(ii) It is, secondly, a fine training in the art of expressing, what one wants to say, simply, clearly and directly. Incidentally, it gives valuable practice in grammatical and idiomatic composition.

A man who has once acquired the art of intelligent reading and of lucid expression, has received no mean measure of education.

(b) A second use of paraphrase is that it forms a valuable method of explanation. Indeed, it is often the best way of explaining an involved or ornate passage of prose, or of an obscure piece of poetry. So annotators of poems often make use of it. For example, take the note in Palgrave's "Golden Treasury" (Oxford University Press) on this verse from Browning's "Rabbi Ben Ezra":—

"Enough now, if the Right
And Good and Infinite

Be named here, as thou callest thy hand thine own,
With knowledge absolute,
Subject to no dispute

From fools that crowded youth, nor let thee feel alone.

Note:—"It is enough if in age we can get an absolute knowledge of Right and Wrong, Good and Evil, the Changing and the Eternal, as we have of our own hands."

II. CHARACTERISTICS OF A GOOD PARAPHRASE.

1. TRANSLATION.—Paraphrasing is really a species of translation; for though a paraphrase is not a translation from one tongue into another (as from Urdu or Tamil into English), it is a translation of one man's words into the words of another in the same language. And as a translation must be accurate and explanatory to be of any value, so a paraphrase must faithfully reproduce and interpret the thought of the original passage.

A passage written in a very terse or compressed style has to be expanded in translation. For instance, this saying from Bacon's "Essays":—

Prosperity doth best discover vice, but Adversity doth best discover virtue.
Paraphrase.—When a man is prosperous, there is more chance of his bad qualities coming to light; but when he is unfortunate or in trouble, his good qualities are more likely to show themselves.

A verbose passage needs compression in translation. Here is a humorous illustration given by Ruskin in a lecture at Oxford. He said that, whereas in his youth he might have informed a man that his house was on fire in the following way—"Sir, the abode in which you probably passed the delightful days of your youth is in danger of inflammation," then, being older and wiser, he would say simply, "Sir, your house is on fire."

In the following passage by Sydney Smith, the long words and humorously ornate style need translating into simple language:—

Whoever had the good fortune to see Dr. Parr's wig, must have observed that, while it trespasses a little on the orthodox magnitude of perukes in the anterior parts, it scorns even episcopal limits behind, and swells out into a boundless convexity of frizz.

Paraphrase.—All who have seen Dr. Parr's wig must have been struck with its enormous size. Even in front it is larger than the usual style of wig; but behind it is fuller even than the wigs worn by bishops, and swells out into a gigantic round of curls.

2. FULNESS.—Paraphrasing differs from summarising or précis-writing, inasmuch as a paraphrase must reproduce, not only the substance or general meaning, but also the details, of a passage. Nothing in the original may be left unrepresented in the paraphrase. It is, therefore, a full reproduction. The difference between a summary and a paraphrase may be illustrated by giving both of the following verse:—

The glories of our blood and state
Are shadows, not substantial things;
There is no armour against fate;
Death lays his icy hand on kings;
Sceptre and Crown
Must tumble down,
And in the dust be equal made
With the poor crooked scythe and spade.

Summary.—High birth and rank are nothing; for in death, which claims all, peasants are equal with kings.

Paraphrase.—Nobility of birth and exalted rank, of which men so proudly boast, are mere illusions and quickly pass
away. They cannot protect their proud possessors from the common fate of all mankind—death. Even kings, like the meanest of their subjects, must die; and in the grave the poor peasant is equal with the haughty monarch.

While nothing in the original is to be unrepresented in the paraphrase, nothing is to be added to it. To insert ideas or illustrations of your own is not allowed. The paraphrase must be "the truth, the whole truth, and nothing but the truth."

There is no rule for the length of a paraphrase as compared with the length of the original passage; but, as in paraphrasing we have frequently to expand concise sentences to make their meaning clear, a paraphrase is usually as long as, and is often longer than, the original. In the above example, for instance, the verse has 45 words, the summary 17, but the paraphrase has 56.

3. Wholeness.—In paraphrasing, the passage to be paraphrased must be treated as a whole. The practice of taking the original line by line, or sentence by sentence, and simply turning these into different words, is not paraphrasing at all. Until the passage is grasped as a whole, no attempt should be made to paraphrase it. What we have to try to do is to get behind the words to the idea in the author's mind which begot them. This is not an easy task, and calls for imagination and concentration of thought; but unless we can do it, we shall never produce a good paraphrase.

Suppose, for example, you are asked to paraphrase this sonnet:

Much have I travelled in the realms of gold,  
And many goodly states and kingdoms seen;  
Round many western islands have I been  
Which bards in fealty to Apollo hold.

Oft of one wide expanse had I been told  
That deep-browed Homer ruled as his demesne;  
Yet did I never breathe its pure serene  
Till I heard Chapman speak out loud and bold;

—Then felt I like some watcher of the skies  
When a new planet swims into his ken;  
Or like stout Cortez, when with eagle eyes  
He stared at the Pacific—and all his men  
Looked at each other with a wild surmise—  
Silent, upon a peak in Darien.

J. Keats
The mechanical line by line method of paraphrasing is of no use here. Before any satisfactory paraphrase can be produced, the central meaning of the whole must be grasped. What is it? Well, it may be expressed thus:

Keats had read widely in English literature, especially poetry, but he knew nothing of the poetic literature of ancient Greece until he read Chapman's translation of Homer's Iliad. This was a revelation to him; and as he read, he felt all the wonder and joy felt by an astronomer when he discovers a new star, or an explorer when he discovers an unknown ocean.

This, of course, is not paraphrase, but summary; but it expresses what you have to grasp before you can even begin to paraphrase the sonnet, and it represents what you have to reproduce in your paraphrase.

4. A COMPLETE PIECE OF PROSE.—Lastly, a good paraphrase is so well constructed and written that it will read as an independent and complete composition in idiomatic English. It should in itself be perfectly clear and intelligible, without any reference to the original passage. A paraphrase should be a piece of good prose that anyone would understand and read with pleasure, even if he had never seen the original upon which it is based.

(Note.—Explanatory notes, either attached to, or inserted in the body of, the paraphrase, must never be resorted to. All the explanation required must be in the paraphrase itself. The insertion of explanatory notes is a confession of failure in paraphrasing.)

To be successful in paraphrasing, it is necessary to keep these four points always in mind; for, if they are forgotten, the mere changing of the words and constructions of a passage will never make a real paraphrase. If your paraphrase is not a faithful translation of the original passage into your own words; if it does not reproduce all the details, omitting nothing; if it does not reproduce the passage as a whole; and if it is not a self-contained composition, intelligible without reference to the original—then, your paraphrase is a failure.

III. THE PARAPHRASE OF POETRY.

There are some special points in the paraphrasing of poetry, that may be explained separately.
PARAPHRASING.

One thing must be made clear to start with, and that is that, as poetry in one language can never be translated into another without loosing much, if not all, of its charm, so poetry can never be translated into prose. It is impossible to give in prose the same impression as is conveyed by a poem. The reason for this is that the matter and the form, the spirit and the letter, the soul and the body, of a poem are so inextricably intermingled that you cannot change the form without losing the spirit—that is, the poetry itself. The rhythm and the verbal music, in which lies much of the magic of poetry, must be lost. Even the finest prose paraphrase of a poem is not, and can never be, a poem. All that a paraphrase can convey is the meaning of a poem. Nevertheless, the paraphrasing of poetry is a useful exercise in composition, and may often be a valuable help in interpreting the meaning of poems.

The peculiar difficulty of paraphrasing poetry lies in the differences between the language of verse and prose.

(a) Difference in words.—Poets often use archaic or unusual words, that are no longer in use in colloquial speech, and which are not generally found in prose writing. Examples:—brand, for sword; carol, for song; a cot, for a cottage; argosy, for merchant-ship; ere, for before; o'er, for over; of yore, for in the past; I ween, for I think; oft-times, for often; I trow, for I am of opinion; aught, for anything; anent, for about; chide, for scold; save, for except; forefathers, for ancestors; perchance, belike and haply, for perhaps; albeit, for although; damsel, for girl; dame, for lady; sire, for father; quoth, for said; withal, in addition; to boot, as well; well-nigh, almost—and many more. Modern poets generally avoid such words, but they are frequent in older poetry. In paraphrasing, modern equivalents should always be substituted for such words.

(b) Difference in the order of words.—Inversion, i.e., any change in the normal grammatical order of words in a sentence—subject, verb, object—is much more commoner in poetry than in prose.
For example:—
"Mine be a cot beside a hill;"
instead of,—May a cot beside a hill be mine.
"A barking sound the shepherd hears;"
instead of,—The shepherd hears a barking sound.
"Not, Celia, that I juster am 
Or better than the rest;"
instead of,—Not that I am juster, etc.

[Note.—This getting rid of inversion is the chief thing we have to do in giving the prose order of a verse. In "prose order" exercises we retain all the words of the original, simply rearranging them in the usual grammatical sequence. Words may be added here and there to complete the grammatical construction where necessary. These should be put in brackets. Of course this is not paraphrasing. For example, take this verse:—

"On Linden, when the sun was low,   
All bloodless lay the untrodden snow; 
And dark as winter was the flow 
Of Iser, rolling rapidly."

