

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** [˘], a depressed sound; the **Circumflex Accent** [ˆ 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*."

Rem. 1.—*Perfect rhymes* require, (1) that the syllables be accented, and that the vowel sounds be the same; (2) that the sounds following the vowels be the same; (3) that the sounds preceding the vowels be different.

Ex.—*Talk* and *walk*, *town* and *crown*, are perfect rhymes. *Breathe* and *teeth*, *home* and *come*, are imperfect rhymes.

Rem. 2.—A *single rhyme* is an accented syllable standing alone at the end of a line; as, *mind*, *refined*. A *double rhyme* consists of an accented syllable, followed by an unaccented one; as, *dreaming*, *seeming*. A *triple rhyme* consists of an accented syllable, followed by two unaccented ones; as, *fearfully*, *cheerfully*.

Rem. 3.—A *couplet*, or *distich*, consists of two lines rhyming together. A *triplet* consists of three lines rhyming together.

Rem. 4.—*Middle rhyme* is that which exists between the last accented syllables of the two sections of a verse or line.

Ex.—“We were the *first* that ever *burst*
Into that silent sea.”—*Coleridge*.

9. **Blank Verse** is verse without rhyme.

10. A **Stanza** is a group of lines forming a division of a poem.

253. POETIC FEET.

1. A **Foot** is a certain portion of a line in poetry, combined according to *accent*.

2. **Accent** is a stress of voice on a certain syllable of a word or foot.

Rem. 1.—In Greek and Latin, verse is made according to the *quantity* of syllables; *i. e.*, the relative time employed in pronouncing them. A *long* syllable requires twice the time in uttering it that a *short* one requires.

In English, verse is composed wholly according to *accent*. An accented syllable is considered *long*; an unaccented syllable, *short*.

Rem. 2.—In poetry, monosyllables receive accent.

Ex.—“And *to* | and *fro*’, | and *in*’ | and *out*’.

3. The principal feet used in English verse, are the *Iambus*, the *Trochee*, the *Spondee*, the *Pyrrhic*, the *Anapest*, the *Dactyl*, and the *Amphibrach*.

Rem.—In the formulas, an accented, or long syllable, is represented by *a*; an unaccented, or short syllable, by *u*.

4. The **Iambus** consists of an unaccented and an accented syllable. Its formula is *u a*.

Ex.—“A *mind*’ | *not to*’ | *be changed*’ | *by place*’ | *or time*’.”

5. The **Trochee** consists of an accented and an unaccented syllable. Its formula is *a u*.

Ex.—“*Ru*’*in* | *seize*’ *thee*, | *ruth*’*less* | *king*’.”

6. The **Spondee** consists of two accented syllables. Its formula is *a a*.

Ex.—“*Rocks*’, *caves*’, | *lakes*’, *fens*’, | *bogs*’, *dens*’, | *and shades*’ | *of death*’.”

7. The **Pyrrhic** consists of two unaccented syllables. Its formula is *u u*.

Rem.—The pyrrhic is sometimes used in iambic verse, to avoid accenting an unimportant word.

Ex.—“What *could*’ | *be less*’ | *than to* | *afford*’ | *him praise*’?”

8. The **Anapest** consists of two unaccented and an accented syllable. Its formula is *u u a*.

Ex.—“All at *once*’ | and all *o’er*’ | with a *might*’- | *y uproar*’.”

9. The **Dactyl** consists of one accented and two unaccented syllables. Its formula is *a u u*.

Ex.—“*Heed*’ *not the* | *corpse*’, *though a* | *king*’*s*’, *in your* | *path*’.”

10. The **Amphibrach** consists of one unaccented, one accented, and one unaccented syllable. Its formula is *u a u*.

Ex.—“A *pret*’*ti*- | *er din*’*ner* | *I nev*’*er* | *set eyes*’ *on*.”

11. A long or accented syllable used as one foot, is called a **Cæsura**.

Ex.—Gold', | gold', | gold', | gold'!

12. A foot of three unaccented syllables is called a **Tribrach**. It is rarely found in English poetry.

Rem. 1.—The iambus and the anapest are interchangeable.

Ex.—“There were grace'- | ful heads', | with their ring'- | lets bright'.

Rem. 2.—The trochee and the dactyl are also interchangeable.

Ex.— “Joy' to the | spir'it | came',
Through' the wide | rent' in | Time's e- | ter'nal | veil'.”

