS LIKE A DOVE.—Duett.

Andantino.

1. O had I wings like a dove, I would
fly away from this world of care; My
O, HAD I WINGS LIKE A DOVE—Continued.

soul would mount to the realms on

high, And seek for a refuge there;

But is there no haven here on

earth, No hope for the wounded breast, No