There is an inversion in each sentence. Change these, and the prose order will be:—

The untrodden snow lay all bloodless on Linden when the sun was low, and the flow of (the) rapidly rolling Iser was (as) dark as winter.]

(c) Flowery and ornamental language.—Such language, frequent in verse, should be simplified in prose. For example:—

"Now the golden morn aloft 
Waves her dew-bespangled wing, 
With vermeil cheek and whisper soft 
She woos the tardy Spring."

(d) Rhythm and Rhyme, so characteristic of verse, have no place in prose, and must be avoided in paraphrasing.

IV. SPECIAL HINTS.

(a). Direct and Indirect Speech.—A paraphrase may be written in either; but (unless indirect speech is definitely required) it is better to use direct speech, for indirect speech (especially for Indian students writing in English) is full of traps for the unwary.
(b) *Metaphors.*—The best way to deal with metaphors, is to resolve them into similes. For example—

"Silently, one by one, in the infinite meadows of Heaven, *blossomed* the lovely stars, the *forget-me-nots* of the angels."

This might be paraphrased thus—

The stars came out one by one silently in the vast sky, like *forget-me-nots* flowering in the fields.

In some cases the metaphor may be dropped altogether, and the literal meaning given instead. For instance, the first line of Keats' sonnet (see above, p. 609), "Much have I travelled in the realms of gold," may be rendered,—I have read widely in classical literature.

(c) *Abstract used for concrete.*—When the abstract is used for the concrete, the concrete should be restored. For example, "Let not ambition mock their useful toil," should become,—Ambitious men should not despise the useful labour of poor peasants.

(d) *Rhetorical questions.*—These should be changed into direct affirmations or negations. For example, "Are we not better armed than our foes?" should become,—We are better armed than our enemies; and, "Is thy servant a dog that he should do this thing?" may be paraphrased,—I am not so contemptible a creature as to commit such a crime.

(e) *Exclamations.*—These should be turned into simple statements. For example, "O for a lodge in some vast wilderness!" can be paraphrased,—I wish I had a secluded refuge remote from human society.

(f) *Apostrophe.*—In paraphrasing poems addressed in the second person, it is better to use the plural *you* than the singular *thou*, partly because *thou* is not used in ordinary prose, and partly because the construction of verbs in the second person plural is simpler. But whichever is adopted, must be kept to consistently throughout. It is a very bad form to begin with *thou* and later drop into *you*. Such passages may be rendered in the third person also; for instance, the first line of Matthew Arnold's sonnet, *Shakespeare*, "Others abide our question — Thou art free!" may be rendered,—We can freely criticise other authors, but Shakespeare is beyond our criticism.
V. METHOD OF PROCEDURE.

1. Because no one can paraphrase a passage which he does not understand, first read the passage slowly and carefully until you feel you have firmly grasped its general meaning. If one reading does not make this clear, read it again and yet again, and study it until you thoroughly understand it. This first step is all important. (It is a good thing to write down at this stage a brief summary, concisely expressing the gist or main theme of the passage.)

2. Next, read the passage again with a view to its details. Note all uncommon or difficult words, and all idioms and unusual grammatical constructions, metaphors and figures of speech, remembering that you are to express, not only the substance, but also all the details, of the passage in your own way.

3. Now, keeping clearly in mind the main purport of the passage, prepare to reproduce the passage in your own words, in simple and direct English, not leaving anything in the original unrepresented in your paraphrase.

4. Treat the passage as a whole. Do not work word by word, or line by line; but from the beginning keep the end in view.

5. You may rearrange the order of sentences, and even of the whole passage, if this will make the meaning clear.

6. Break up a long sentence into several short ones, or combine several short sentences into one long, if by so doing you can make the whole more easily understood.

7. Do not change words simply for the sake of change. No word can ever precisely take the place of another; and when a word in the original is perfectly simple in meaning and the best word in that place, it is a mistake to alter it. But all words and phrases that are at all archaic, obscure, technical, or uncommon should be changed into suitable synonyms. (N. B.—Never substitute a difficult or unusual word for a simple and familiar word; e.g. do not put “ratiocination” for “argument.”)
8. Explanatory notes are altogether out of place in a paraphrase, and their presence is a confession of failure in paraphrasing. All explanations of difficulties must be intrinsic parts of the paraphrase itself. If any sentence in the paraphrase requires a note to explain it, you must rewrite the sentence until it explains itself.

9. A common fault in using indirect speech is the constant repetition of the "saying verb"—e.g. 'The poet says that'—'The poet further says'—'The poet again remarks that,' and so on. The "verb of saying," if used at all, should come once, at the beginning, and not again.

10. Write out a rough draft of your paraphrase first. (You may have to write several drafts before you get the paraphrase to your satisfaction.) Revise this carefully, comparing it with the original to see that you have omitted nothing, over- (or under-) emphasised nothing, nor imitated the original too closely. Correct any mistakes in spelling, punctuation, grammar or idiom. Read it aloud (for the ear, sometimes can detect a blemish which the eye overlooks) to hear if it reads well as a piece of good English.

11. If, after taking pains, you feel the paraphrase is as good as you can make it, finally write out the fair copy neatly and legibly.

SPECIMENS.

—1—

Breathes there the man, with soul so dead,
Who never to himself hath said,
   This is my own, my native land!
Whose heart hath ne'er within him burn'd,
As home his footsteps he had turn'd,
   From wandering on a foreign strand!
If such there breathe, go, mark him well;
For him no Minstrel raptures swell;
High though his titles, proud his name,
Boundless his wealth as wish can claim;
Despite those titles, power, and pelf,
The wretch, concentrated all in self,
Living, shall forfeit fair renown,
And, doubly dying, shall go down
To the vile dust, from whence he sprung,
Unwept, unhonour'd, and unsung.

—Scott—
PARAPHRASE.

It is difficult to believe that any man can be so spiritually dead as to have no love for his fatherland, and to feel no thrill of pride and pleasure when he returns to his native country after travelling in foreign lands. But if such an unpatriotic person does exist, take careful note of his career; and you will find that he will never inspire poets to celebrate him in deathless song. He may be a man of high rank, of noble family and of riches beyond the dreams of avarice; but these great advantages will not save him from oblivion. In spite of them all, he will win no fame during his lifetime; and when he dies, he will die in a double sense. His body will return to the dust whence it came, and his name will be forgotten. None will weep for him, none will honour him, and no poet will keep his name alive in immortal poetry.

—2—

Heaven from all creatures hides the book of fate,
All but the page prescribed, their present state:
From brutes what men, from men what spirits know;
Or who could suffer being here below?
The lamb thy riot dooms to bleed to-day,
Had he thy reason, would he skip and play?
Pleas'd to the last, he crops the flow'ry food,
And licks the hand just rais'd to shed his blood.
Oh, blindness to the future! kindly giv'n,
That each may fill the circle mark'd by Heav'n,
Who sees with equal eyes, as God of all,
A hero perish, or a sparrow fall.

—POPE

PARAPHRASE.

It would be impossible for us to continue living in this world if each of us knew exactly what fate had in store for him. So God in His mercy conceals the future from all His creatures, and reveals only the present. He hides from the animals what men know, and He hides from men what the angels know. For example, if a lamb had reason like a man, it could not gambol happily, knowing it was destined to be killed for human food. But, being quite ignorant of its fate, it is happy to the last minute of its short life, contentedly grazing in the flowery meadow, and even in its innocence licks the hand of the butcher who is about to slaughter it. What a blessing it is that we are ignorant of the future! God, to Whom the death of a sparrow is of equal importance with the death of a hero, has in His mercy thus limited our knowledge, so that we might fulfil our duty in the sphere to which He has appointed us.

—3—

Perseverance is the very hinge of all virtues. On looking over the world, the cause of nine-tenths of the lamentable
failures which occur in men's undertakings, and darken and degrade so much of their history, lies not in the want of talents, or the will to use them, but in the vacillating and desultory mode of using them, in flying from object to object, in starting away at each little disgust, and thus applying the force which might conquer any one difficulty to a series of difficulties, so large that no human force can conquer them. The smallest brook on earth, by continuing to run, has hollowed out for itself a considerable valley to flow in. Commend me therefore to the virtue of perseverance. Without it all the rest are little better than fairy gold, which glitters in your purse, but when taken to market proves to be slate or cinders.

—CARLYLE

PARAPHRASE.

All the virtues depend on the one virtue of perseverance. It is lack of perseverance, not lack of ability, that is the cause of most of the sad failures that stain the history of mankind. It is because men do not persevere in overcoming one difficulty at a time, that they fail. Instead of sticking to one aim in life until it is realized, they hesitate, get discouraged at every small rebuff, change from one aim to another, and so create for themselves such a series of difficulties as can never be overcome by human power. Hence they fail to accomplish anything. Even a small stream will carve out for itself a deep and wide channel simply by constantly flowing. Without perseverance, all the other virtues are like the deceitful fairy gold of the fairy-tales, which turns to worthless stones when you try to use it as money in the shops.

Exercise 184. Paraphrase the following:—

1. Some murmur, when their sky is clear
   And wholly bright to view,
   If one small speck of dark appear
   In their great heaven of blue:
   And some with thankful love are filled,
   If but one streak of light,
   One ray of God's good mercy, gild
   The darkness of their night.

