

**Rem.**—*Anti-climax* is any great departure from the order required in climax.

**Ex.**—"That all-softening, overpowering knell,  
The tocsin of the soul—the dinner-bell."—*Byron*.

12. **Exclamation** is the animated or impassioned expression of sudden and intense emotion.

**Ex.**—"Oh, what a pity!" "A horse, a horse, my kingdom for a horse." "Blow, winds, and crack your cheeks!"

13. **Apostrophe** is the turning away from the real auditory, and addressing an absent or imaginary one.

**Ex.**— "Ye toppling crags of ice!  
Ye avalanches, whom a breath draws down,  
In mountainous overwhelming, come and crush me."—*Byron*.

**Rem.**—*Hypotyposis*, or **Vision**, is a description of things in such strong and lively colors, as to bring the absent before the mind with the force of present reality.

**Ex.**—"I see the rural virtues leave the land."—*Goldsmith*. "Greece cries to us by the convulsed lips of her poisoned, dying Demosthenes."—*Everett*.

14. **Innuendo** is a covert suggestion of an author's meaning, instead of an open expression of it.

**Ex.**—"He did his party all the harm in his power: he spoke for it, and voted against it."

15. **Irony** is a mode of expression by which what is said is contrary to what is meant.

**Ex.**—"No doubt but ye are the people, and wisdom will die with you." "You are a pretty fellow!"

**Rem.**—**Sarcasm** is a keen, reproachful, and scornful expression.

**Ex.**—"Who but must laugh, if such a man there be?  
Who would not weep if Atticus were he?"—*Pope*.

16. **Litotes** is a mode of expressing something by denying the contrary.

**Ex.**—"Nor are thy lips ungrateful, sire of men,  
Nor tongue inadequate: for God on thee  
Abundantly his gifts hath also poured."—*Milton*.

17. **Catachresis** is wresting a word from its original signification, and making it express something at variance with its true meaning.

**Ex.**—"Silver curling-irons;" "A glass ink-horn;" "Her voice was but the shadow of a sound."—*Young*.

## PUNCTUATION.

### 241. DEFINITION.

1. **Punctuation** is the art of dividing written discourse into sentences and parts of sentences, by means of points or marks.

**Rem. 1.**—Points are principally used for the purpose of rendering the sense more intelligible. They do not mark all the pauses made in reading, though a pause is generally made where a point is used.

**Rem. 2.**—A change in the punctuation of a sentence, generally produces a change in the meaning.

**Ex.**—John Keys the lawyer says he is guilty.  
John, Keys the lawyer says he is guilty.  
John Keys, the lawyer says he is guilty.  
"John Keys the lawyer," says he, "is guilty."

2. The principal marks used in punctuation are the following:

Comma, . . . . . ,	Exclamation Point, !
Semicolon, . . . . . ;	Dash, . . . . . —
Colon, . . . . . :	Curves, . . . . . ( )
Period, . . . . . .	Brackets, . . . . . [ ]
Interrogation Point, ?	

## 242. THE COMMA.

The **Comma** denotes the slightest degree of separation between the elements of a sentence.

**Rule I.**—A complex subject, if long, should be separated from the predicate by a comma.

**Ex.**—The patriarchal church, inconsiderable in size and mean in decoration, stands on the outermost islet of the Venetian group.—*Ruskin.*

**Rule II.**—A clause used as subject, if it ends with a verb, should be separated from the predicate by a comma.

**Ex.**—1. Whatever is, is right. 2. Whosoever perseveres, will succeed.

**Rule III.**—Nouns and pronouns in the nominative absolute case by pleonasm or direct address, should be separated from the rest of the sentence by commas.

**Ex.**—1. Our souls, how heavily they go, to reach immortal joys. 2. Take, O boatman, thrice thy fee.

**Rule IV.**—Adjective, participial, appositive, and absolute phrases, should be separated from the context by commas.

**Ex.**—1. Faithful to his promise, he assisted me in obtaining employment. 2. Having once lost the good opinion of our friends, it is difficult for us to reclaim it. 3. The maxim, "Enough is as good as a feast," has silenced many a vain wish.

