

RULE 10.—PARTICIPLES.

A Participle has the same construction as the "part of speech" for which it is used.

RULE 11.—VERBS—INFINITIVE.

A Verb in the Infinitive Mode is the Object of the Preposition TO, expressed or understood.

RULE 12.—PREPOSITIONS.

A Preposition shows a relation of its Object to the word which its Phrase qualifies.

RULE 13.—CONJUNCTIONS.

Conjunctions introduce Sentences and connect Words and Phrases.

RULE 14.—EXCLAMATIONS.

Exclamations have no dependent construction.

ADDITIONAL EXAMPLES FOR PARSING.

1. "He was stirred
With such an agony he sweat extremely."—*Henry VIII.*, ii. 2.
2. "But it is fit things be stated as they are considered—as they really are."—*Bp. Butler.*
3. "He whose soul
Ponders this true equality, may walk
The fields of earth with gratitude and hope."—*Wordsworth.*
4. "Before we passionately desire anything which another enjoys,
we should examine into the happiness of its possessor."
5. "They say 'this shall be,' and it is,
For ere they act, they think."—*Burns.*
6. "My heart is awed within me, when I think of the great miracle
that still goes on in silence round me."
7. "Take good heed,
Nor there be modest, where thou shouldst be proud."—*Young.*
8. "Ambition saw that stooping Rome could bear
A master, nor had virtue to be free."—*Thomson.*

PART IV.

DEF. 1.—That part of the Science of Language which treats of *utterance*, is called *Prosody*.

Obs.—Utterance is modified by *Pauses*, *Accent*, and the laws of *Versification*.

PAUSES.

DEF. 2.—Pauses are cessations of the voice in reading or speaking.

Obs. 1.—Pauses are { Rhetorical and
Grammatical.

Obs. 2.—Rhetorical Pauses are useful chiefly in arresting attention. They are generally made after or immediately before emphatic words. They are not indicated by marks.

EXAMPLES.—There is a calm for those who weep,
A rest for weary pilgrims found.

Obs. 3.—Grammatical Pauses are useful—in addition to their Rhetorical effect—in determining the sense.

They are indicated by

MARKS OF PUNCTUATION.

They are—

The Comma ;	The Period
The Semicolon ;	The Interrogation . . ?
The Colon :	The Exclamation . . . !
The Dash —	

Obs. 4.—In its Rhetorical office,
The Comma requires a short pause in reading.
The Semicolon, a pause longer than the Comma.
The Colon, a pause longer than the Semicolon.
The Period requires a full pause.
The Dash, the Marks of Exclamation and Interrogation, require pauses corresponding with either of the other marks

REM.—In the use of Marks of Punctuation, good writers differ; and it is exceedingly difficult for the Teacher to give Rules for their use, that can be of general application.

The following Rules are the most important:

COMMA.

RULE 1.—When more than two words of the same construction occur consecutively, the Comma should be repeated after each.

EXAMPLES.

- Correct.*—1. "Veracity, justice, and charity, are essential virtues."
 2. "There is such an exactness in definition, such a pertinence in proof, such a perspicuity in his detection of sophisms, as have been rarely employed in the Christian cause."—*B. B. Edwards.*
- Incorrect.*—3. "The dripping rock the mountain's misty top,
 Swell on the sight and brighten with the dawn."
 4. Fame wisdom love and power were mine.

Obs.—EXCEPTION.—The Comma is not placed between an Adjective and its Noun, although preceded by other Adjectives of the same construction.

EXAMPLES.

- Correct.*—1. "David was a brave, martial, enterprising prince."
 2. "With that dull-rooted, callous impudence."
Incorrect.—3. "The tall, dark, mountains and the deep-toned sea."
 4. Ah! how unjust to Nature and himself,
 Is thoughtless, thankless, inconsistent, man!

RULE 2.—The parts of a Complex Sentence should be separated by a Comma, when the Auxiliary precedes the Principal Sentence.

EXAMPLES.

- Correct.*—1. "Where wealth and freedom reign, contentment fails."
 2. "If thine enemy hunger, feed him; if he thirst, give him drink."
Incorrect.—3. "When the cock crew he wept."
 4. "As ye journey sweetly sing."

RULE 3.—An Adjunct Phrase or Sentence, used to express an incidental fact, and placed between the parts of the Principal Sentence, is separated by Commas.

EXAMPLES.