Rem. 3.—The following lines, by Coleridge, will assist in remembering the character of the different kinds of feet:

“Tro'chees | trip' from | long' to | short'.
From long' | to long', | in sol'- | emn sort',
Slow' Spon' | dee' stalks'; | strong' foot', yet | ill' able
Ev'er to | come' up with | Dac'tyl tri- | syl'able.
Iam' | bics march' | from short' | to long'.
With a leap' | and a bound', | the swift An' | apests throng'.
One syl'la | ble long', with | one short' at | each side',
Amphi'brach- | ys hastes' with | a state'ly | stride.”

254. KINDS OF VERSE.

1. Verse is named from the kind of foot which predominates in a line; as, the *Iambic*, from the iambus; the *Trochaic*, from the trochee; the *Anapestic*, from the anapest; the *Dactylic*, from the dactyl.

2. A verse containing one foot is called a *Monometer*; one containing two, a *Dimeter*; one containing three, a *Trimeter*; one containing four, a *Tetrameter*; one containing five, a *Pentameter*; one containing six, a *Hexameter*; one containing seven, a *Heptameter*; and one containing eight, an *Octometer*.

3. Verse, therefore, may be *Iambic Monometer*, *Iambic Dimeter*, etc.; *Trochaic Monometer*, *Trochaic Dimeter*, etc.; *Anapestic Monometer*, *Anapestic Dimeter*, etc.; *Dactylic Monometer*, *Dactylic Dimeter*, etc.

4. A verse or foot in which a syllable is wanting at the end, is called *catalectic*: a full verse or foot is called *acatalectic*: a verse or foot in which a syllable is wanting at the beginning, is called *acephalous*: a line which has a redundant syllable at the end, is called *hypermeter* or *hypercatalectic*.

255. POETIC PAUSES.

1. There are two pauses in every verse: a *Final* and a *Cæsural*.

2. The **Final Pause** is a pause made at the end of a line, in reading.

Rem.—This pause should always be observed in reading verse, even when not required by the grammatical construction.

3. The **Cæsural Pause** is a pause in a verse.

Rem.—The cæsural pause is a natural suspension of the voice in reading. The shorter kinds of verse are without it. Its natural place is near the middle of the line; but the sense often requires that it be placed elsewhere.

Ex.—“Warms in the sun, || refreshes in the breeze,
Glows in the stars, || and blossoms in the trees.”—Pope.

“And on the sightless eyeballs || pour the day.”

256. IAMBIC MEASURES.

1. *Iambic Monometer* . . . u a | 2. *Iambic Dimeter* . . . u a × 2.
Invite', | And called' | the brave'
Delight'. | To blood'- | y grave'.

3. *Iambic Trimeter* u a × 3.
What sought' | they thus' | afar'?
Bright jew'- | els of' | the mind'?

4. *Iambic Tetrameter* u a × 4.
Majes' | tic mon'- | arch of' | the cloud'!
Who rear'st' | aloft' | thy re'- | gal form'.

5. *Iambic Pentameter* $u a \times 5$.

O then', | methought', | what pain' | it was' | to drown'
 What dread'- | ful noise' | of wa'- | ters in' | my ears'!

Rem.—This is often called **Heroic Measure**, because *epic* or *heroic* poetry is written in it. Rhymed iambic pentameter is sometimes called **Heroic Couplet**.

6. *Iambic Hexameter* $u a \times 6$.

Our sweet' | est songs' | are those' | which tell' | of sad'- |
 dest thought'.

Rem.—This verse is called **Alexandrine**.

7. *Iambic Heptameter* $u a \times 7$.

How hard' | when those' | who do' | not wish' | to lend', |
 thus lose', | their books',
 Are snared' | by an'- | glers,—folks' | that fish' | with lit'- |
 era'- | ry hooks'!

8. **Long Meter** is iambic tetrameter, arranged in stanzas of four lines, rhyming in couplets or alternately.

Ex.—Praise God' | from whom' | all bless'- | ings flow':
 Praise him' | all creat'- | ures here' | below';
 Praise him' | above', | ye heaven'- | ly host';
 Praise Fath' | er, Son', | and Ho'- | ly Ghost'.

9. **Common Meter** is a stanza of four iambic lines, the first and third being tetrameter; the second and fourth, trimeter.

Ex.—Come let' | us join' | our cheer'- | ful songs',
 With an' | gels round' | the throne':
 Ten thou'- | sand thou'- | sand are' | their tongues',
 But all' | their joys' | are one'.