—TRENCH

2. Lives of great men all remind us
   We can make our lives sublime,
   And, departing, leave behind us,
   Footprints on the sands of time;
   Footprints, that perhaps another,
   Sailing o'er life's solemn main,
   A forlorn and shipwreck'd brother,
   Seeing, shall take heart again.

—LONGFELLOW
HIGH SCHOOL ENGLISH COMPOSITION.

3. More things are wrought by prayer
Than this world dreams of. Wherefore, let thy voice
Rise like a fountain for me night and day.
For what are men better than sheep or goats
That nourish a blind life within the brain,
If, knowing God, they lift not hands of prayer
Both for themselves and those who call them friends!

—TENNYSON

4. In such a world; so thorny, and where none
Finds happiness unblighted: or, if found,
Without some thistly sorrow at its side;
It seems the part of wisdom, and no sin
Against the law of love, to measure lots
With less distinguish'd than ourselves, that thus
We may with patience bear our moderate ills,
And sympathize with others suffering more.

—COWPER

5. Children we are all
Of one great Father, in whatever clime
Nature or chance hath cast the seeds of life—
All tongues, all colours: neither after death
Shall we be sorted into languages
And tints, white, black, and tawny, Greek and Goth,
Northmen, and offspring of hot Africa;
The All-Father, He in Whom we live and move.
He, the indifferent Judge of all, regards
Nations, and hues, and dialects alike;
According to their works shall they be judged,
When even-handed Justice in the scale
Their good and evil weighs.

—SOUTHEY

6. Beside yon straggling fence that skirts the way,
With blossom'd furze unprofitably gay,
There, in his noisy mansion, skill'd to rule,
The village master taught his little school;
A man severe he was, and stern to view,—
I knew him well, and every truant knew.
Well had the boding tremblers learn'd to trace
The day's disasters in his morning face;
Full well they laugh'd, with counterfeited glee,
At all his jokes,—for many a joke had he;
Full well the busy whisper, circling round,
Convey'd the dismal tidings when he frown'd;
Yet he was kind; or, if severe in aught,
The love he bore to learning was in fault.

—GOLDSMITH
Hark! 'tis the twanging horn. O'er yonder bridge,  
That with its wearisome but needful length  
Betrades the wintry flood, in which the moon  
Sees her unwrinkled face reflected bright,  
He comes, the herald of a noisy world,  
With spattered boots, strapped waist and frozen locks,  
News from all nations lumbering at his back.  
True to his charge, the close-packed load behind,  
Yet careless what he brings, his one concern  
Is to conduct it to the destined inn,  
And, having dropped the expected bag, pass on.  
He whistles as he goes, light-hearted wretch,  
Cold and yet cheerful: messenger of grief  
Perhaps to thousands and of joy to some,  
To him indifferent whether grief or joy.  
—Cowper

Be it a weakness, it deserves some praise,  
We love the play-place of our early days.  
- The scene is touching and the heart is stone  
That feels not at the sight, and feels at none;  
- The wall on which we tried our graving skill,  
The very name we carved subsisting still,  
The bench on which we sat while deep-employed,  
Though mangled, hacked, and hewed, not yet destroyed;  
The little ones, unbuttoned, glowing hot,  
Playing our games, and on the very spot;  
The pleasing spectacle at once excites  
Such recollection of our own delights,  
That viewing it, we seem almost to obtain  
Our innocent sweet simple years again.  
—Cowper

Since trifles make the sum of human things,  
And half our misery from our foibles springs;  
Since life's best joys consist in peace and ease,  
And few can save or serve, but all may please;  
Oh! let th' ungentele spirit learn from hence,  
A small unkindness is a great offence.  
Large bounties to restore, we wish in vain,  
But all may shun the guilt of giving pain.  
To bless mankind with tides of flowing wealth,  
With power to grace them, or to crown with health,  
Our little lot denies, but heaven decrees  
To all the gift of minist'ring ease;  
The mild forbearance at another's fault;  
The taunting word, suppress'd as soon as thought;  
On these Heaven bade the bliss of life depend,  
And crush'd ill fortune when it made a friend.  
—Hannah More

H.S.E.G. & C.
10. Now came still Evening on, and Twilight grey
    Had in her sober livery all things clad,
    Silence accompanied—for beast and bird,
    They to their grassy couch, these to their nests,
    Were slunk—all but the wakeful nightingale;
    She all night long her amorous descant sung.
    Silence was pleased. Now glow'd the firmament
    With living sapphires. Hesperus, that led
    The starry host, rode brightest, till the moon,
    Rising in clouded majesty at length,
    Apparent queen, unveil'd her peerless light,
    And o'er the dark her silver mantle threw.

    —MILTON

11. These few precepts in thy memory
    See thou character. Give thy thoughts no tongue,
    Nor any unproportioned thought his act.
    Be thou familiar, but by no means vulgar.
    Those friends thou hast, and their adoption tried,
    Grapple them to thy soul with hoops of steel;
    But do not dull thy palm with entertainment
    Of each new-hatched, unfledged comrade. Beware
    Of entrance to a quarrel, but being in,
    Be not that the opposed may beware of thee.
    Give every man thy ear, but few thy voice.
    Take each man's censure, but reserve thy judgment.
    Costly thy habit as thy purse can buy,
    But not expressed in fancy; rich, not gaudy;
    For the apparel often proclaims the man.
    Neither a borrower nor a lender be;
    For loan oft loses both itself and friend,
    And borrowing dulls the edge of husbandry.

    —SHAKESPEARE

12. If misery be the effect of virtue, it ought to be rever-
    enced; if of ill-fortune, to be pitied; and if of vice, not to be
    insulted; because it is, perhaps, itself a punishment adequate
    to the crime by which it was produced; and the humanity of
    that man can deserve no panegyric who is capable of reproach-
    ing a criminal in the hands of the executioner.

    —JOHNSON

13. We are all short-sighted, and very often see but one side
    of a matter; our views are not extended to all that has a con-
    nection with it. From this defect I think no man is free. We
    see but in part, and we know but in part, and therefore it is
    no wonder we conclude not right from our partial views. This
    might instruct the proudest esteemer of his own parts how
useful it is to talk and consult with others, even such as come short of him in capacity, quickness, and penetration; for since no one sees all, and we generally have different prospects of the same thing, according to our different, as I may say, positions to it, it is not incongruous to think, nor beneath any man to try whether another man may not have notions of things which have escaped him, and which his reason would make use of if they came into his mind.

—Locke

14. All the performances of human art, at which we look with praise or wonder, are instances of the restless force of perseverance; it is by this that the quarry becomes a pyramid, and that distant countries are united by canals. If a man was to compare the effect of a single stroke of a pickaxe, or of one impression of the spade, with the general design and last result, he would be overwhelmed by the sense of their disproportion; yet those petty operations, incessantly continued, in time surmount the greatest difficulties, and mountains are levelled, and oceans bounded, by the slender force of human beings.

—Johnson

15. The proverbial oracles of our parsimonious ancestors have informed us that the fatal waste of fortune is by small expenses, by the profusion of sums too little singly to alarm our caution, and which we never suffer ourselves to consider together. Of the same kind is prodigality of life; he that hopes to look back hereafter with satisfaction upon past years must learn to know the present value of single minutes, and endeavour to let no particle of time fall useless to the ground. An Italian philosopher expressed in his motto that time was his estate; an estate, indeed, that will produce nothing without cultivation, but will always abundantly repay the labours of industry, and satisfy the most extensive desires, if no part of it be suffered to lie waste by negligence, to be overrun by noxious plants, or laid out for show rather than for use.

—Johnson

16. Mr. Hampden was a gentleman of a good extraction and a fair fortune, who from a life of great pleasure and license had on a sudden retired to extraordinary sobriety and strictness, and yet retained his usual cheerfulness and affability; which, together with the opinion of his wisdom and justice and the courage he had shewed in opposing the ship-money, raised his reputation to a very great height, not only in Buckinghamshire where he lived, but generally throughout the kingdom. He was not a man of many words, and rarely began
the discourse, or made the first entrance upon any business that was assumed; but a very weighty speaker, and after he had heard a full debate, and observed how the House was like to be inclined, took up the argument, and shortly and clearly and craftily so stated it that he commonly conducted it to the conclusion he desired; and if he found he could not do that, he was never without the dexterity to divert the debate to another time and to prevent the determining anything in the negative which might prove inconvenient in the future.

—Clarendon
PART IV.

CHAPTER XL.

THE FORMATION OF WORDS.

1. Such words as are not derived or compounded or developed from other words are called Primary Words. They belong to the original stock of words in the language.

From these primary or simple words are formed other words. They are of three kinds:—

(i) **Compound Words**, formed by joining two or more simple words; as,

- Moonlight, nevertheless, undertake, man-of-war.

(ii) **Primary Derivatives**, formed by making some change in the body of the simple word; as,

* Bond from bind, *breach from break, wrong from *wring.*

Note.—The most important class of words formed by internal change consists of the Past Tenses of Primary Verbs, which are not usually classed as Derivatives.

(iii) **Secondary Derivatives**, formed by an addition to the beginning or the end; as,

* Unhappy; goodness.*

An addition to the **beginning** of a word is a **Prefix**; an addition to the **end** is a **Suffix**.

(I) **COMPOUND WORDS**.