- Correct.*—1. "The grave, *that never spoke before,*
 Hath found, *at length,* a tongue to chide."
Incorrect.—2. "Truth crushed to earth will rise again."
 3. "Rise sons of harmony and hail the morn."

Obs.—But when an Adjunct Phrase or Sentence which is indispensable in perfecting the sense, immediately follows the word which it qualifies, the Comma should not intervene.

EXAMPLES.

- Correct.*—1. "Every one *that findeth me,* shall slay me."
 2. "Let school-taught pride dissemble all it can."
Incorrect.—3. "The fur, that warms a monarch, warmed a bear."

RULE 4.—Words, Phrases, and Sentences, thrown in between the parts of a Principal Sentence, are separated by Commas.

EXAMPLES.

- Correct.*—1. "Go, *then,* where, *wrapt in fear and gloom,*
 Fond hearts and true are sighing."
 2. "Now, *therefore,* I pray thee, let thy servant abide."
Incorrect.—3. "It is a clear lake the very picture *ordinarily* of repose."

RULE 5.—A Phrase or a Sentence used as the Subject of a Verb, requires a Comma between it and the Verb.

EXAMPLES.

- Correct.*—1. *To do good to others,* constitutes an important object of existence.
 2. *That we are rivals,* does not necessarily make us enemies.
Incorrect.—3. "That all men are created equal is a self-evident truth."
 "His being a minister prevented his rising to civil power."

RULE 6.—Words used in direct address, should be separated by a Comma.

EXAMPLES.

- Correct.*—1. Thou, whose spell can raise the dead,
 Bid the prophet's form appear;

Incorrect.—2. Samuel raise thy buried head
King behold the phantom seer!"

RULE 7.—Adjunct Sentences, Phrases, and sometimes Words, not in their natural position, should be separated by a Comma.

EXAMPLES.

Correct.—1. "Into this illustrious society, he whose character I have endeavored feebly to portray, has, without doubt, entered."

2. "He, like the world, his ready visit pays,
Where Fortune smiles."

Incorrect.—3. "To him who in the love of Nature holds
Communion with her visible forms
She speaks a various language."

SEMICOLON.

RULE 8.—The Semicolon is used at the close of a Sentence, which, by its terms, promises an additional Sentence.

EXAMPLES.

Correct.—1. "The Essayists occupy a conspicuous place in the last century; but, somehow, I do not feel disposed to set much store by them."

Incorrect.—2. "It thunders? but I tremble not
• My trust is firm in God."

3. "Wisdom is better than rubies,
It can not be gotten for gold."

Obs.—By many writers, the Semicolon is used to separate short Sentences, which have not a close dependence to each other.

EXAMPLES.

Correct.—1. "He was a plain man, without any pretension to pulpit eloquence, or any other accomplishment; he had no gift of imagination; his language was hard and dry; and his illustrations, homely."

Incorrect.—2. "I had a seeming friend—I gave him gifts and he was gone
I had an open enemy I gave him gifts, and won him—
The very heart of hate melteth at a good man's love."

COLON.

RULE 9.—The Colon is used at the close of a Sentence, when another Sentence is added as a direct illustration or inference.

EXAMPLES.

Correct.—1. 'Let me give you a piece of good counsel, my cousin:
follow my laudable example: write when you can:
take Time's forelock in one hand and a pen in the
other, and so make sure of your opportunity.'

Incorrect.—2. 'From the last hill that looks on thy once holy dome,
I beheld thee, O Sion! when rendered to Rome
"Twas thy last sun went down, and the flames of thy
fall
Flashed back on the last glance I gave to thy wall."
Cooper.
Hebrew Melodies.

REM.—The Colon is not much used by late writers—its place being supplied by the Semicolon, the Dash, or the Period.

PERIOD.

RULE 10.—The Period is used at the close of a complete or independent proposition.

Obs.—The Period is also used after initial letters and abbreviations.

EXAMPLES.

Correct.—J. Q. Adams, LL. D., M. C.

Incorrect.—A S Barnes and Co 51 John St N Y

DASH.

RULE 11.—The Dash is used to indicate—

1. An abrupt transition.
2. An unfinished sentence.
3. A succession of particulars.

EXAMPLES.

Correct.—1. “They met to expatiate and confer on state affairs—to read the newspapers—to talk a little scandal—and so forth—and the result was—as we have been told—considerable dissipation.”—*Wilson's Burns*.

