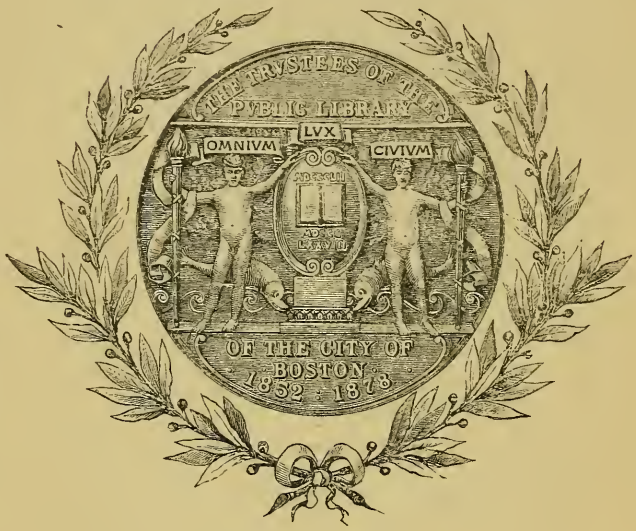

TREATISE

ON

GRAMMATICAL PUNCTUATION,

WITH COPIOUS EXERCISES.

A

TREATISE

ON

GRAMMATICAL PUNCTUATION;

DESIGNED FOR

LETTER-WRITERS, AUTHORS, PRINTERS, AND CORRECTORS OF THE PRESS;

AND FOR

THE USE OF ACADEMIES AND SCHOOLS.

BY JOHN WILSON.

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1844.

JOHN WILSON, PRINTER, VICTORIA BRIDGE, SALFORD.

TO

MRS. JAMES ASPINALL TURNER,

OF PENDLEBURY, NEAR MANCHESTER.

Dear Madam,

It is not my intention to imitate the common literary vice of a former age, sometimes yet adopted, — that of dedicating a book in strains either of unmeaning compliment, or of fulsome adulation. Such it would be unworthy on my part to offer, and on yours to accept. But surely it is not blameable in an author to express emotions of gratitude, and sentiments of regard, which are real, not affected. This production, therefore, on the art of Grammatical Punctuation, — a subject nearly allied to one of your favourite studies; namely, that of Language, — I inscribe to you, as a mark of warm respect for the qualities of your intellect, and of unfeigned esteem for the graces of your character.

I am,

Dear Madam,

Yours, most gratefully and truly,

JOHN WILSON.

PREFACE.

The writer of the following work, who has had ample opportunities of becoming acquainted with the elements and practice of Punctuation, thinks, for reasons assigned in the Introduction, that he is justified in submitting it to the consideration and judgment of teachers, authors, compositors, and correctors of the press. He does not, indeed, believe his treatise to be perfect; he does not imagine, that all its principles are free from every possible objection, or unsusceptible of modification and improvement: but he is of opinion, that his little work is, in some respects, superior to others on the subject; and that, if carefully studied, it will prove exceedingly useful, by conducing, in many instances, to point out the true import of sentences, and to solve their ambiguities; to save a great deal of unnecessary vexation to those who are connected with the press; and to remove sources of annoyance, not only to the generality of readers, but to such as possess taste and a considerable amount of information.

Eighteen years ago, the writer published a little book, designed solely for printers, and of which a chief portion consisted of matters belonging to punctuation; the groundwork being mainly, but not altogether, the treatise of Lindley Murray on that subject, introduced into the larger edition of his Grammar. That book has been long out of print, and would have been republished, but that, with an increase of years, the writer trusts he has had an accession of experience, which enables him to understand more of the practical bearings of the science of which he has treated. He therefore ventures to publish the present work, so different in its arrangement from the former, and so much augmented, as to entitle it to be regarded as, to a great extent, new. The author, however, desires it to be understood, that he has not thought proper to refuse the

assistance of other writers: but he has blended their suggestions with, or qualified them by, the dictates of his own observation and experience; he has frequently thrown them into his own language; he has endeavoured to simplify them, by presenting them in new, and, as he thinks, in improved forms; and has inserted much, that, though existing in practical operation, he could not find anywhere in books; — having devoted pages to the elucidation of some of the points, which by most grammarians are despatched in a few lines, having no reference to the difficulties which must often present themselves to a learner.

By the uninterrupted employment of a larger type, it would have been easy to increase the bulk of the volume, and to augment its price; but, for the sake of general utility, as well as for that of cheapness to the purchaser, it has been deemed preferable to use various sizes of letter, corresponding, in some degree, to the importance of the subjects discussed; the remarks having been put on a smaller character, in order that they may either be passed over, or form a portion of the lessons, according to the discretion of the teacher, and the capacity of the pupil. To show the various adaptations of the rules, numerous examples have been given; and, for the purpose of improving the taste and exercising the judgment of the student, there have been appended to the rules copious exercises, partly borrowed from works on the subject, but in the main extracted immediately from books having no direct reference to sentential marks; — the punctuation in the examples having been altered, when deemed erroneous or deficient.