10. **Short Meter** is a stanza of four iambic lines, the first, second, and fourth being trimeter; the third, tetrameter.

Ex.—There sin' | and sor'- | row cease',
 And ev'- | ery con'- | flict's o'er';
 There we' | shall dwell' | in end'- | less peace,
 Nor thirst' | nor hun'- | ger more'.

11. **Hallelujah Meter** is a stanza of six iambic lines, the first four being trimeter; the last two, tetrameter.

Ex.—Now may' | the king' | descend',
 And fill' | his throne' | of grace';
 Thy scep'- | ter, Lord'! | extend',
 While saints' | address' | thy face':
 Let sin'- | ners feel' | thy quick'- | 'ning word',
 And learn' | to know' | and fear' | the Lord'.

Rem.—The last two lines are frequently separated into four, containing two iambs each.

12.—The **Elegiac Stanza** consists of four iambic lines, rhyming alternately, with the formula $u a \times 5$. (See Gray's *Elegy*.)

13. The **Spenserian Stanza** consists of nine iambic lines, the first eight having the formula $u a \times 5$, the last, $u a \times 6$; the first and third rhyming; the second, fourth, fifth, and seventh; and the sixth, eighth, and ninth. (See Spenser's *Faerie Queene*.)

14. A **Sonnet** is a poem complete in fourteen iambic lines. Its formula is $u a \times 5$.

15. *Iambic Hypermeters.*

$u a +$ Relent'- | ing.
 $u a \times 2 +$ Thine eye'- | lids quiv'- | er.
 $u a \times 3 +$ 'Tis sweet' | to love' | in child'- | hood.
 $u a \times 4 +$ What seek' | ye from' | the fields' | of heav'- | en?
 $u a \times 5 +$ The air' | is full' | of fare'- | wells to' | the dy'- | ing.
 $u a \times 6 +$ Thine eye' | Jove's light'- | ning seems', | thy voice' |
 his dread'- | ful thun'- | der.
 $u a \times 7 +$ I think' | I will' | not go' | with you' | to hear' | the
 toasts' | and speech'- | es.

257. TROCHAIC MEASURES.

- | | |
|---|---|
| 1. <i>Trochaic Monometer</i> . . $a u$. | 2. <i>Trochaic Dimeter</i> . . $a u \times 2$. |
| Chang'ing,
Rang'ing. | Hope' is van'ished,
Joys' are ban'ished. |
| 3. <i>Trochaic Trimeter</i> $a u \times 3$. | |
| Then' let mem'ry bring' thee
Strains' I used' to sing' thee. | |

4. *Trochaic Tetrameter* $au \times 4$.

Tell' me | not' in | mourn'ful | num'bers,
Life' is | but' an | emp'ty | dream'.

5. *Trochaic Pentameter* $au \times 5$.

Nar'rowing | in'to | where' they | sat' as- | sem'bled,
Low' vo- | lup'tuous | mu'sic | wind'ing | trem'bled.

6. *Trochaic Hexameter* $au \times 6$.

On' a | mount'ain | stretched' be- | neath' a | hoar'y |
wil'low,
Lay' a | shep'herd | swain', and | viewed' the | roll'ing |
bil'low.

7. *Trochaic Heptameter* $au \times 7$.

In' the | spring' a | fee'ble | crim'son | comes' up- | on'
the | rob'in's | breast'.

8. *Trochaic Hypermeters.*

$au +$ Mer'ry | May'.
 $au \times 2 +$ All' that's | bright' must | fade'.
 $au \times 3 +$ Chill'y | win'ter's | gone' a- | way'.
 $au \times 4 +$ I'dle | at'ter | din'ner | in' his | chair'.
 $au \times 5 +$ Hail' to | thee', blithe | spir'it! | bird', thou |
nev'er | wert'.
 $au \times 6 +$ Half' the | charms' to | me' it | yield'eth, | mon'ey |
can' not | buy'.
 $au \times 7 +$ Bet'ter | fif'ty | years' of | Eu'rope | than' a | cy'cle || of'
Cath- | ay'.

258. ANAPESTIC MEASURES.

1. *Anapestic Monometer* $uu a$.

Move your feet'
To our sound'.

2. *Anapestic Dimeter* $uu a \times 2$.

In my rage', | shall be seen'
The revenge' | of a queen'.