**Rem. 1.**—Nouns in apposition, unmodified, or modified by *the* only, are not separated by commas; as, "The Emperor Nero was a cruel tyrant;" "Thomson the poet was indolent."

**Rem. 2.**—An appositive word or expression introduced by *as* or *or*, should be set off by a comma; as, "So that he, as God, sitteth in the temple of God;" "Maize, or Indian corn, is raised here."

**Rule V.**—Transposed words, phrases, and clauses are usually set off by commas.

**Ex.**—1. Doubtless, the man is guilty: the evidence, however, is not conclusive. 2. Whom ye ignorantly worship, Him declare I unto you.

**Rem. 1.**—A transposed objective element is not usually set off by a comma; as, "That book he has never returned."

**Rem. 2.**—When an inverted expression begins with *it is* or *only*, it is not set off by a comma; as, "It is a pleasant thing to see the sun;" "Only on slight occasions they felt disposed to be merciful."

**Rule VI.**—Parenthetical words, phrases, and clauses should be separated from the rest of the sentence by commas.

**Rem.**—A parenthetical word or expression is one which is not essential to the grammatical construction of a sentence, but is required to express its full meaning.

**Ex.**—1. He invented, it is said, the theory of moral science. 2. That excitement, too, was of the most dangerous kind.

**Rule VII.**—Adverbs used independently, or modifying an entire proposition, should be set off by commas.

**Ex.**—1. Yea, the earth itself shall pass away. 2. Well, if this is law, I want no more of it. 3. Indeed, you must wait awhile.

**Rule VIII.**—When a verb is omitted to avoid repetition, its place is usually supplied by a comma.

**Ex.**—1. One murder makes a villain; millions, a hero. 2. War is the law of violence; peace, the law of love.

**Rem.**—There are many exceptions to this rule. The general practice is, to omit the comma unless clearness and precision demand its insertion; as, "Reading maketh a full man, conference a ready man, and writing an exact man."—*Bacon.*

**Rule IX.**—Antithetical words, phrases, and clauses should be separated by commas.

**Ex.**—1. Talent has many a compliment from the bench, but tact touches fees. 2. Strong proofs, not a loud voice, produce conviction. 3. Though deep, yet clear; though gentle, yet not dull.

**Rule X.**—The members of compound sentences, when short and connected by conjunctions, should be separated by commas.

**Ex.**—The simplicity of his character inspired confidence, the ardor of his eloquence roused enthusiasm, and the gentleness of his manners invited friendship.

**Rule XI.**—Two correlative clauses should be separated by commas.

**Ex.**—As the lightning that lighteneth out of the one part under heaven, shineth unto the other part under heaven, so shall the Son of Man be in his day.

**Rem.**—Two correlative clauses, joined by *as* or *than*, should not be separated by a comma; as, "She is as old as he?" "A good name is rather to be chosen than great riches."

**Rule XII.**—The clauses of complex sentences should be separated by commas, unless the dependent clauses are very short and the connection very close.

**Ex.**—I took notice, in particular, of a very profligate fellow, who, I did not question, came loaded with his crimes; but upon searching his bundle, I found that, instead of throwing his guilt from him, he had only laid down his memory.—*Addison*.

**Rule XIII.**—When words are arranged in pairs, each couplet should be set off by commas.

**Ex.**—Sink or swim, live or die, survive or perish, I give my hand and my heart to this vote.

**Rule XIV.**—Each term of a series of words in the same construction, should be set off by commas.

**Ex.**—War, peace, darts, spears, towns, rivers, every thing, in his writings, is alive.

**Rem.**—Two words, closely connected by a conjunction, should not be separated; as, "Honor and fame from no condition rise."