Incorrect.—2. “To me the ‘Night Thoughts’ is a poem, on the whole, most animating and delightful amazingly energetic full of the richest instruction improving to the mind much of it worthy of being committed to memory some faults obscure extravagant tinged occasionally with flattery.”

Obs. 1.—The Dash is often used instead of the Parenthesis.

EXAMPLE.—“As they disperse they look very sad—and, no doubt they are so—but had they been, they would not have taken to digging.”

Obs. 2.—Many modern writers use the dash in place of the Semicolon and the Colon—and sometimes with them.

EXAMPLE.—“Ye have no need of prayer;—
Ye have no sins to be forgiven.”—*Sprague*.

EXCLAMATION.

RULE 12.—The mark of Exclamation is used after a Word, Phrase, or Sentence, whose prominent office is, to express sudden or intense emotion.

EXAMPLES.

Correct.—1. “Hark! a strange sound affrights mine ear.”

2. “To arms!—they come!—the Greek, the Greek!”

Incorrect.—3. “O my coëvals, remnants of yourselves.”

4. “Poor human ruins tottering o'er the grave.”

INTERROGATION.

RULE 13.—The mark of Interrogation is used after a Word, Phrase, or Sentence, by which a question is asked

EXAMPLES.

Correct.—1. “Why is my sleep disquieted?”

2. Who is he that calls the dead?

Incorrect.—3. “Is it for thee the lark ascends and sings.”

4. “What pleasing study cheats the tedious day.”

REM.—When the Interrogation or Exclamation is used, the Comma, Semicolon, Colon, or Period, is omitted.

GRAMMATICAL AND RHETORICAL SIGNS.

Obs.—The signs used in writing are—

1 The Apostrophe ' .	}	8. Inflections { Rising ^
2. The Quotation “ ”		Falling v
3. The Hyphen -	}	Circumflex ^
4. The Bracket []		9. Measures { Long -
5. The Parenthesis ()	}	Short -
6. References * †		10. Caret ^
7. The Brace }	}	11. Dieresis ¨
		12. Index ¶
	}	13. Section §
		14. The Paragraph ¶

DEF. 3.—*The Apostrophe* (') is used to indicate the omission of a letter, and to change a Noun into a Possessive Specifying Adjective.

EXAMPLES.—1. “Hearts, from which 'twas death to sever;

2. Eyes, this world can ne'er restore.”

3. “How lightly mounts the Muse's wing.”

DEF. 4.—*The Quotation* (“ ”) is used to inclose words taken from some other author or book.

EXAMPLES.—“Southey, among all our living poets,” says Professor Wilson, “stands aloof and 'alone in his glory.’”

REM.—A Quotation quoted is indicated by single marks.

EXAMPLE.—(See the latter part of the Example above.)

DEF. 5.—*The Hyphen* (-) is used between two elements of a compound word.

EXAMPLES.—Money-market—ink-stand—black-board.

REM.—It is also used at the end of a line, when the word is not finished. (See this remark.)

DEF. 6.—*The Bracket* [] is used to inclose a letter or mark, given as an explanatory example; or a Word, Phrase, or Sentence, thrown in by a reviewer, and not a part of the original sentence.

EXAMPLE

“Mr. Secor found means to have Mr. Butler recommended to him [Lord Talbot] for his chaplain.”

DEF. 7.—*The Parenthesis* () is used to inclose a Phrase or Sentence, explanatory of, or incidental to, the main Sentence.

EXAMPLE.—“Come, my Ambition! let us mount together,
(To mount Lorenzo never can refuse,
And, from the clouds where pride delights to dwell,
Look down on earth.”

REM.—Modern writers often use the Dash for the same purpose.

EXAMPLE.—“The monotony of a calm—for the trade-wind had already failed us—was agreeably relieved yesterday, by the neighborhood of two ships, etc.”—*Malcolm*.

DEF. 8.—*References* (* † §) direct attention to notes at the margin or the bottom of the page.

REM.—The letters of the Latin or Greek alphabets, and sometimes figures, are used for the same purpose.

DEF. 9.—*The Brace* () is used to include many species in one class.

EXAMPLE.—Adjectives are distinguished as { Qualifying,
Specifying,
Verbal.

REM.—By the old poets, the Brace was also used to join the lines of a triplet.

DEF. 10.—*Inflections* (' ^ ~) indicate elevations or depressions of the key-note in reading.

EXAMPLES.—“Do you go to Albany?” “I go to Utica.”