3. *Anapestic Trimeter* $uu a \times 3$.

I have found' | out a gift' | for my fair';
I have found' | where the wood'- | pigeons breed'.

4. *Anapestic Tetrameter* $uu a \times 4$.

Through the ranks' | of the Sax'- | ons he hew'd' | his red
way'.

Rem.—The first foot of an anapestic verse may be an iambus.

Ex.—Our life' | is a dream'.

5. *Anapestic Hypermeters.*

$uu a \times 2 +$. . . Like the dew' | on the mount'- | ain.

$uu a \times 3 +$. . . Give their roof' | to the flame', | and their flesh' |
to the ea'- | gles.

259. DACTYLIC MEASURES.

1. *Dactylic Monometer* . auu | 2. *Dactylic Dimeter* . . $auu \times 2$.

Fear'fully. Tear'fully.	Cor'al reefs un'der her, Read'y to sun'der her.
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3. *Dactylic Trimeter* $auu \times 3$.

Wear'ing a- | way' in his | use'fulness,
Love'liness, | beau'ty, and | truth'fulness.

4. *Dactylic Tetrameter* $auu \times 4$.

Boy' will an- | tic'ipate, | lav'ish, and | dis'sipate
All' that your | bu'sy pate | hoard'ed with | care.

5. *Dactylic Hexameter* $auu \times 5 + au$.

List' to the | mourn'ful tra- | di'tion still | sung' by the |
pines' of the | for'est.

Rem.—A dactylic verse rarely ends with a dactyl. It is sometimes catalectic, or ends with a trochee; sometimes hypermeter, or ends with a long syllable.

Ex.—Bright'est and | best' of the | sons' of the | morn'ing,
Dawn' on our | dark'ness, and | lend' us thine | aid'.

260. AMPHIBRACH MEASURES.

1. *Amphibrach Monometer u a u.*
 Hearts beat'ing, Tears start'ing,
 At meet'ing; At part'ing.
2. *Amphibrach Dimeter u a u × 2.*
 O would' I | were dead' now,
 Or up' in | my bed' now.
3. *Amphibrach Trimeter u a u × 3.*
 A breath' of | submis'sion | we breathe' not;
 The sword' we | have drawn', we | will sheathe' not.
4. *Amphibrach Trimeter Catalectic u a u × 3-.*
 Ye shep'herds | so cheer'ful | and gay',
 Whose flocks' nev- | er care'less- | ly roam'
5. *Amphibrach Tetrameter u a u × 4.*
 The flesh' was | a pict'ure | for paint'ers | to stud'y,
 The fat' was | so white', and | the lean' was | so rud'dy.
6. *Amphibrach Tetrameter Catalectic u a u × 4-.*
 But hang' it,— | to po'ets | who sel'dom | can eat',
 Your ver'y | good mut'ton's | a ver'y | good treat'.

261. MIXED VERSE.

Different measures are frequently used in the same poem.

Tell what feet compose each line of the following example:

Merrily swinging on briar and weed,
 Near to the nest of his little dame,
 Over the mountain-side or mead,
 Robert of Lincoln is telling his name,
 Bob-o-link, Bob-o-link;
 Spink, spank, spink;
 Snug and safe is that nest of ours,
 Hidden among the summer flowers.
 Chee, chee, chee.—*Bryant.*

262. POETIC LICENSE.

Poetic License is an indulgence in the use of peculiar words, forms, and expressions, allowed to poets by common consent.

Rem. 1.—Poetic license permits the use of antiquated words and phrases, foreign words and idioms, common words shortened, lengthened, or changed in pronunciation, and any ellipsis that will not destroy the sense.

Ex.—*Eke, erst, eyne, eve, beweeep, evanish, albeit, fount, trow, hight* (called), *vastly, wis, ween, wight*, etc. "A train-band captain *eke* was he;" "The *peace rejected*, and the *truce retained*;" "His timeless death *beweeping*;" "[He] Who steals my purse, steals trash;" "Like [a] shipwrecked mariner on [a] desert coast."

Rem. 2.—It permits a transitive use of intransitive verbs.

Ex.—They *lived* the rural *day*, and *talked* the flowing *heart*.

Rem. 3.—Poets make use of an inverted order of arrangement more frequently than prose writers.

Ex.—"Sunk was the *sun*;" "The rattling *crags among*."

263. SCANNING.

Scanning is an analysis of versification. To *scan* a line is to divide it into the feet of which it is composed.