**Rule XV.**—A direct quotation, separated by a principal clause, should be set off by commas.

**Ex.**—"Oh, Mr. Pickwick," said Mrs. Bardell, trembling with agitation, "you're very kind, sir."

**Rule XVI.**—A quoted sentence, a long infinitive phrase, or an indirect quotation, introduced by *that*, should usually be set off by a comma.

**Ex.**—1. He asked, "Why are you so melancholy?" 2. I have heard say of thee, that thou canst understand a dream to interpret it. 3. To correct such gross vices as lead us to commit a real injury to others, is the part of morals, and the object of the most ordinary education.—*Hume*.

**Rule XVII.**—Words repeated for emphasis should be set off by commas.

**Ex.**—Verily, verily, I say unto you.

**Rule XVIII.**—Whenever ambiguity would arise from its omission, a comma should be inserted.

**Ex.**—I have a house with nine rooms, and out-buildings.

## EXERCISES.

*Insert commas wherever required in these sentences:*

1. A man who does so care has a garment embroidered with hooks which catches at every thing that passes by. 2. Come Rollo—let us take a walk. 3. We often commend as well as censure imprudently. 4. The deaf and the blind and the lame were there. 5. The rich and the poor—the high and the low—the learned and the unlearned—have access alike to this fountain of peace. 6. I see then in revelation a purpose corresponding with that for which human

teaching was instituted. 7. The oranges, lemons and figs which grow in the northern range of the Southern States are of an inferior quality.

8. "Think you Abel" said Paul at last "that the storm drove thither?" 9. Yes, I am sure it is so. 10. As it was then so it is now. 11. He that seeketh findeth. 12. I lisped in numbers for the numbers came. 13. The idle want steadiness of purpose; the indolent power of exertion. 14. It was said of Socrates that he brought philosophy down from heaven to dwell among men. 15. An indirect advantage but a very considerable one attendant upon various modes of recreation is that they provide opportunities of excelling in something to boys and men who are dull in things which form the staple of education.

#### 243. THE SEMICOLON.

The **Semicolon** denotes a degree of separation greater than that denoted by the comma.

**Rule I.**—The semicolon should be used before *as*, *namely*, *to wit*, *viz.*, introducing an example or an illustration.

**Ex.**—1. One part only of an antithesis is sometimes expressed; as, "A friendly eye would never see such faults." 2. Some men distinguish the period of the world into four ages; viz., the golden age, the silver age, the brazen age, and the iron age.

**Rule II.**—The semicolon is used to separate the members of a compound sentence, when the connective is omitted.

**Ex.**—The earth glows with the colors of civilization; the banks of the stream are enameled with the richest grasses; woodlands and cultivated fields are harmoniously blended; the birds of spring find their delight in orchards and trim gardens, variegated with choicest plants from every temperate zone; while the brilliant flowers of the tropics bloom from the windows of the green-house and the saloon.—*Bancroft.*

**Rule III.**—The members of a compound sentence, if long, or if their parts are set off by commas, should be separated by semicolons, even when joined by connectives.

**Ex.**—And he gave some, apostles; and some, prophets; and some, evangelists; and some, pastors and teachers.

**Rule IV.**—Successive clauses having a common dependence, should be separated by semicolons.

**Ex.**—My imagination would conjure up all that I had heard or read of the watery world beneath me; of the finny tribes that roam in the fathomless valleys; of shapeless monsters that lurk among the very foundations of the earth; and those wild phantasms that swell the tales of fishermen and sailors.—*Irving.*

**Rem.**—This rule applies, also, to a series of phrases, some one of which is composed of parts separated by commas; as, "To be delivered from trouble; to be relieved from power; to see oppression humbled; to be freed from sickness and distress; to lie down as in a bed of security, in a long oblivion of our woes; to sleep in peace without the fear of interruption;—how pleasing the prospect!"