DEF. 11.—*Measures*. { (-) indicates the long sound of a Syllable, as late, mēte, nōte.
{ (~) indicates the short sound of a Syllable, as lēt, mēt, nōt

DEF. 12.—*The Caret* (^) is used between two Words, to indicate the place of words omitted, and placed above the line.

EXAMPLE.—“The proper ^{of mankind} study ^ is man.”

DEF. 13.—*Dieresis* (..) is placed over the second of two vowels, to show that they belong to different syllables.

EXAMPLES.—Preëmption—Coëval.—Reëducate.

OBS.—The Hyphen is sometimes placed between the vowels for a similar purpose.

EXAMPLE.—Co-operate.

DEF. 14.—*The Index* (☞) is used to point out a word or sentence considered worthy of special notice.

DEF. 15.—*The Section* (§) marks the divisions of a chapter or book.

DEF. 16.—*The Paragraph* (¶) is used when a new subject of remark is introduced.

REM.—The sign of the Paragraph is retained in the Holy Scriptures; out in other compositions, the Paragraph is sufficiently indicated by its commencing a new line on the page.

DEF. 17.—*Accent* is a stress of voice placed on a particular syllable, in pronouncing a word.

DEF. 18.—*Emphasis* is a stress of voice placed on a particular word in a Sentence.

OBS.—This mark is indicated—

1. In manuscript, by a line drawn under the emphatic word.
2. On a printed page, by the use of *Italic* letters—CAPITAL letters are used to indicate words still more emphatic.

COMPOSITION.

DEF. 19.—Composition—as the word implies—is the art of *placing together* words, so as to communicate ideas.

Obs.—Composition is of two kinds—

PROSE AND VERSE.

In *Prose Composition*, Words and Phrases are arranged with a primary reference to the *sense*.

In *Verse*, the Sound and Measure of Words and Syllables determine their position.

Obs.—Among the various kinds of Prose Compositions, may be mentioned the following:

Narrative, Descriptive, Didactic, Historical, Biographical.

VERSE.

DEF. 20.—Verse consists of words arranged in measured lines, constituting a regular succession of accented and unaccented Syllables.

Obs.—Verse is used in Poetry. The different kinds of Poetry are—

<i>Lyric,</i>	<i>Charade,</i>	<i>Sonnet,</i>
<i>Dramatic,</i>	<i>Ballad,</i>	<i>Pastoral,</i>
<i>Epic,</i>	<i>Epigram,</i>	<i>Elegiac,</i>
<i>Didactic,</i>	<i>Epitaph,</i>	<i>Madrigal.</i>

DEF. 21.—LYRIC POETRY is—as its name imports—such as may be set to music. It includes the “Ode” and the “Song.”

Obs. 1.—Lyric Poetry is of three kinds, the Ode, the Hymn, and the Song.

Obs. 2.—The *Ode* is generally longer than the other kinds of Lyric Poetry, and is often irregular in its structure.

Familiar Examples.—“Alexander’s Feast,” by *Dryden*.
 “Ode on the Passions,” “*Collins*.
 “Immortality,” “*Wordsworth*.”

☞ Let the Pupil give other Examples.

Obs. 3.—The *Hymn* is shorter, and is arranged in regular stanzas adapted to sacred worship.

Familiar Examples.—“The Psalms and Hymns” in general use in Christian Congregations.

Obs. 4.—The *Song* is also short, but is more varied in its stanzas, and is adapted to secular uses.

Familiar Examples.—“Irish Melodies,” by *Moore*.
 “Songs,” “*Barry Cornwall*.”

☞ Let the Pupil give other Examples.

REM.—English Lyric Poetry makes use of Rhyme exclusively.

DEF. 22.—EPIC POETRY is a historical representation—real or fictitious—of great events.

REM.—*Epic Poetry* may employ either rhyme or blank verse.

EXAMPLES.—Rhyme.—“Lady of the Lake,” by *Scott*.
 “Curse of Kehama,” “*Southey*.”

Blank Verse.—“Paradise Lost,” “*Milton*.
 “Course of Time,” “*Pollock*.”

☞ Let the Pupil give other Examples.

DEF. 23.—DRAMATIC POETRY is a poem descriptive of scenes, events, or character, and is adapted to the stage.

Obs. 1.—It includes { The Tragic and
 The Comic.

EXAMPLES.—Tragic.—“Othello,” by *Shakspeare*.
Comic.—“All’s well that ends well.”—*Shakspeare*.

☞ Let the Pupil give other Examples.