EXERCISES.

1. Sweet day! so cool, so calm, so bright,
 The bridal of the earth and sky;
 The dews shall weep thy fall to-night;
 For thou must die.—*Herbert.*
2. Under the greenwood tree
 Who loves to lie with me,
 And tune his merry note
 Unto the sweet bird's throat,—
 Come hither, come hither, come hither!
 Here shall he see no enemy
 But winter and rough weather.—*Shakespeare.*

3. Nature, attend! join, every living soul,
Beneath the spacious temple of the sky;
In adoration join; and, ardent, raise
One general song! To Him, ye vocal gales,
Breathe soft, whose Spirit in your freshness breathes;
Oh, talk of Him in solitary glooms,
Where, o'er the rock, the scarcely waving pine
Fills the brown shade with a religious awe.—*Thomson.*
4. With fruitless labor, Clara bound
And strove to stanch the gushing wound:
The Monk, with unavailing cares,
Exhausted all the church's prayers:
Ever, he said, that, close and near,
A lady's voice was in his ear,
And that the priest he could not hear,
 For that she ever sung,
"In the lost battle, borne down by the flying,
Where mingles war's rattle with groans of the dying!"
 So the notes rung.—*Scott.*
5. Bird of the wilderness,
Blithesome and cumberless,
Sweet be thy matin o'er moorland and lea!
 Emblem of happiness,
 Blest is thy dwelling-place,—
Oh to abide in the desert with thee!—*Hogg.*
6. 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.—*Gray.*
7. Thou art!—directing, guiding all,—Thou art!
 Direct my understanding, then, to Thee;
Control my spirit, guide my wandering heart;
 Though but an atom midst immensity,
Still I am something fashioned by thy hand!
 I hold a middle rank 'twixt heaven and earth,
On the last verge of mortal being stand,
 Close to the realms where angels have their birth,
Just on the boundaries of the spirit land.—*Derzhaven.*

DIAGRAMS.

264. EXPLANATION.

1. In the following diagrams, the subject, the predicate, and the copula of each principal proposition are placed above a horizontal base-line.

2. The subject is separated from the predicate or the copula by a vertical line drawn across this base-line. (See Diagrams I and II.)

3. The copula is separated from the predicate by a colon. (See Diagrams I and II.)

4. The objective element and the term which it modifies are separated by a vertical line drawn to the horizontal line below them. (See Diagrams IV, XXIX, and XXXIV.)

5. An indirect object is placed on a horizontal line above a direct object. (See Diagram X.)

6. An object denoting a person or thing is placed above one denoting the rank, office, or character of the person or the species of the thing. (See Diagram XI.)

7. A noun or an adjective following the infinitive or participle of a copulative verb is separated from it by a dash. (See Diagrams XXXIV and XLVII.)

8. An adjective or adverbial element is placed below the term which it modifies, and in the angle formed by a vertical and a horizontal line. Several elements of the same kind may sometimes be placed in the same angle. (See Diagrams XIII and XIV.)

9. Coördinate conjunctions are printed in italics. They should be underscored in written diagrams. (See Diagrams XX, XXIV, and XLI.)

10. Subordinate conjunctions, when not used as conjunctive adverbs, are enclosed by curves. (See Diagrams XXXV and XXXVI.)

11. Conjunctive adverbs are printed in italics and enclosed by curves. (See Diagram XXXIX.)

12. Expletives and other attendant elements are placed on horizontal lines not connected with lines in the diagrams. (See Diagrams IX and XVIII.)

13. Words supplied are enclosed by brackets. (See Diagrams XXXI and XXVII.)

SIMPLE SENTENCES.

I. Glass is transparent.

Glass | is : transparent

II. John looks cold.

John | looks : cold

III. Birds sing.

Birds | sing

IV. Farmers sow grain.

Farmers | sow | grain

V. The steamship Hibernia has arrived.

VI. My brother broke Eli's slate.

steamship | has arrived
The | Hibernia

brother | broke | slate
My | Eli's

VII. The sun shines brightly. VIII. He is not handsome.

sun | shines
The | brightly

He | is : handsome
| not

IX. King Agrippa, believest thou the prophets?

X. My father gave me a good book.

King Agrippa
thou | believest | prophets
| the

father | gave | me
| book
My | a
| good

NOTE.—The places which direct and indirect objects should occupy in diagrams are indicated in Diagram X. The indirect object "me" is placed above the direct object "book," and a line is drawn between them.