2. Compound words are, for the most part, Nouns, Adjectives and Verbs.

3. **Compound Nouns** may be formed from:—

   (1) **Noun + Noun**; as,

   Moonlight, chess-board, armchair, postman, railway, airman, manservant, fire-escape, jailbird, horse-power, shoemaker, ringleader, screwdriver, taxpayer, teaspoon, haystack, windmill.

   (2) **Adjective + Noun**; as,

   Sweetheart, nobleman, shorthand, black-board, quick-silver, stronghold, halfpenny.
(3) Verb+Noun; as,
Spendthrift, makeshift, breakfast, telltale, pickpocket,
cut-throat, cutpurse, daredevil, scarecrow, hangman.

(4) Gerund+Noun; as,
Drawing-room, writing-desk, looking-glass, walking-

(5) Adverb (or Preposition)+Noun; as,
Outlaw, afterthought, forethought, foresight, overcoat,
downfall, afternoon, bypath, inmate, off-shoot, inside.

(6) Verb+Adverb; as,
Drawback, lock-up, go-between, die-hard, send-off.

(7) Adverb+Verb; as,
Outset, upkeep, outcry, income, outcome.

4. Compound Adjectives may be formed from:—

(1) Noun+Adjective (or Participle); as,
Blood-red, sky-blue, snow-white, pitch-dark, breast-
high, skin-deep, purse-proud, lifelong, world-wide,
headstrong, homesick, stone-blind, seasick, note-
worthy, heart-rending, ear-piercing, time-serving,
moth-eaten, heart-breaker, bed-ridden, hand-made,
sea-girt, love-lorn.

(2) Adjective+Adjective; as,
Red-hot, blue-black, white-hot, dull-grey, lukewarm.

(3) Adverb+Participle; as,
Long-suffering, everlasting, never-ending, thorough-
bred, well-deserved, outspoken, down-hearted, far-
seen, inborn.

5. Compound Verbs may be formed from:—

(1) Noun+Verb; as,
Waylay, backbite, typewrite, browbeat, earmark.

(2) Adjective+Verb; as,
Safe-guard, whitewash, fulfil.

(3) Adverb+Verb; as,
Overthrow, overtake, fortell, undertake, undergo,
overhear, overdo, outbid, outdo, upset, ill-use.

Note.—In most compound words it is the first word
which modifies the meaning of the second. The ac-
cent is placed upon the modifying word when the
amalgamation is complete. When the two elements
of the compound are only partially blended, a
hyphen is put between them, and the accent falls
equally on both parts of the compound.

Exercise 1. Explain the formation of the following
compound words:—
THE FORMATION OF WORDS.


6. (II) PRIMARY DERIVATIVES.

(1) Formation of Nouns from Verbs and Adjectives.

<table>
<thead>
<tr>
<th>Verbs</th>
<th>Nouns</th>
<th>Verbs</th>
<th>Nouns</th>
</tr>
</thead>
<tbody>
<tr>
<td>Advise</td>
<td>advice</td>
<td>Gape</td>
<td>gap</td>
</tr>
<tr>
<td>Bear</td>
<td>bier</td>
<td>Gird</td>
<td>girth</td>
</tr>
<tr>
<td>Bind</td>
<td>bond</td>
<td>Grieve</td>
<td>grief</td>
</tr>
<tr>
<td>Bless</td>
<td>bliss</td>
<td>Live</td>
<td>life</td>
</tr>
<tr>
<td>Break</td>
<td>breech</td>
<td>Lose</td>
<td>loss</td>
</tr>
<tr>
<td>Burn</td>
<td>brand</td>
<td>Prove</td>
<td>proof</td>
</tr>
<tr>
<td>Choose</td>
<td>choice</td>
<td>Sing</td>
<td>song</td>
</tr>
<tr>
<td>Chop</td>
<td>chip</td>
<td>Sit</td>
<td>seat</td>
</tr>
<tr>
<td>Deal</td>
<td>dole</td>
<td>Speak</td>
<td>speech</td>
</tr>
<tr>
<td>Deem</td>
<td>doom</td>
<td>Strike</td>
<td>stroke</td>
</tr>
<tr>
<td>Dig</td>
<td>ditch</td>
<td>Strive</td>
<td>strife</td>
</tr>
<tr>
<td>Float</td>
<td>dike</td>
<td>Wake</td>
<td>watch</td>
</tr>
<tr>
<td></td>
<td>fleet</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Weave</td>
<td>web</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>woof</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Adjectives. Nouns.

Dull     dolt
Hot      heat
Proud    pride

(2) Formation of Adjectives from Verbs and Nouns.

<table>
<thead>
<tr>
<th>Verbs</th>
<th>Adjectives</th>
<th>Nouns</th>
<th>Adjectives</th>
</tr>
</thead>
<tbody>
<tr>
<td>Float</td>
<td>fleet</td>
<td>Milk</td>
<td>milk</td>
</tr>
<tr>
<td>Lie</td>
<td>low</td>
<td>Wit</td>
<td>wise</td>
</tr>
</tbody>
</table>

(3) Formation of Verbs from Nouns and Adjectives.

<table>
<thead>
<tr>
<th>Nouns</th>
<th>Verbs</th>
<th>Nouns</th>
<th>Verbs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bath</td>
<td>bathe</td>
<td>Gold</td>
<td>gild</td>
</tr>
<tr>
<td>Belief</td>
<td>believe</td>
<td>Grass</td>
<td>graze</td>
</tr>
<tr>
<td>Blood</td>
<td>bleed</td>
<td>Half</td>
<td>halve</td>
</tr>
<tr>
<td>Breath</td>
<td>breathe</td>
<td>Knot</td>
<td>knit</td>
</tr>
<tr>
<td>Brood</td>
<td>breed</td>
<td>Price</td>
<td>prize</td>
</tr>
<tr>
<td>Cloth</td>
<td>clothe</td>
<td>Sale</td>
<td>sell</td>
</tr>
<tr>
<td>Dog</td>
<td>dodge</td>
<td>Sooth</td>
<td>sooth</td>
</tr>
<tr>
<td>Drop</td>
<td>drip</td>
<td>Tale</td>
<td>tell</td>
</tr>
<tr>
<td>Food</td>
<td>feed</td>
<td>Thief</td>
<td>thieve</td>
</tr>
<tr>
<td>Glass</td>
<td>glaze</td>
<td>Wreath</td>
<td>wreathe</td>
</tr>
</tbody>
</table>

Adjectives. Verbs.

Cool    chill
Hale    heal
7. (III) SECONDARY DERIVATIVES.

English Prefixes.

A-, on, in; abed, aboard, ashore, ajar, asleep.
A-, out, from; arise, awake, alight.
Be-, by (sometimes intensive); beside, betimes, besmear, bedaub.
For-, thoroughly; forbear, forgive.
Fore-, before; forecast, foretell.
Gain-, against; gainsay.
In-, in; income, inland, inlay.
Mis-, wrong, wrongly; misdeed, mislead, misjudge.
Over-, above, beyond; overflow, overcharge.
To-, this; to-day, to-night, to-morrow.
Un-, not; untrue, unkind, unholy.
Un-, to reverse an action; untie, undo, unfold.
Under-, beneath, below; undersell, undercharge, undergo, underground.
With-, against, back; withdraw, withhold, withdrew.

Note.—There are only two prefixes of English origin that are still applied freely to new words, mis and un, the former with the force of the adjective bad, and the latter with the force of a negative.

Latin Prefixes.

Ab (a, abs), from, away; abuse, avert, abstract.
Ad (ac, af, ag, al, an, ap, ar, as, at, a), to; adjoin, accord, affect, aggrieve, allege, announce, appoint, arrest, assign, attach, avail.
Ambi (amb, am), on both sides, around; ambiguous, ambition, amputate.
Ante (anti, an), before; antedate, anticipate, anticipate.
Bene, well; benediction, benefit.
Bis (bi, bin), twice, two; biscuit, bisect, binocular.
Circum (circu), around; circumnavigate, circumference, circuit.
Con (col, com, cor), with, together; contend, collect, combine, correct.
Contra (counter), against; contradict, counteract, counterfeit.
De, down; descend, dethrone, depose.
Dis; (dif, di), apart; disjoin, differ, divide.
The Formation of Words.

Demi, half; demigod.
Ex (ef, e), out of; extract, effect, educe.
Extra, beyond, outside of; extraordinary, extravaganter.
In (il, im, ir, en, em), in, into; invade, illustrate, immerse, irritate, enact, embrace.
In (il, im, ir), not; insecure, illegal, imprudent, irregular.
Inter (intro, enter), among, within; intervene, introduce, entertain.
Male (mal), ill, badly; malevolent, malcontent.
Non, not; nonsense.
Ob (oc, of), in the way of, against; object, occupy.
Pen, almost; penultimate, peninsula.
Per (pel), through; pervade, pellucid.
Post, after; postscript, postdate, postpone.
Pre, before; prefix, prevent, predict.
Preter, beyond; pretérrnatural.
Pro (por, pur), for; pronoun, portray, pursue.
Re, back, again; reclaim, refund, renew, return.
Retro, backwards; retrospect, retrograde.
Se (sed), apart; secede, separate, seduce, sedition.
Semi, half; semicircle, semicolon.
Sine, without; sinecure.
Sub (suc, suf, sug, sum, sup, sur, sus), under; subdue, succeed, suffer, suggest, summon, support, surmount, sustain.
Subter, beneath; subterfuge.
Super, above; superfine, superfluous.
Trans (tra, tres), across; transmit, traverse, trespass.
Vice, in the place of; viceroy, vice-president.