DEF. 24.—DIDACTIC POETRY is that style adapted to the inculcation of science or duty.

EXAMPLES.—“Pleasures of the Imagination,” by *Akenside*.
 “Art of Preserving Health,” “*Armstrong*.”

☞ Let the Pupil give other Examples.

DEF. 25.—The CHARADE is a short poem, usually in a Lyrical form, containing a *Riddle*.

DEF. 26.—An EPIGRAM is a witty poem, short, and generally abounding in ludicrous expressions.

EXAMPLES.—“Swans sing before they die: 'twere no bad thing,
Should certain persons die before they sing.”

DEF. 27.—An EPITAPH is a poetic inscription to the memory of some departed person.

EXAMPLES.—“Underneath this stone doth lie
As much beauty as could die,
Which in life did harbor give
To more virtue than doth live.”—*Jonson.*

DEF. 28.—ELEGIAC POETRY is that species used to commemorate the death of some person.

EXAMPLES.—“Lysidas,” by *Milton.*
“Elegy,” “*Gray.*”

DEF. 29.—The SONNET is a Poem devoted to the development of a single thought, in rhyming verse of a peculiar structure, and generally of fourteen lines.

DEF. 30.—The MADRIGAL is a Lyric Poem of an amatory nature, and of a lively species of verse.

DEF. 31.—PASTORAL POETRY relates to rural life, and is generally a song.

EXAMPLES.—“Rural Sports,” by *Gay.*
“The Falls of the Passaic,” by *Irving.*

DEF. 32.—The BALLAD is a Lyric Poem, of a Narrative cast, in a simple or rude style of composition.

EXAMPLES.—“Battle of Brunnenberg,” by *Ferris.*

VERSIFICATION.

DEF. 1.—VERSIFICATION is the art of making verse—i. e., the proper arrangement of a certain number of Syllables in a line.

PRIN.—There are two prominent distinctions in Verse,

1. *Blank Verse.*
2. *Rhyme.*

DEF. 2.—BLANK VERSE consists in measured lines of ten Syllables each, and which may or may not end with the same sound.

EXAMPLE.—“’Tis midnight’s holy hour; and silence now
Is brooding, like a gentle spirit, o’er
The still and pulseless world. Hark! on the winds
The bell’s deep tones are swelling; ’tis the knell
Of the departed year.”

DEF. 3.—RHYMING VERSE consists of measured lines, of which two or more end with the same sound.

EXAMPLES.

Rhymes successive.—“Thou bright glittering star of even!
Thou gem upon the brow of heaven!
Oh! were this fluttering spirit free,
How quick ’twould spread its wings to thee!”

Rhymes alternating.—“Oh! sacred star of evening, tell
In what unseen celestial sphere,
Those spirits of the perfect dwell—
Too pure to rest in sadness here.”

DEF. 4.—A line in Poetry is technically called a *Verse.*

EXAMPLE.—“And I am glad that he has lived thus long.”

REM.—Verses are of different lengths.

DEF. 5.—A half verse is called a *Hemistich.*

EXAMPLE.—“I, too, will hasten back with lightning speed,
To seek the hero.”

DEF. 6.—Two rhyming verses which complete the sense, are called a *Couplet.*

EXAMPLES.—1. “Look round our world; behold the chain of love,
Combining all below and all above.”
2. “And more true joy Marcellus exiled feels,
Than Caesar with a senate at his heels.”

DEF. 7.—Three verses which rhyme together, are a *Triplet*.

EXAMPLE.—“So fair, so sweet, withal so sensitive,
Would that the little flowers were born to live,
Conscious of half the pleasure which they give.”

DEF. 8.—Four lines or more are called a *Stanza*.

EXAMPLE.—“Full many a gem, of purest ray serene,
The dark unfathomed caves of ocean bear;
Full many a flower is born to blush unseen,
And waste its sweetness on the desert air.”

PRIN.—Verses may end with $\left\{ \begin{array}{l} \text{Rhyming Syllables, or} \\ \text{Rhyming Words.} \end{array} \right.$

EXAMPLE.—“We come, we come, a little band,
As children of the nation;
“We are joined in heart, we are joined in hand,
To keep the Declaration.”

REM.—In the above stanza, the first and third lines end with Rhyming Words—the second and fourth, with Rhyming Syllables.

DEF. 9.—A collection of Syllables is called a *Foot*.