**Rule V.**—An inferential, contrasted, or explanatory clause, introduced by *for*, *but*, *and*, or an equivalent connective, is usually set off by a semicolon.

**Ex.**—1. Rejoice the soul of thy servant; for unto thee, O Lord, I lift up my soul. 2. The person he chanced to see, was, to appearance, an old, sordid, blind man; but upon his following him from place to place, he at last found, by his own confession, that he was Plutus, the god of riches, and that he was just come out of the house of a miser.

**Rem.**—When the clauses are short, the semicolon is frequently replaced by the comma; as, "I go, but I return."

#### EXERCISES.

*Insert semicolons wherever required in these sentences:*

1. A Scotch mist becomes a shower, and a shower, a flood, and a flood, a storm, and a storm, a tempest, and a tempest,

thunder and lightning, and thunder and lightning, heaven-quake and earth-quake. 2. Wit is abrupt, darting, scornful, and tosses its analogies in your face, Humor is slow and shy, insinuating its fun into your heart. 3. An enigma is a dark saying, an obscure question, a riddle.

#### 244. THE COLON.

The **Colon** denotes a degree of separation greater than that indicated by the semicolon.

**Rule I.**—The colon should be used after the formal introduction to a speech, a course of reasoning, a lengthy quotation, or an enumeration of particulars.

**Ex.**—1. Then closing the book, he proceeded in a lower tone: "The philosophers of whom you have read in the dictionary, possessed this wisdom only in part, because they were heathens."

2. Be our plain answer this: the throne we honor is the people's choice; the laws we reverence are our brave father's legacy; the faith we follow teaches us to live in bonds of charity with all mankind, and die with hope of bliss beyond the grave.

**Rule II.**—The colon should be used before an explanatory remark, or one which presents the meaning of the preceding sentence in another form.

**Ex.**—1. All reasoning is retrospective: it consists in the application of facts and principles previously known. 2. By degrees he infuses into it the poison of his own ambition: he breathes into it the fire of his own courage.

**Rule III.**—The members of a compound sentence, whose parts are phrases or clauses set off by semicolons, should be separated by colons.

**Ex.**—We do not say that his error lies in being a good member of society; this, though only a circumstance at present, is a very fortunate one: the error lies in his having discarded the authority of God, as his legislator; or, rather, in his not having admitted the influence of that authority over his mind, heart, or practice.

#### EXERCISES.

*Insert colons wherever required in these sentences:*

1. There are five senses, sight, hearing, feeling, taste, and smell. 2. The discourse consisted of two parts, in the first was shown the necessity of exercise; in the second, the advantages that would result from it. 3. Men's evil manners live in brass; their virtues we write in water. 4. Write on your slates the following example, the lake is very deep.

#### 245. THE PERIOD.

The **Period** denotes the greatest degree of separation.

**Rule I.**—The period should be placed at the end of a declarative or imperative sentence.

**Ex.**—1. Contrivance proves design. 2. Study diligently.

**Rem.**—A period is sometimes placed at the end of the first of two or more complete sentences joined by conjunctions; as, "Seeing, then, that these things can not be spoken against, ye ought to be quiet, and to do nothing rashly. For ye have brought hither these men, who are neither robbers of churches, nor yet blasphemers of your goddess."

**Rule II.**—The period should be placed at the end of every abbreviated word.

**Ex.**—H. M. Swainson, Esq., b. Feb. 10, 1757, d. Ap. 3, 1812.

**Rem. I.**—The period, thus used, is a part of the abbreviation. Except at the end of a sentence, the point required by the construction should be used after it; as, "Sir Humphrey Davy, F. R. S., etc.;" "Ohio is bounded N. by Mich. and L. E.; E. by Pa. and Va.; S. by Va. and Ky.; W. by Ind."

**Rem. 2.**—Some proper names, though shortened, should not be regarded as abbreviations; as, "Tom Moore;" "Will Shakespeare;" "O rare Ben Jonson."