Greek Prefixes.

A (an), without, not; atheist, apathy, anarchy.
Amphi, around, on both sides; amphitheatre, amphibious.
Ana, up, back; anachronism, analysis.
Anti (ant), against; antipathy, antagonist.
Apo (ap), from; apostate, apology.
Arch (archi), chief; archbishop, archangel, architect.
Auto, self; autocrat, autobiography, autograph.
Cata, down; cataract, catastrophe, catalogue.
DI, twice; dilemma.
Dia, through; diagonal, diameter.
Dys, badly; dyspepsia, dysentery.
En (em), in; encyclopaedia, emblem.
Epi, upon; epilogue, epitaph.
Eu, well; eulogy, euphony, eugenics.
Ex (ec), out of; exodus, eccentric.
Hemi, half; hemisphere.
Homo (hom), like; homogeneous, homonym.
Hyper, over, beyond; hyperbole, hypercritical.
Hypo, under; hypothesis, hypocrite.
Meta (met), implying change; metaphor, meto-
Mono, alone, single; monoplane, monopoly.
Pan, all; panacea, panorama, pantheism.
Para, beside, by the side of; parallel, paradox, para-
site.
Peri, round; period, perimeter, periscope.
Philo (phil), love; philosophy, philanthropy.
Pro, before; prophesy, programme.
Syn (sym, syl, sy), with, together; synonym, 
. sympathy, syllable, system.

English Suffixes.

OF NOUNS.

(1) Denoting agent or doer.
—er (-ar, -or, -yer); painter, baker, beggar, sailor,
lawyer.
—ster; spinster, punster, songster.
—ter (-ther); daughter, father.
(2) Denoting state, action, condition, being, etc.
—dom; freedom, martyrdom, wisdom.
—hood (-head); manhood, childhood, godhead.
—lock (-ledge); wedlock, knowledge.
—ness; darkness, boldness, goodness, sweetness.
—red; kindred, hatred.
—ship; hardship, friendship, lordship.
—th; health, stealth, growth.
(3) Forming Diminutives.
—el (-le); satchel, kernel, girdle, handle.
—en; maiden, kitten, chicken.
—ie; dearie, birdie, lassie.
—kin; lambkin, napkin.
OF ADJECTIVES.

—ed, having; gifted, talented, wretched, learned.
—en, made of; wooden, golden, woollen, earthen.
—ful, full of; hopeful, fruitful, joyful.
—ish, somewhat like; boorish, reddish, girlish.
—less, free from, without; fearless, shameless, hopeless, senseless, boundless.
—ly, like; manly, godly, sprightly.
—some, with the quality of; wholesome, meddle-some, gladsome, quarrelsome.
—ward, inclining to; forward, wayward.
—y, with the quality of; wealthy, healthy, windy, slimy, greedy, needy, thirsty, dirty.

OF VERBS.

—en, causative, forming transitive verbs; weaken, sweeten, gladden, deaden, strengthen.
—se, to make; cleanse, rinse.
—er, intensive or frequentative; chatter, glitter, glimmer, fritter, flutter.

OF ADVERBS.

—ly, like; boldly, wisely.
—long; headlong, sidelong.
—ward (-wards), turning to; homeward, backwards, upwards.
—way (-ways); straightway, anyway, always.
—wise, manner, mode; likewise, otherwise.

Note.—We still feel the force of a few English suffixes. These are:
—er, denoting the actor or agent; as, driver.
—hood, indicating rank or condition; as, boyhood.
—kin, ling, diminutives; as, lambkin, yearling.
—ness, ship, th, indicating abstract nouns; as, loveliness, friendship, truth.
—en, ful, ish, less, ly, some, ward, y, adjective and adverb endings; as, golden, hopeful, oldish, helpless, manly, lonesome, homeward, mighty.
Latin Suffixes.

**OF NOUNS.**

(1) Denoting chiefly the *agent* or *doer* of a thing.
- *-ain* (-an, -en, -on); chieftain, artisan, citizen, surgeon.
- *-ar* (-er, -eer, -ier, -ary); scholar, preacher, engineer, financier, missionary.
- *-ate* (-ee, -ey, -y); advocate, trustee, attorney, deputy.
- *-or* (-our, -eur, -er); emperor, saviour, amateur, interpreter.

(2) Denoting *state*, *action*, *result* of an action.
- *-age*; bondage, marriage, breakage, leakage.
- *-ance* (-ence); abundance, brilliance, assistance, excellence, innocence.
- *-cy*; fancy, accuracy, lunacy, bankruptcy.
- *-ion*; action, opinion, union.
- *-ice* (-ise); service, cowardice, exercise.
- *-ment*; punishment, judgment, improvement.
- *-mony*; parsimony, matrimony, testimony.
- *-tude*; servitude, fortitude, magnitude.
- *-ty*; cruelty, frailty, credulity.
- *-ure*; pleasure, forfeiture, verdure.
- *-y*; misery, victory.

(3) Forming *diminutives*.
- *-cule* (-ule, -cel, -sel, -el, -le); animalcule, globule, parcel, damsel, chapel, circle.
- *-et*; owlet, lancet, trumpet.
- *-ette*; cigarette, coquette.

(4) Denoting place.
- *-ary* (-ery, -ry); dispensary, library, nunnery, treasury.
- *-ter* (-tre); cloister, theatre.

**OF ADJECTIVES.**

- *-al*; national, legal, regal, mortal, fatal.
- *-an* (-ane); human, humane, mundane.
- *-ar*; familiar, regular.
- *-ary*; customary, contrary, necessary, ordinary, honorary.
THE FORMATION OF WORDS.

-ate; fortunate, temperate, obstinate.
-ble (-ible, -able); feeble, sensible, laughable.
-esque; picturesque, grotesque.
-id; humid, vivid, lucid.
-ile; servile, fragile, juvenile.
-ine; feminine, canine, feline, divine.
-ive; active, attentive, sportive.
-lent; corpulent, indolent, turbulent, virulent.
-ose (-ous); verbose, dangerous, onerous, copious.

OF VERBS.

-ate; assassinate, captivate, exterminate.
-esce; acquiesce, effervesce.
-fy; simplify, purify, fortify, sanctify, terrify.
-ish; publish, nourish, punish, banish.

Greek Suffixes.

-ic (-ique); angelic, cynic, phonetic, unique.
-ist; artist, chemist.
-isk; asterisk, obelisk.
-ism (-asm); patriotism, despotism, enthusiasm.
-ize; civilize, sympathize, criticize.
-sis (-sy); crisis, analysis, heresy, poesy.
-e (-y); catastrophe, monarchy, philosophy.

Note.—We still feel the force of a number of suffixes of foreign origin. These are:—

e (French), added to nouns to denote, usually, the person who takes a passive share in an action; as, employee, payee, legatee, mortgagee, trustee, referee.
or, ar, er, eer, ier, denoting a person who performs a certain act or function; as, emperor, scholar, officer, muleteer, gondolier.

ist, denoting a person who follows a certain trade or pursuit; as, chemist, theosophist, artist, nihilist.

ism, forming abstract nouns; as, patriotism.

ble, forming adjectives that have usually a passive sense; as, tolerable, bearable.

ize or ise, forming verbs from nouns and adjectives; as, crystallize, civilize, moralize, baptize.
Exercise 2. (a) Give examples showing the use and meaning of the following prefixes:—
   super-, trans-, con-, sub-, auto-, mis-, ante-, post-, vice-, extra-, pre-, arch-.

   (b) Give examples of adjectives formed from nouns by the addition of the suffixes -en, -ish, -less, and explain the meaning of the suffixes.

   (c) Show by the use of suffixes that we can use a single word to express the meaning of each of the following groups of words:—
       A little river, the state of being a child, to make fat, that which cannot be read, unfit to be chosen.

   (d) Give the meanings of the prefixes and suffixes in the following words:—
       Incredible, antidote, anarchy, misconduct, monarch, sympathy, manhood, hillock, archbishop, amiss, bicycle, dismantle, refresh.

   (e) Form Adjectives from the following nouns:—
       Circumstance, habit, stone, miser, irony, labour, circuit.

   (f) Form Verbs from:—
       Friend, bath, fertile, grass, clean, sweet, critic.

   (g) Form Nouns from:—
       Sustain, attain, confess, attach, fortify, oblige, give, cruel, hate, govern, sweet.

   (h) Form Adjectives from:—
       Muscle, hazard, worth, quarrel, admire, thirst, god.

   (i) Add to each of the following words a prefix which reverses the meaning:—
       Fortune, legible, visible, agreeable, ever, fortunate, practicable, honour, patience, sense, truth, resolute, legal, capable, organize, credible, creditable.

   (j) What is the force or meaning of the (1) Prefixes: in-, bene-, post-, dys-, dis--; (2) Suffixes: -en, -fy, -ness, -isk, -ing? Name the language from which each is derived.

   (k) Mention two prefixes which denote (1) reversal of an action; (2) something good; (3) something bad; (4) a negative.