PRIN.—A Foot may consist of $\left\{ \begin{array}{l} \text{two Syllables, or} \\ \text{three Syllables.} \end{array} \right.$

DEF. 10.—Feet of two Syllables are the

Trochee, . . . first long, second short . . . — ◡

Iambus, . . . first short, second long, . . . ◡ —

Pyrrhic . . . both short . . . ◡ ◡

Spondee . . . both long . . . — —

Feet of three syllables are the

Dactyl . . . one long and two short . . . — ◡ ◡

Anapest . . . two short and one long . . . ◡ ◡ —

Amphibrach. first short, second long, third short. ◡ — ◡

Tribrach . . . three short . . . ◡ ◡ ◡

REM.—Most English Poetry is written in Iambic, Trochaic, or Anapaestic Verse.

TROCHAIC VERSE.

1. *Hexameter*, or six feet.

“On a | mountain | stretched be, | neath a | hoary | willow,
Lay a shepherd swain, and viewed the rolling billow.”

2. *Pentameter*, or five feet.

“Rouse him | like a | rattling | peal of | thunder.”

3. *Tetrameter*, or four feet.

On the | mountain's | top ap | pearing,
Lo, the sacred herald stands!

4. *Trimeter*, or three feet.

“How I | love to | see thee,
Golden evening sun.”

5. *Dimeter*, or two feet.

Rich the | treasure,
Sweet the pleasure.

6. *Monameter*, or one foot.

— Ringing,
— Singing.

IAMBIC VERSE.

1. *Six feet*.

The praise | of Bac | chus then | the sweet musi | cian sung.

2. *Five feet*.

Oh, I | have loved | in youth's | fair ver | nal morn,
To spread | ima | gina | tion's wild | est wing.

3. *Four feet*.

There is | a calm | for those | who weep,
A rest | for wea | ry pil | grims found.

4. *Three feet*.

What sought | they thus | afar?
Bright jew | els of | the mine?

5. *Two feet*.

“I am | the grave.”

6. *One foot*.

“My home.”

ANAPÆSTIC VERSE.

1. *Four feet.*

' But we stead | fastly gazed | on the face | of the dead.

2. *Three feet.*

"And I loved | her the more | when I heard
Such tenderness fall from her tongue."

3. *Two feet.*

"For thè night | only draws
A thin veil o'er the day."

DACTYLIC VERSE.

1. *Four feet.*

Come, ye dis | console, | where'er ye | languish.

2. *Three feet.*

Earth has 'no | sorrows that | Heaven can not | heal.

3. *Two feet.*

Free from anx | iety,
Care, and satiety.

4. *One foot.*

Chèerfully,
Fearfully.

THE AMPHIBRACH.

"There is a | bleak desert | where daylight | grows weary.
Of wasting its smile on a region so dreary."

' With storm-dar | ing pinion | and sun-ga | zing eye.
The gray forest eagle is king of the sky."

"There's pleasure | in freedom | whatever | the season,
That makes every object look lovely and fair."

Obs. 1.—The first syllable of a verse is sometimes omitted.

EXAMPLE.

[] "And there | lay the ri | der, distort | ed and pale,
With the dew | on his brow | and the rust | on his mail."

Obs. 2.—A syllable is sometimes added to a line.

EXAMPLES.

"Earth has no | sorrows that | Heaven can not | *heal*."

"A guar | dian an | gel o'er | my life | presid | ing,
Doubling my pleasures and my cares dividing."

Obs. 3.—The different measures are sometimes combined in the same line.

EXAMPLES.

"I come, | I come, | ye have called | me long,
I come | o'er the moun | tains with light | and song;
Ye may trace | my steps | o'er the wak | ening earth,
By the winds | which tell | of the vio | let's birth."

Obs. 4.—Sometimes the last syllable of a line becomes the first syllable in the first foot of the next.

EXAMPLE.

"On the cold | cheek of death | smiles and ro | ses are blend | *ing*,
And beau | ty immor | tal awakes from the tomb."

FIGURES.

PRIN.—Language is modified in its structure, style, and utterance, by the use of *Figures*.

DEF. 1.—A *Figure* of speech is a licensed departure from the ordinary structure or use of a word in a Sentence

Obs.—Figures are employed to give *strength, beauty, or melody* to language.

PRIN.—*Figures* are

}	Grammatical or
	Rhetorical.

DEF. 2.—A *Grammatical Figure* is a deviation from the ordinary *form* or *office* of a word in a Sentence.