**Rem. 3.**—Such expressions as 4to, 8vo, 12mo, 1st, 2d, 3d, 5's, 11's, 4°, 7', etc., are not abbreviations. The figures supply the places of the first letters of the words, and the signs or indices supply the place of words.

**Rem. 4.**—The period should be placed before decimals, and between the denominations of sterling money; as, \$35.75; £5. 12s. 6d.

**Rem. 5.**—The period should always be placed after letters used as numerals; as, Ps. lxxv. 6, 7; George III., King of England.

**Rem. 6.**—The period should be placed at the end of titles, headings, etc.; as, "Concerning Veal." "Hopkins & Co." "The Preposition." "Chap. XXVII."

## EXERCISES.

*Insert periods wherever required in these sentences:*

1. D. K. Merwin Esq was chosen chairman.
2. H C Cartwright b A D 1825, d Feb 2, 1854
3. See Rev xii 11.
4. Chapter XX § IV Part II
5. It cost in London £6, 7s, 8d.

## 246. THE INTERROGATION POINT.

The **Interrogation Point** denotes that a question is asked.

**Rule.**—The interrogation point should be used at the end of an interrogative sentence.

**Ex.**—1. Were you there? 2. By whom was this extraordinary work of art executed?

**Rem. 1.**—When a question is composed of several parts, and when several questions are contained in one sentence, one answer only being required, the interrogation point is placed only at the end; as, "By whom is this profession praised, but by wretches who consider him as subservient to their purposes; sirens that entice him to shipwreck; and cyclops that are gaping to devour him?"

**Rem. 2.**—The interrogation point should be used after each successive particular of a series of questions, related in sense, but distinct in construction; as, "Why was the French revolution so bloody and destructive? Why was our revolution

of 1641 comparatively mild? Why was our revolution of 1688 milder still? Why was the American revolution, considered as an internal movement, the mildest of all?"

## 247. THE EXCLAMATION POINT.

The **Exclamation Point** denotes passion or emotion.

**Rule.**—The exclamation point should be placed after expressions denoting strong emotion.

**Ex.**—1. Avaunt, thou witch! 2. Mercy, sir, how the folks will talk of it! 3. Alas, poor Yorick!

**Rem.**—The exclamation point should not be used after interjections closely connected with other words, but at the end of each expression of which the interjections form a part; as, "Fie upon you!" "All hail, ye patriots brave!"

## EXERCISES.

*Insert the points required in these sentences:*

1. What did my father's godson seek your life He whom my father named
2. See there behold look lo if I stand here I saw him.

## 248. THE DASH.

The **Dash** is a straight, horizontal line, placed between the parts of a sentence.

**Rule 1.**—The dash should be used where there is a sudden break or stop in a sentence, or a change in its meaning or construction.

**Ex.**—1. Dim—dim—I faint—darkness comes over my eyes. 2. It glitters awhile—and then melts into tears. 3. He stamped and he stormed—then his language!—Oh, dear! 4. Miss frowned, and blushed, and then was—married.

**Rule II.**—The dash is frequently used before words repeated in an emphatic manner.

**Ex.**—Why should I speak of his neglect—*neglect* did I say? call it rather *contempt*.

**Rule III.**—The dash is frequently placed both before and after a parenthesis—the curves being omitted.

**Ex.**—They see three of the cardinal virtues of dog or man—*courage*, endurance, and skill—in intense action.

**Rem.**—A comma should precede each dash used to set off a parenthetical expression; as, "The archetypes, the ideal forms of things without,—if not, as some philosophers have said, in a metaphysical sense, yet in a literal one,—exist within us."

**Note.**—An interrogation or an exclamation point should precede the second dash, when the parenthetical expression is a question or denotes emotion.

**Rule IV.**—The dash is often used where there is an omission of letters or figures, or of words commonly used to introduce an enumeration of particulars.