   (l) Name the primary derivatives of the following words:—
       Hale, glass, high, sit, dig, strong, deep.

   (m) By means of a suffix turn each of the following words into an abstract noun:—
       Grand, discreet, supreme, rival, certain, warm, desolate, dense.
8. A Root is the simple element common to words of the same origin.

A Few Latin Roots.

Æquus, equal: equal, equator, equivalent, adequate.
Ager, a field: agriculture, agrarian.
Ago, actus, I do: agent, agile, active, actor.
Alius, another: alien, aliquot, alias, alibi.
Amo, I love: amiable, amateur, amorous, inimical.
Angulus, a corner: angle, triangle. [magnanimous.
Anima, life; animus, mind: animal, animate, unanimous.
Annus, a year: annual, biennial, perennial.
Aperio, apertus, I open: aperture, April.
Appello, I call: appeal, repeal.
Aqua, water: aquatic, aquarium, aqueduct.
Ars, artis, art: artist, artisan, artifice.
Audio, I hear: audible, audience, auditor.
Bellum, war: belligerent, rebel, rebellious.
Bene, well: benefit, benevolent, benefactor.
Brevis, short: brevity, abbreviate, abridge.
Caedo, caesus, I cut, kill: suicide, homicide, concise.
Candeo, I shine: candle, candid, candour, incandescent.
Capio, captus, I take: captive, capacious, accept.
Caput, capitis, the head: capital, decapitate, captain.
Caro, carnis, flesh: carnivorous, carnage.
Cedo, cessum, I go, yield: concede, proceed, accede.
Centrum, centre: eccentric, centralize, concentrate.
Centum, a hundred: cent, century, centipede.
Cerno, cretus, I distinguish: discern, discreet.
Civis, citizen: civil, civilize.
Clamo, I shout: clamour, claim, exclaim.
Claudo, clausus, I shut: exclude, conclude, closet.
Colo, cultus, I till: colony, culture, cultivate, agriculture.
Cor, cordis, the heart: core, cordial, concord, discord, accord, courage.
Corpus, the body: corpse, corps, corporation, corpulent.
Credo, I believe: creed, credible, credence, miscreant.
Cresco, I grow: increase, decrease, crescent.
Crux, a cross: crucify, crusade.
Culpa, a fault: culprit, culpable.
Cura, care: curator, sinecure, accurate, secure, incurable.
Deus, God: deity, deify, divine.
Dico, dictus, I say: dictation, contradict, predict, verdict.
Dies, a day: diary, daily, meridian.
Do, datus, I give: add, date, tradition, addition, condition.
Doceo, doctus, I teach: docile, doctrine.
Dominus, a lord: dominion, dominant.
Duco, ductus, I lead: adduce, conduit, product, education.
Duo, tvo: dual, duel, double, duplicate, duodecimal.
Durus, hard, lasting: durable, obdurate, duration.
Eo, itum, I gq: exit, circuit, transition, ambition.
Esse, to be: essence, essential, present, absent.
Fero, latus, I carry: infer, confer, refer, relate.
Fido, I trust: confide, infidel, defy.
Finis, an end: finite, infinite, confine.
Flecto, flexus, I bend: inflict, inflexible, reflection.
Flos, floris, a flower: flora, floral, florid, flourish.
Forma, a form: formal, deformed, reform.
Fortis, strong: fort, fortress, fortify, fortitude, reinforce.
Frango, fractus, I break: fragment, fragile, fraction, infringe.
Frater, a brother: fraternal, fratricide.
Fronds, frontis, forehead: front, affront, frontier, confront.
Fugio, I flee: fugitive, refugee, refuge, subterfuge.
Fundo, fusus, I pour: profuse, diffuse, confuse, refund.
Fundus, the bottom: found, foundation, profound, fundamental, founder.
Gens, gentis, a race: congenial, indigenous.
Gradior, grassus, I go: grade, degrade, transgress, progress.
Gracia, favour: gratitude, gratis, ingratiating, grateful.
Gravis, heavy: gravity, gravitation, grief, grievous.
Habo, I have: habit, habitable, habituate, exhibit, inhabit, prohibit.
Homo, a man: homage, homicide, human, humane.
Impero, I command: imperative, imperial, emperor, empire.
Jacio, jactus, I throw: ejaculate, reject.
Judex, judicis, a judge: judicial, judgment, judicious, pre-
Jungo, junctus, I join: junction, conjunction, juncture.
Labor, lapsus, I glide: lapse, collapse, relapse, elapse.
Laus, laudis, praise: laudable, laudatory.
Lego, lectus, I gather, read: collect, neglect, select.
Lego, legatus, I send: delegate, legation.
Levis, light: levity, alleviate, elevate, leaven.
Lex, legis, a law: legal, legislate, legitimate, loyal.
Liber, free: liberal, libertine, deliver.
Ligo, I bind: ligature, ligament, religion, league, obligation.
Litera, a letter: literal, literary, literate, literature.
Locus, a place: local, locality, locomotive.
Loquor, locutus, I speak: loquacious, elocution, eloquence.
Ludo, lusum, I play: elude, delude, ludicrous.
Lumen, a light: luminous, luminary.
Luo, letus, I wash: lotion, ablation, deluge, dilute, pollute.
Lux, lucis, light: lucid, elucidate.
Magnus, great: major, mayor, magnate, magnify, magnitude.
Malus, *bad:* malady, malice, maltreat, malaria.
Manus, *hand:* manuscript, amanuensis, manual.
 Mare, *the sea:* marine, mariner, submarine, maritime.
Mater, *a mother:* maternal, matriculate, matron, matrimony.
Medius, *the middle:* medium, mediate.
Memor, *mindful:* memory, memorable, memoir.
Miles, *militis, a soldier:* military, militia, militant.
Mitto, missus, *I send:* admit, missionary, promise.
Moneo, monitus, *I advise:* monitor, admonish.
Mons, montis, *a mountain:* mount, dismount, surmount.
Multus, *many:* multitude, multiply.
Munus, muneris, *a gift:* munificent, remunerate.
Navis, *a ship:* navy, nautical.
Noceo, *I hurt:* innocent, noxious, nuisance.
Novus, *new:* novel, novice, innovation.
Nox, noctis, *night:* nocturnal, equinox.
Omnis, *all:* omnipotent, omnipresent, omnibus.
Pando, passus, *I spread out:* expand, compass, trespass.
Pater, *a father:* paternal, patron, patrimony.
Pes, pedis, *a foot:* biped, quadruped, pedestrian, pedestal.
Peto, petitus, *I seek:* petition, competition, impetuous.
Pleo, *I fill:* complete, replete, replenish, supplement.
Primus, *first:* primary, primitive, prince, premier, principal.
Probos, *I try:* probation, probable, approval.
Puto, putatus, *I cut, think:* amputate, dispute, compute.
Rapiro, raptus, *I seize:* rapacious, ravenous.
Rumpo, ruptus, *I break:* rupture, rout, bankrupt, eruption.
Sanctus, *holy:* sanctuary, sanctify, saint.
Sci, *I know:* science, conscience, omniscience.
Scribo, scriptus, *I write:* describe, scribble, postscript, inscription, manuscript.
Seco, *I cut:* bisect, dissect, sickle.
Sentio, *I feel:* sentiment, sensation, nonsense, sensual.
Sequor, secutus, *I follow:* sequel, sequence, consequence, prosecute, execute.
Servio, *I serve:* servant, serf, service, servitude.
Signum, *a sign:* signal, significant, design.
Similis, *like:* similar, dissimilar, resemblance.
Solvo, solutus, *I loose:* solution, resolution, absolve, dissolve; resolve.
Specio, spectus, I see: specimen, spectator, suspicion.
Spiro, I breathe: aspire, conspire, inspire, expire.
Stringo, strictus, I bind: stringent, strict, restrict.
Struo, structus, I build: structure, construction.
Sumo, sumptus, I take: assume, presume, resume.
Tango, tactus, I touch: tangent, contact, contagion.
Tempus, temporis, time: tense, temporal, contemporary.
Tendo, tensus, I stretch: tend, contend, attend, extend.
Teneo, tentus, I hold: tenant, tenure, content, retentive.
Terminus, an end: term, terminate, determination.
Terra, the earth: inter, subterranean, terrestrial.
Texo, textus, I weave: textile, texture, context.
Torqueo, tortus, I twist: distort, torture, torment.
Traho, tractus, I draw: contract, abstract, portrait.
Tribuo, I give: tribute, contribute.

Unus, one: union, unique, unanimous.
Valeo, I am well: valid, invalid, equivalent, valiant.
Venio, I come: venture, adventure, convene, prevent.
Verbum, a word: verb, adverb, proverb, verbose, verbal.
Verto, versus, I turn: convert, converse, reverse, diversion.
Verus, true: verify, verdict, aver, veracious.
Video, visus, I see: vision, survey, evident.
Vince, victus, I conquer: victor, invincible, convince.
Vivo, victum, I live: vivid, vivacious, revive, survive.
Voco, vocatus, I call: vocal, vocation, vociferous, invoke, revoke.
Volo, I wish: voluntary, benevolent, malevolence.
Volvo, I roll: revolve, involve, revolution.
Voro, I eat: voracious, omnivorous, carnivorous, devour.
Voveo, votus, I vow: vote, devote, devotee, votary.
Vulgus, the common people: vulgar, divulge.