DEF. 3.—A *Rhetorical Figure* is a deviation from the ordinary application of words in the expression of thought.

I. FIGURES MODIFYING THE FORM OF WORDS.

These are called—

<i>Aphæresis,</i>	<i>Synæresis,</i>
<i>Apocope,</i>	<i>Diaeresis,</i>
<i>Prosthesis,</i>	<i>Syncope,</i>
<i>Parogoge,</i>	<i>Tmesis.</i>

DEF. 4.—*Aphæresis* allows the elision of one or more of the first letters of a word.

EXAMPLES.

1. "Mid scenes of confusion."
2. "And therefore thou may'st think my 'havior light."—*Juliet*.
3. "What! have you let the false enchanter 'scape?"—*Milton*.

DEF. 5.—*Apocope* allows the elision of one or more of the final letters of a word.

- EXAMPLES —1. "And that is spoke. . with such a dying fall."
 2. "Tho' the whole loosened Spring around her blows."
 3. "T' whom th' archangel."—*Milton*.

DEF. 6.—*Parogoge* allows a syllable to be annexed to a word.

EXAMPLES.

1. "Withouten trump was proclamation made."—*Thomson*.
2. "Nor deem that kindly nature did him wrong."—*Bryant*.

DEF. 7.—*Synæresis* allows two syllables to become one.

EXAMPLE.—Extra session—ordinary session—extraordinary session.

DEF. 8.—*Prosthesis* allows a syllable to be prefixed to a word.

EXAMPLES.

1. "Else would a maiden blush bepaint my cheek."—*Juliet*.
2. "Let fall adown his silver beard some tears."—*Thomson*.
3. "The great archangel from his warlike toil Surceased."—*Milton*.

DEF. 9.—*Diaeresis* separates two vowels into different syllables.

EXAMPLES.—Coöperate—reiterate

DEF. 10.—*Syncope* allows one or more letters to be taken from the middle of a word.

- EXAMPLES.—1. "Or serve they as a *flow'ry* verge to bind
 2. The fluid skirts of that same *wat'ry* cloud,
 3. Lest it again dissolve and *show'r* the earth."—*Milton*.

DEF. 11.—*Tmesis* allows a word to be inserted between the parts of a compound word.

EXAMPLE.—"How much soever we may desire it."

Obs.—Sometimes two figures are combined in the same word.

EXAMPLE.—"Ah! whence is that sound which now *larums* his ear?"

II. FIGURES MODIFYING THE OFFICES OF WORDS.

These are called

RHETORICO-GRAMMATICAL FIGURES.

They are—

<i>Ellipsis,</i>	<i>Syllipsis,</i>
<i>Pleonasm,</i>	<i>Enallage.</i>
	<i>Hyperbaton.</i>

DEF. 12.—*Ellipsis* allows the omission of one or more words necessary to complete the grammatical construction, when custom has rendered them unnecessary to complete the sense.

- EXAMPLES.—1. "Thou art perched aloft on the beetling crag,
 And the waves are white below []."
 2. "Unnumbered systems [], suns, and worlds,
 Unite to worship thee,
 3. While thy majestic greatness fills
 Space [], Time [], Eternity."

DEF. 13.—*Pleonasm* allows the introduction of words not necessary to complete the grammatical construction of a sentence.

- EXAMPLES.—1. "The moon *herself* is lost in heaven."
 2. "I sit *me* down, a pensive hour to spend"

DEF. 14.—*Syllipsis* allows a word to be used not in its literal sense.

EXAMPLE.—“And there lay the steed, with his nostril *all* wide”

DEF. 15.—*Enallage* allows the use of one word for another of similar origin.

EXAMPLE.—“A world *devote* to universal wreck.”

DEF. 16.—*Hyperbaton* allows the transposition of words in a sentence.

EXAMPLE.—“His *voice* SUBLIME, is heard afar.”

III. FIGURES OF RHETORIC.

They are—

<i>Simile,</i>	<i>Antithesis,</i>	<i>Vision,</i>
<i>Metaphor,</i>	<i>Metonymy,</i>	<i>Paralepsis,</i>
<i>Allegory,</i>	<i>Synecdoche,</i>	<i>Climax,</i>
<i>Personification,</i>	<i>Apostrophe,</i>	<i>Anti-Climax,</i>
<i>Irony,</i>	<i>Interrogation,</i>	<i>Alliteration.</i>
<i>Hyperbole,</i>	<i>Exclamation,</i>	

DEF. 17.—A *Simile* is a direct comparison.