**Ex.**—1. L—d B—n; *i. e.*, Lord Byron. 2. Ps. xxxv. 6—10; *i. e.*, Ps. xxxv. 6, 7, 8, 9, 10. 3. Amongst us men, these three things are a large part of our virtues,—to endure, to forgive, and ourselves to get pardon.

#### 249. THE MARKS OF PARENTHESIS.

The **Curves** include an expression which has no necessary connection, in sense or construction, with the sentence in which it is inserted.

**Rem.**—Such an expression is called a *parenthesis*.

**Rule.**—The curves should include those words which may be omitted without injury to the sense, or without affecting the grammatical construction of the sentence.

**Ex.**—Shall we continue (alas, that I should be constrained to ask the question!) in a course so dangerous to health, so enfeebling to mind, so destructive to character?

**Rem. 1.**—When any point is required after the word preceding a parenthesis, it should be placed after the second curve; as, "My gun was on my arm (as it always is in that district) but I let the stoat kill the rabbit."

But, should the parenthesis be a question or an exclamatory expression, the point should be placed before the first curve, and that which belongs to the parenthesis before the second; as, "She had managed this matter so well, (oh, she was the most artful of women!) that my father's heart was gone before I suspected it was in danger."

**Rem. 2.**—The words included by the curves should be punctuated as an independent expression; as,

"The Frenchman, first in literary fame,  
(Mention him, if you please. Voltaire?—The same.)  
With spirit, genius, eloquence supplied,  
Lived long, wrote much, laughed heartily, and died."

**Rem. 3.**—The curves sometimes include letters or figures used to enumerate subjects or divisions of a subject, treated of in didactic or scientific works; as, "(a.) What it does; (b.) What it is." "The beds of the Jackson epoch, or Upper Eocene, are (1.) Lignitic clay; (2.) White and blue marls, the former often indurated." They are also used to include references; as, "(See page 21)."

#### EXERCISES.

*Insert the dash and the curves wherever required in these sentences:*

1. He had a large blunt head; his muzzle black as night, his mouth blacker than any night; a tooth or two, being all he had, gleaming out of his jaws of darkness. 2. The faithful man acts not from impulse but from conviction, conviction of duty, the most stringent, solemn, and inspiring conviction that can sway the mind. 3. The Egyptian style of architecture see Dr. Pocock, not his discourses, but his prints was apparently the mother of the Greek.

## 250. BRACKETS.

**Brackets** are used to inclose words, phrases, and clauses explanatory of what precedes them, or to correct an error.

Ex.—1. They [the Indians] are fast disappearing. 2. I wish you would do like [as] I do.

## 251. OTHER MARKS USED IN WRITING.

I. The **Apostrophe** ['] is used to denote the omission of one or more letters, or to mark the possessive case.

Ex.—1. You're overwatched, my lord. 2. Variety's the very spice of life. 3. The King's English. 4. Webster's Dictionary.

Rem.—The apostrophe is also used in forming the plurals of letters, figures, marks, etc.; as, "Dot your *i*'s and cross your *t*'s." "Cast out the 9's." "¶'s and §'s."

II. The **Hyphen** [-] is used (1) to join the parts of compound words and expressions; (2) to divide words into syllables; (3) after a syllable at the end of a line, when the rest of the word is carried to the next line.

Ex.—1. Heaven-born band. 2. Thou many-headed monster thing.—Scott. 3. He is my father-in-law, and always wears a pepper-and-salt suit. 4. Com-mu-ni-ca-tive-ness.

III. The **Quotation Marks** [" "] are used to show that a passage is taken *verbatim* from some author.

Ex.—Cowper says, "Slaves can not breathe in England."

Rem.—A quotation included within another should be preceded by a single inverted comma, and closed by a single apostrophe; as, "'War, war,' is still the cry, 'war even to the knife.'"