A Few Greek Roots.

Ago, I lead: demagogue, pedagogue, stratagem.
Agon, a contest: agony, antagonist.
Anthropos, a man: anthropology, misanthrope, philanthropist.
Aster, astron, a star: asterisk, astronomy, astrology.
Autos, self: autocrat, autograph, autonomy, autobiography.
Biblos, a book: Bible, bibliography, bibliomaniac.
Bios, life: biology, biography.
Cholē, bile: choleric, melancholy.
Chronos, time: chronicle, chronology, chronometer, chronic.
Deka, ten: decagon, decade.
Demos, the people: democracy, demagogue, epidemic.
Doxa, opinion: orthodox, dogmatic.
Gamos, marriage: monogamy, bigamy, polygamy.
THE FORMATION OF WORDS.

Ge, the earth: geology, geography, geometry.
Gonia, an angle: diagonal, polygon, hexagon.  [graph.
Grapho, I write: biography, telegraph, telegram, phonoph.
Helios, the sun: heliograph, heliotrope. •
Hippos, a horse: hippopotamus, hippodrome.
Hodos, a way: period, method, episode.
Hemos, the same: homogeneous, homonym.
Hudor, water: hydregen, hydrophobia, hydrant.
Idios, one's own: idiot, idiom, idiosyncrasy.
Isos, equal: isosceles.
Kosmos, the world: cosmopolite.
Kratos, strength: democrat, autocrat, aristocrat, plutocrat.
Kuklos, a circle: cycle, cyclone, encyclopædia.
Lithos, a stone: lithography, aerolite.
Logos, a word, speech: dialogue, catalogue, astrology.
Luo, I loosen: analysis, paralysis.
Meter, a mother: metropolis.
Metron, a measure: metre, thermometer, barometer.
Mikros, little: microscope.
Monos, alone: monarsh, monopoly.
Nomos, a law: astronomy, economy, autonomy.
Ode, a song: prosody, parody.
Onoma, a name: anonymous, synonymous.
Orthos, right: orthodoxy, orthography.
Pan, all: pantheist, pantomime, panacea.
Pathos, feeling: pathetic, sympathy, antipathy.
Petra, a rock: petrify, petroleum.
Phileo, I love: philosophy, philanthropy.
Phone, a sound: phonograph, telephone.
Phos, photos, light: phosphorus, photograph.
Phrasis, a speech: paraphrase, phraseology.
Poioeo, I make: poem, onomatopœia.
Pois, a city: police, policy, politic, metropolis.
Polus, many: polygamy, polygon.
Pous, podos, a foot: antipodes, tripod.
Rheo, I flow: rheumatic, diarrhoea, catarrh.
Skopeo, I see: telescope, microscope.
Sophia, wisdom: philosopher, sophist.
Techne, an art: technical, architect, pyrotechnics.
Tele, after: telegraph, telegram, telephone, telescope.
Temno, I cut: anatomy, epitome.
Theos, a god: theism, theology, theosophy.
Thermos, warm: thermometer.
Thesis, a placing: hypothesis, synthesis, parenthesis.
Trelís, three: triangle, tripod, trinity.
Tupos, impression: type, stereotype, electroteype.
Zoon, an animal: zoology, zodiac.
CHAPTER XLI.

FIGURES OF SPEECH.

9. A Figure of Speech is a departure from the ordinary form of expression, or the ordinary course of ideas, in order to produce a greater effect.

10. Figures of Speech may be classified as under:—
   (1) Those based on Resemblance, such as Simile, Metaphor, Personification and Apostrophe.
   (2) Those based on Contrast, such as Antithesis and Epigram.
   (3) Those based on Association, such as Metonymy and Synecdoche.
   (4) Those depending on construction, such as Climax and Anticlimax.

11. Simile.—In a Simile a comparison is made between two objects of different kinds which have however at least one point in common. The Simile is usually introduced by such words as like, as, or so.

Examples:—
1. The Assyrian came down like a wolf on the fold.
2. The righteous shall flourish as the palm tree.
3. As the hart panteth after the water-brooks, so panteth my soul after Thee, O God.
4. Words are like leaves; and where they most abound, Much fruit of sense beneath is rarely found.
5. How far that little candle throws his beams! So shines a good deed in a naughty world.
6. Life is as tedious as a twice-told tale Vexing the dull ear of a drowsy man.
7. Thy soul was like a star, and dwelt apart: Thou hadst a' voice whose sound was like the sea.
8. O my Love's like a red, red rose That's newly sprung in June; O my Love's like the melodie That's sweetly played in tune.

The following are some common similes of everyday speech:—
Mad as a March Hare; as proud as a peacock; as bold as brass; as tough as leather; as clear as crystal; as good as gold; as old as the hills; as cool as a cucumber.
Note.—A comparison of two things of the same kind is not a Simile.

12. Metaphor.—A Metaphor is an implied Simile. It does not, like the Simile, state that one thing is like another or acts as another, but takes that for granted and proceeds as if the two things were one.

Thus, when we say, ‘He fought like a lion’, we use a Simile; but when we say, ‘He was a lion in the fight’, we use a Metaphor.

Examples:

1. The camel is the ship of the desert.
2. Life is a dream.
3. The news was a dagger to his heart.
4. Revenge is a kind of wild justice.

Note 1.—Every Simile can be compressed into a Metaphor and every Metaphor can be expanded into a Simile.

Thus instead of saying,

Richard fought like a lion (Simile),

we can say, *

Richard was a lion in the fight (Metaphor).

Similarly, instead of saying,

The camel is the ship of the desert (Metaphor),

we may expand it and say,

As a ship is used for crossing the ocean, so the camel is used for crossing the desert (Simile).

Other examples:

Variety is the spice of life (Metaphor).
As spice flavours food, so variety makes life more pleasant (Simile).
The waves broke on the shore with a noise like thunder (Simile).
The waves thundered on the shore (Metaphor).

Note 2.—Metaphor should never be mixed. That is, an object should not be identified with two or more different things in the same sentence.

The following is a typical example of what is called a Mixed Metaphor.

I smell a rat; I see it floating in the air; but I will nip it in the bud.

13. Personification.—In Personification inanimate objects and abstract notions are spoken of as having life and intelligence.
Examples:—
1. In Saxon strength that abbey frowned.
2. Laughter holding both her sides.
3. Death lays his icy hand on kings.
4. Pride goeth forth on horseback, grand and gay,
   But cometh back on foot, and begs its way.

14. Apostrophe.—An Apostrophe is a direct address to the dead, to the absent, or to a personified object or idea. This figure is a special form of Personification.

Examples:—
1. Milton! thou should'st be living at this hour.
2. O Friend! I know not which way I must look
   For comfort.
3. Roll on, thou deep and dark blue Ocean—Roll!
4. O death! where is thy sting? O grave! where is thy victory?
5. O liberty, what crimes have been committed in thy name!
6. Wave, Munich, all thy banners wave,
   And charge with all thy chivalry!
7. Oh! judgment! thou art fled to brutish beasts.
8. O Solitude! where are the charms
   That sages have seen in thy face?

15. Hyperbole.—In Hyperbole a statement is made emphatic by overstatement.

Examples:—
1. Here's the smell of blood still; all the perfumes of Arabia will not sweeten this little hand.
2. Why, man, if the river were dry, I am able to fill it with tears.
3. O Hamlet! thou hast cleft my heart in twain.
4. Surely never lighted on this orb, which she hardly seemed to touch, a more delightful vision than Marie Antoinette.
5. I loved Ophelia; forty thousand brothers
   Could not with all their quantity of love
   Make up the sum.

16. Euphemism.—Euphemism consists in the description of a disagreeable thing by an agreeable name.

Examples:—
1. He has fallen asleep (i.e., he is dead).
2. You are telling me a fairy tale (i.e., a lie).
17. **Antithesis.**—In Antithesis a striking opposition or contrast of words or sentiments is made in the same sentence. It is employed to secure emphasis.

*Examples*:

1. Man proposes, God disposes.
2. Not that I loved Caesar less, but that I loved Rome more.
3. Better fifty year of Europe than a cycle of Cathay.
4. Give every man thy ear, but few thy voice.
5. Speech is silvren, but silence is golden.
6. To err is human, to forgive divine.
7. Many are called, but few are chosen.
8. He had his jest, and they had his estate.
9. The Puritans hated bear-baiting, not because it gave pain to the bear, but because it gave pleasure to the spectators.
10. A man’s nature runs either to herbs or weeds; therefore, let him seasonably water the one and destroy the other.

18. **Oxymoron.**—Oxymoron is a special form of Antithesis, whereby two contradictory qualities are predicted at once of the same thing.

*Examples*:

1. His honour rooted in dishonour stood,
   And faith unfaithful kept him falsely true.
2. So innocent-arch, so cunningly-simple.
3. She accepted it as the kind cruelty of the surgeon’s knife.

19. **Epigram.**—An Epigram is a brief pointed saying frequently introducing antithetical ideas which excite surprise and arrest attention.