XI. They have chosen Mr. Ames speaker.

They | have chosen | Mr. Ames
| speaker
He | was elected : president

XIII. A life of prayer is a life of heaven.

life | is : life
A | of prayer | a
| of heaven

XIV. Many actions apt to procure fame are not conducive to our ultimate happiness.

actions | are : conducive
Many | not | to happiness
apt | to procure | fame | our
| ultimate

XV. I will go to-morrow.

I | will go
| to-morrow

XVI. That is worth while.

That | is : worth
| while

XVII. There was much grass there.

XVIII. Clarence seemed to be their leader.

There | was
grass | much | there
Clarence | seemed to be : leader
| their

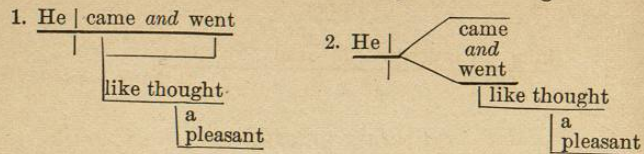
NOTE.—"Seemed to be" is a complex or strengthened copula. "To be" is an adverbial element modifying "seemed." (See page 165, Model XXIII.)

XIX. Industry, honesty, and economy generally insure success.

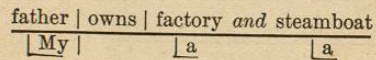
XX. I alone was solitary and idle.

Industry | insure | success
honesty | generally
and
economy
I | alone | was : solitary
| and
| idle

XXI. He came and went like a pleasant thought.



XXII. My father owns a factory and a steamboat.



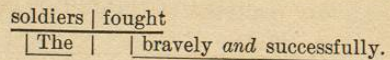
XXIII. I want to be loved and to be lovely.

XXIV. Give me neither poverty nor riches.

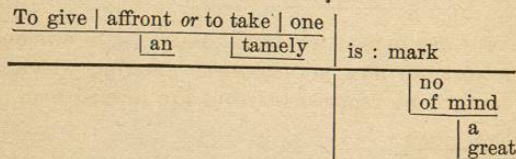


NOTE.—“Neither” introduces the compound direct objective element; “nor” connects the two nouns “poverty” and “riches.”

XXV. The soldiers fought bravely and successfully.

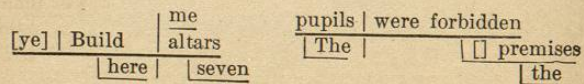


XXVI. To give an affront, or to take one tamely, is no mark of a great mind.

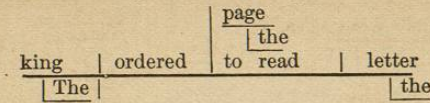


XXVII. Build me here seven altars.

XXVIII. The pupils were forbidden the premises.

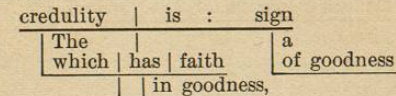


XXIX. The king ordered the page to read the letter.

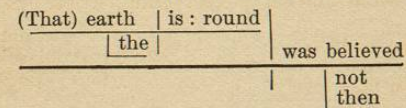


COMPLEX SENTENCES.

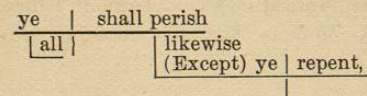
XXX. The credulity which has faith in goodness, is a sign of goodness.



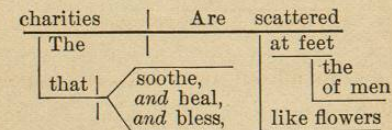
XXXI. That the earth is round was not then believed.



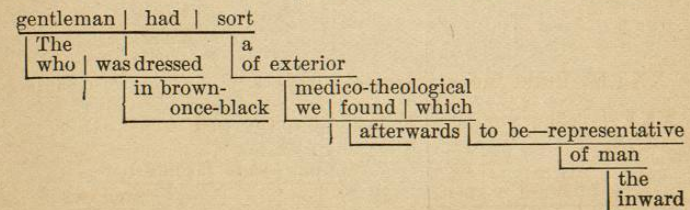
XXXII. Except ye repent, ye shall all likewise perish.



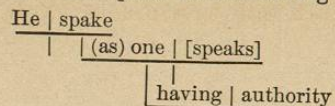
XXXIII. The charities that soothe, and heal, and bless, are scattered at the feet of men like flowers.