EXAMPLE.—“The Assyrian came down like the wolf on the fold.”

DEF. 18.—A *Metaphor* is an indirect comparison.

EXAMPLE.—“There is a tide in the affairs of men,
Which, taken at the flood, leads on to fortune.”

DEF. 19.—An *Allegory* is an extended metaphor, by which a narration, real or fictitious, is made to convey an analogous truth or fiction.

EXAMPLE.—“Eternity's vast ocean lies before thee;
There, there, Lorenzo, thy Clarissa sails;
Give thy mind sea-room; keep it wide of Earth—
That rock of souls immortal; cut thy cord;
Weigh anchor; spread thy sails; call every wind;
Eye thy great Pole-star make the land of life.”—*Young*

DEF. 20.—*Personification* represents inanimate things as being endowed with life and volition.

EXAMPLES.—1. “And old *Experience* learns too late
That all is vanity below.”
2. “*Joy* has her tears, and *Transport* has her death.”

DEF. 21.—*Irony* makes a sentence convey a meaning the opposite of its ordinary sense.

EXAMPLES.—“And we, *brave men*, are satisfied
If we ourselves escape his sword.”

DEF. 22.—*Hyperbole* exaggerates the truth.

EXAMPLE.—“With fury driven,
The waves mount up, and *wash the face of heaven*.”

DEF. 23.—*Antithesis* contrasts two or more things with each other.

EXAMPLES.—1. “*Zealous* though *modest*, *innocent* though *free*.”
2. “*By honor* and *dishonor*, *by evil* report and *good* report,
as *deceivers*, and yet *true*.”

DEF. 24.—*Metonymy* puts one thing for another—

The cause for the effect,
The effect for the cause,
The container for the thing contained,
An attribute or quality for the thing or person.

EXAMPLES.—1. “Shall the *sword* devour for ever?”
2. “Thy *hand*, unseen, sustains the poles.”
3. “His *ear* is ever open to their cry.”
4. “I am much delighted in reading *Homer*.”
5. “He has returned to his *cups* again.”
6. “I'll plunge thee headlong in the *whelming tide*.”

DEF. 25.—*Synecdoche* puts a part for a whole, and a whole for a part.

EXAMPLES.—1. “When the tempest stalks abroad,
Seek the shelter of my *roof*.”
2. “Oh! ever cursed be the *hand*
That wrought this ruin in the *land*.”

DEF. 26.—*Apostrophe* is a sudden transition from the subject of a discourse to address a person or thing, present or absent.

EXAMPLE.—“This is a tale for fathers and for mothers. *Young men and young women, you can not understand it.*”—*E. Everett.*

DEF. 27.—*Interrogation* expresses an assertion in the form of a question.

EXAMPLE.—1. “Looks it not like the king?”
“He that formed the eye, shall he not see?”

DEF. 28.—*Exclamation* expresses a sudden or intense emotion.

EXAMPLE.—“O liberty! O sound, once delightful to every Roman ear!”

DEF. 29.—*Vision* represents past or future time as present to the view.

EXAMPLE.—“I see them on their winding way,
About their ranks the moonbeams play.”

DEF. 30.—*Paralepsis* is a figure by which a main truth is expressed incidentally, or with a professed effort of the speaker to conceal it.

EXAMPLE.—“Without alluding to your habits of intemperance, I would ask, how can you attempt to justify your present inattention to business and the neglect of your family?”

DEF. 31.—*Climax* is that form of expression by which the thoughts are made to rise by successive gradations.

EXAMPLE.—“He aspired to be the highest; above the people, above the authorities, above the laws, above his COUNTRY.”

DEF. 32.—*Anti-Climax* is the opposite of the climax.

EXAMPLE.—“How has expectation darkened into anxiety, anxiety into dread, and dread into despair.”—*Irving.*

DEF. 33.—*Alliteration* is the repetition of the same letter at the beginning of two or more words immediately succeeding each other.

EXAMPLES.—1. “Up the high hill he heaves a huge, round stone.”
2. “He carves with classic chisel the Corinthian capital that crowns the column.”

QUESTIONS FOR REVIEW.

PAGE

- 283.—What is PROSODY?
Name the different *mark of punctuation*.
When is a *Comma* properly used?
When is a *Semicolon*?—a *Colon*?—a *Period*?
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- 295.—What is VERSIFICATION?
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- 299.—What is a FIGURE OF SPEECH?—Why are they used?
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