*Examples*:

1. The child is father of the man.
2. A man can’t be too careful in the choice of his enemies.
3. Fools rush in where angels fear to tread.
4. In the midst of life we are in death.
5. Art lies in concealing art.
6. He makes no friend, who never made a foe.
7. Know then thyself, presume not God to scan; The proper study of mankind is man.
8. The fool doth think he is wise, but the wise man knows himself to be a fool.
9. Lie heavy on him, earth, for he Laid many a heavy load on thee.
10. Here lies our Sovereign Lord the King Whose word no man relies on, Who never said a foolish thing And never did a wise one.

*Vanbrugh, the architect.*
20. **I**rony.—Irony is a mode of speech in which the real meaning is exactly the opposite of that which is literally conveyed.

**Examples:**

1. No doubt but ye are the people, and wisdom shall die with you.
2. The atrocious crime of being a young man, which the honourable gentleman has, with such spirit and decency, charged upon me, I shall neither attempt to palliate nor deny.
3. Here under leave of Brutus and the rest (For Brutus is an honourable man: So are they all, all honourable men) Conne I to speak in Cæsar's funeral. He was my friend, faithful and just to me; But Brutus says he was ambitious, And Brutus is an honourable man.

21. **Pun.**—A Pun consists in the use of a word in such a way that it is capable of more than one application, the object being to produce a ludicrous effect.

**Examples:**

1. Is life worth living? — It depends upon the liver.
2. An ambassador is an honest man who lies abroad for the good of his country.

22. **Metonymy.**—In Metonymy (literally, a *change of name*) an object is designated by the name of something which is generally associated with it.

**Some familiar examples:**

The Bench, for the judges.
The House, for the members of the House of Commons.
The laurel, for success.
Red-coats, for British soldiers.
Bluejackets, for sailors.
The Crown, for the king.

Since there are many kinds of association between objects, there are several varieties of Metonymy.

Thus a Metonymy may result from the use of—

(i) The sign for the person or thing symbolized; as, You must address the chair (i.e., the chairman). From the cradle to the grave (i.e., from infancy to death).

(ii) The container for the thing contained; as, The whole city went out to see the victorious general. The kettle boils. Forthwith he drank the fatal cup.
He keeps a good cellar.
He was playing to the gallery.
He has undoubtedly the best stable in the country.

(iii) The instrument for the agent; as,
The pen is mightier than the sword.
(iv) The author for his works; as,
We are reading Milton.
Do you learn Euclid at your school?
(v) The name of a feeling or passion for its object;
as,
He turn'd his charger as he spake
Upon the river shore,
He gave the bridle-reins a shake,
Said 'Adieu for evermore
My love!
And adieu for evermore.'

23. Synecdoche.—In Synecdoche a part is used to designate the whole or the whole to designate a part.
(i) A part used to designate the whole; as,
Give us this day our daily bread (i.e., food).
All hands (i.e., crew) to the pumps!
Uneasy lies the head that wears a crown.
A fleet of fifty sail (i.e., ships) left the harbour.
All the best brains in Europe could not solve the problem.
He has many mouths to feed.

(ii) The whole used to designate a part; as,
England (i.e., the English cricket eleven) won the first test match against Australia.

24. Transferred Epithet.—In this figure an epithet is transferred from its proper word to another that is closely associated with it in the sentence.
Examples:—
1. He passed a sleepless night.
2. The ploughman homeward plods his weary way.
3. A lackey presented an obsequious cup of coffee.

25. Litotes.—In Litotes an affirmative is conveyed by negation of the opposite, the effect being to suggest a strong expression by means of a weaker. It is the opposite of Hyperbole.
Examples:—
1. I am a citizen of no mean (= a very celebrated) city.
2. The man is no fool (= very clever).
3. I am not a little (= greatly) surprised.
26. Interrogation.—Interrogation is the asking of a question, not for the sake of getting an answer, but to put a point more effectively.

This figure of speech is also known as Rhetorical Question because a question is asked merely for the sake of rhetorical effect.

Examples:

1. Am I my brother's keeper?  
2. Do men gather grapes of thorns, or figs of thistles?  
3. Shall I wasting in despair  
   Die because a woman's fair?  
4. Who is here so vile that will not love his country?  
5. Breathes there the man with soul so dead  
   Who never to himself hath said,  
   This is my own, my native land?  
6. Can storied urn or animated bust  
   Back to its mansion call the fleeting breath?

27. Exclamation.—In this figure the exclamatory form is used to draw greater attention to a point than a mere bald statement of it could do.

Examples:

1. What a piece of work is man!  
2. How sweet the moonlight sleeps upon this bank!  
3. O what a fall was there, my countrymen!

28. Climax.—Climax (Gk. Klimax—a ladder) is the arrangement of a series of ideas in the order of increasing importance.

Examples:

1. Simple, erect, severe, austere, sublime.  
2. What a piece of work is man!  
   How noble in reason,  
   how infinite in faculties!  
   In action, how like an angel!  
   In apprehension, how like a god!

29. Anticlimax.—Anticlimax is the opposite of Climax—a sudden descent from higher to lower. It is chiefly used for the purpose of satire or ridicule.

Examples:

1. Here thou, great Anna! whom three realms obey,  
   Dost sometimes counsel take—and sometimes tea.  
2. And thou, Dalhousie, the great god of war,  
   Lieutenant-Colonel to the Earl of Mar.

Exercise 3. Name the various Figures of Speech in the following:

1. The more haste, the less speed.
2. I must be taught my duty, and by you!
3. Plead, Sleep, my cause, and make her soft like thee.
4. Charity suffereth long, and is kind.
5. He makes no friend, who never made a foe.
6. He that planted the ear, shall He not hear? He that formed the eye, shall He not see?
7. Let not ambition mock their useful toil.
8. To gossip is a fault; to libel, a crime; to slander, a sin.
9. Oh! what a noble mind is here overthrown.
10. Excess of ceremony shows want of breeding.
11. Why all this toil for triumphs of an hour?
12. Fools who came to scoff, remained to pray.
13. The Puritan had been rescued by no common deliverer from the grasp of no common foe.
14. The cup that cheers but not inebriates.
15. You are a pretty fellow.
18. Can two walk together, except they be agreed?
19. Curses are like chickens: they come home to roost.
20. A thousand years are as yesterday when it is past.
21. The prisoner was brought to the dock in irons.
22. We had nothing to do, and we did it very well.
23. Boys will be boys.
24. The cloister oped her pitying gate.
25. Lowliness is young Ambition's ladder.
26. Language is the art of concealing thought.
27. Must I stand and crouch under your testy humour?
28. Exult, O shores, and ring, O bells!
29. He followed the letter, but not the spirit of the law.
30. One truth is clear, whatever is is right.
31. I came, I saw, I conquered.
32. Labour, wide as the earth, has its summit in heaven.
33. Just for a handful of silver he left us.
34. They were swifter than eagles; they were stronger than lions.
35. Swiftly flies the feathered death.
36. It is a wise father that knows his own child.
37. Brave Macbeth, with his brandished steel, carved out his passage.
38. Sweet Thames! run softly, till I end my song.
39. There is only one cure for the evils which newly acquired freedom produces — and that cure is freedom.
40. Sweet Auburn, loveliest village of the plain, Where health and plenty cheered the labouring swain.
41. So spake the seraph Abdiel faithful found, Among the faithless, faithful only he.
42. Youth is full of pleasure,  .
    Age is full of care.
43. Like the dew on the mountain,
    Like the foam on the river,
    Like the bubble at the fountain,
    Thou art gone and for ever.
44. Can Honour's voice provoke the silent dust,
    Or Flattery soothe the dull cold ear of Death?
45. Golden lads and girls all must,
    As chimney-sweepers, come to dust.
46. Sweet are the uses of adversity,
    Which, like the toad, ugly and venomous,
    Wears still a precious jewel in its head.
47. The naked every day he clad
    When he put on his clothes.
48. O mischief, thou art swift
    To enter in the thoughts of desperate men.
49. Knowledge is proud that it knows so much,
    Wisdom is humble that it knows no more.
50. At once they rush'd
    Together as two eagles on one prey
    Come rushing down together from the clouds,
    One from east, one from west.
51. Errors, like straws, upon the surface flow;
    He who would search for pearls must dive below.
52. The best way to learn a language is to speak it,
53. Sceptre and crown
    Must tumble down,
    And in the dust be equal made
    With the poor crooked scythe and spade.
54. O Solitude! where are the charms
    That sages have seen in thy face?
55. I thought ten thousand swords must have leapt from
    their scabbards to avenge a look that threatened
    her with insult.
56. The soldier fights for glory, and a shilling a day.
57. His honour rooted in dishonour stood,
    And faith unfaithful kept him falsely true.
58. They speak like saints, and act like devils.
59. He was a learned man among lords, and a lord
    among learned men.
60. Speech was given to man to conceal his thoughts.

Exerise 4. Transform the following sentences, changing the Similes into Metaphors:—

1. Danger will pass away like a troubled night.
2. Memory is like a purse; if it be overful so that it cannot shut, all will drop out of it.
Exercise 5. *Show that Metaphors are mixed in the following comparisons:—*

1. No human happiness is so serene as not to contain any alloy.
2. Hope, the balm of life, darts a ray of light through the thickest gloom.
3. Gentlemen, the apple of discord has been thrown into our midst: and, if it be not nipped in the bud, it will burst into a conflagration, which will deluge the world!
4. It is time that you put your foot down with a firm hand.
5. It is no use beating about the bush; better hit the nail on the head at once.
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