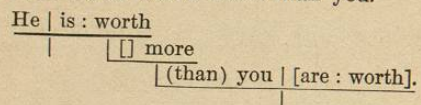
XXXIV. The gentleman who was dressed in brown-once-black, had a sort of medico-theological exterior, which we afterwards found to be representative of the inward man.



XXXV. He spake as one having authority.



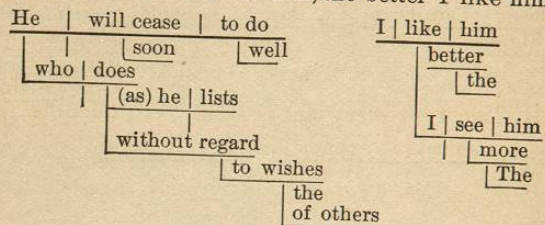
XXXVI. He is worth more than you.



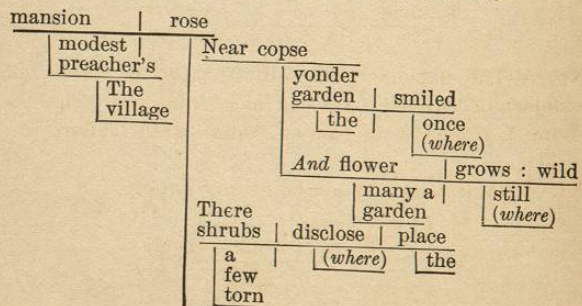
NOTE.—In this sentence “more” is an adjective used as a noun. As an adjective, it can be modified by the adverbial element introduced by “than.”

XXXVII. He who does as he lists, without regard to the wishes of others, will soon cease to do well.

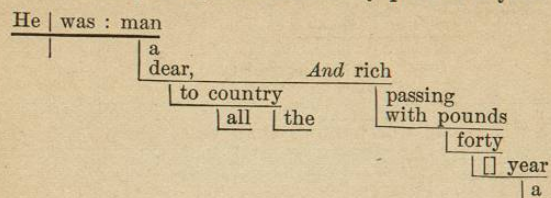
XXXVIII. The more I see him, the better I like him.



XXXIX. Near yonder copse, where once the garden smiled,
 And still where many a garden flower grows wild,
 There, where a few torn shrubs the place disclose,
 The village preacher's modest mansion rose.

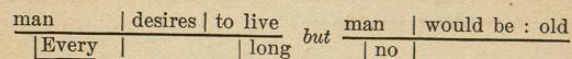


XL. He was a man to all the country dear,
 And passing rich with forty pounds a year.

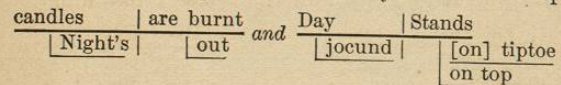


COMPOUND SENTENCES.

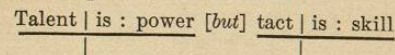
XLI. Every man desires to live long; but no man would be old.



XLII. Night's candles are burnt out, and jocund Day
 Stands tiptoe on the misty mountain's top.

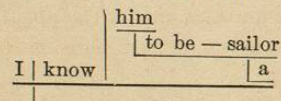


XLIII. Talent is power; tact is skill.



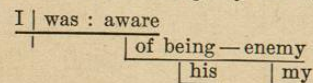
ABRIDGED PROPOSITIONS.

XLIV. I know him to be a sailor.



NOTE.—The abridged proposition, “him to be a sailor,” is the object of “know.” Instead of a rule, apply the first part of Rem. 1, page 182, in parsing “him” and “sailor.”

XLV. I was aware of his being my enemy.



XLVI. The shower having passed, we pursued our journey.

we		pursued		journey
		shower		our
		The		
		having passed		

NOTE.—“The shower having passed” is an abridged proposition modifying “pursued.” It is equivalent to “when the shower had passed,” (See page 184, Model XXXVIII.)

XLVII. His being an outlaw was not known to his companions.

being — outlaw		was known
His		an
		not
		to companions
		his

XLVIII. Having been detained by this accident, he lost the opportunity of seeing them.

he		lost		opportunity
Having been detained		the		of seeing
by accident		this		them
this				

NOTE.—Teachers are referred to Irish's “Grammar and Analysis Made Easy and Attractive by Diagrams,” published by American Book Company, for a further exposition of the use of diagrams in connection with analysis.