IV. The **Index** [☞] and **Asterism** [\*.\*] point out a passage to which special attention is directed; as, "☞ Do not forget the time and place of meeting."

V. The **Asterisk** [\*], the **Obelisk** or **Dagger** [†], the **Double Dagger** [‡], the **Section** [§], the **Parallels** [||], and the **Paragraph** [¶], refer to notes in the margin or at the bottom of the page.

Rem.—Lower case letters and figures, of a smaller size, or letters and figures included in curves, are used for reference marks.

VI. A **long dash** [—] or several **asterisks** [\*\*\*\*] denote the omission of letters in a word, of words in a sentence, or sentences in a paragraph.

Ex.—Miss M\*\*\*\*\*n. Mr. A——h.

VII. The **Brace** [⎵] connects a number of words with a common term.

VIII. **Paragraph** [¶] denotes the beginning of a new subject.

IX. The **Section** [§] denotes the divisions of a sentence.

X. The **Tilde** [ñ],—a Spanish mark placed over *n*,—annexes to it the sound of *y*; as, *cañon*, pronounced *can-yon*.

XI. The **Cedilla** [ç],—a French mark, joined to *e*,—gives to this letter the sound of *s*; as, *façade*.

XII. The **Caret** [^] is used in writing, to show that some letter, word, or phrase has been omitted.

Ex.—The seasons are alike in all of the same region.  
           a           not           countries  
           ^           ^           ^



XIII. The **Macron** [-] marks a long sound, as in *lōne*; the **Breve** [˘], a short sound, as in *nōt*; the **Dieresis** [¨] separates two vowels into two syllables, as *æriiform*.

XIV. The **Acute Accent** ['] commonly denotes a sharp sound; the **Grave Accent** [ˊ], a depressed sound; the **Circumflex Accent** [˘ or ˙], a broad sound.

**Rem.**—In most works on elocution, the *acute* accent denotes the rising inflection; the *grave* accent, the falling inflection; the *circumflex*, a union of the acute and the grave.

## EXERCISES.

**Note to Teachers.**—Exercises in punctuation may be selected from the Readers in general use. Require pupils to give rules or cite remarks for the use of all the points they may find. Select, also, passages from good authors, and pronounce the words in consecutive order, slowly and distinctly, as in a spelling lesson, without indicating the grammatical construction by tone or inflection. Require pupils to write these as pronounced, and to separate them into sentences and parts of sentences by the proper points.

*Punctuate properly the following examples, and observe the rules for the use of capitals:*

What tubero did that naked sword of yours mean in the battle of pharsalia at whose breast was its point aimed what was then the meaning of your arms your spirit your eyes your hands your ardor of soul what did you desire what wish for I press the youth too much he seems disturbed let me return to myself I too bore arms on the same side *cicero*

presently my soul grew stronger hesitating then no longer sir said I or madam truly your forgiveness I implore but the fact is I was napping and so gently you came rapping and so faintly you came tapping tapping at my chamber door that I scarce was sure I heard you here I opened wide the door darkness there and nothing more *poë*

## PART IV.

## PROSODY.

## 252. DEFINITIONS.

1. **Prosody** treats of the quantity of syllables, of accent, and of the laws of versification.
2. A **Verse** is a line consisting of a certain number of accented and unaccented syllables, disposed according to metrical rules.
3. **Versification** is the art of metrical composition.
4. **Discourse** is written either in *Prose* or *Verse*.
5. **Prose** is discourse written in language as ordinarily used, having reference, mainly, to a clear and distinct statement of the author's meaning.
6. **Poetry** is discourse written in metrical language. Its aim is to please, by addressing the imagination and the sensibilities.
7. Poetry is written either in *Rhyme* or *Blank Verse*.
8. **Rhyme** is a correspondence of sound in the last syllables of two or more lines, succeeding each other immediately, or at no great distance.

**Ex.**—"Onward its course the present *keeps*;  
Onward the constant current *sweeps*."