Desirous that this treatise should be as free from objection as possible, and that it should be rendered perfectly suited to meet the wants of those for whose use it is intended, — the writer will gratefully accept of any suggestions that may be offered, with the view of reconsidering any particular rule, principle, or remark, and of making such modifications in future editions as may be deemed necessary.

York Buildings, Victoria Bridge, Salford,
February, 1844.

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INTRODUCTION.

WHATEVER conduces, even though remotely, to the efficiency of written language — that wonderful medium of communicating intelligence from one mind to another, of exalting and improving the present age, and of transmitting the treasures of wisdom and genius to beings yet unborn — has surely some claim on the consideration of the lover of his species. Whatever tends to develope or elucidate the meaning of a writer — to bring out his thoughts to the best advantage — to render his expressions a genuine transcript of the emotions and sentiments which he would convey to the hearts and minds of his readers — is obviously entitled to no small degree of attention.

Many subjects, indeed, having a more immediate and vital influence on the well-being of society, are worthy of higher regard than that of punctuation; but, whether considered as a science or as an art, it ought not to be neglected. To some extent, it has a relation to philology and metaphysics. It is, without doubt, intimately connected with grammar; subservient to the purposes of syntax; essentially necessary in those instances of ambiguity which often disfigure composition; and useful even

in sentences, the construction of which is not liable to the charge of obscurity. By the omission or the improper insertion of points, not only the beauties and elegancies, but even the advantages, of literature would be faintly discerned, except by the most attentive readers, or by persons of superior taste and information: the sense of even the more simple and familiar class of productions — such as the narrative, the essay, or the epistle — would be liable to be misapprehended, or, at least, to be imperfectly understood. The perusal, indeed, of a single page of any work will bear testimony to the comparative importance of just punctuation. Scarcely can a sentence be perused with pleasure or interest, unless pointed with some degree of accuracy. The well-known speech of Norval, for instance, in the tragedy of *Douglas*, may be read, by an erroneous use of the pauses, in such a manner as to pervert or destroy the meaning; as,

My name is Norval on the Grampian hills.
My father feeds his flock a frugal swain;
Whose constant cares were to increase his store, &c.

We fought and conquered ere a sword was drawn.
An arrow from my bow, had pierced their chief
Who wore that day the arms, which now I wear, &c.

The insertion of the right points will restore the sense of these passages, and render them conformable to the conceptions of the dramatist: —

My name is Norval. On the Grampian hills
My father feeds his flock; a frugal swain,
Whose constant cares were to increase his store, &c.

We fought and conquered. Ere a sword was drawn,
An arrow from my bow had pierced their chief,
Who wore, that day, the arms which now I wear, &c.

In the note below will be found a few other instances of erroneous punctuation, which, though in their nature sufficiently ludicrous, forcibly show the necessity of paying due attention to sentential marks.*

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* The following request is said to have been made at church: — "A sailor going to sea, his wife desires the prayers of the congregation for his safety." It happened to be thus given out: — "A sailor, going to see his wife, desires the prayers of the congregation for his safety."

A blacksmith, passing by a hair-dresser's shop, observed in the window, a placard, which he read as follows: —

What do you think? —
I'll shave you for nothing,
And give you some drink.

The son of Vulcan, with a huge black beard on his chin, and a little spark in his throat, considered the opportunity too good to be lost. He accordingly entered; and, after the operation had been duly performed, asked, with the utmost *sang froid*, for the liquor. But the shaver of beards demanded payment, when the smith, in a Stentorian voice, referred him to his own placard, which the barber good-humouredly produced, and read thus: —

What! do you think
I'll shave you for nothing,
And give you some drink?

Another example of the ludicrous will tend still more to show the value of just punctuation: —

Every lady in this land
Hath twenty nails upon each hand;
Five and twenty on hands and feet:
And this is true, without deceit.

Let the points be changed, and the true meaning of the passage will at once be discerned: —

Every lady in this land
Hath twenty nails; upon each hand
Five; and twenty on hands and feet:
And this is true, without deceit.

Notwithstanding, however, the utility of punctuation, it has not received that attention which its importance demands. Considered merely as the plaything of the pedant, or the peculiar function of the printer, it is neglected or perverted by the generality of those who have occasion to present to the eye, either their own thoughts, or the thoughts of others. The mental philosopher and the philologist seem to regard it as too trifling for attention, amid their grander researches into the internal operations of mind, and its external workings by means of language. The grammarian passes it by altogether unheeded, or lays down a few general and abstract principles; leaving the difficulties of the art to be surmounted by the pupil as well as he may. The lawyer engrosses in a legible character, which, however, by its deficiency in sentential marks, often proves, like the laws of which he is the expounder, "gloriously uncertain" as to the meaning intended to be conveyed. The painter, the engraver, and the lithographer, appear to set all rules at defiance, by either omitting the points, or by misplacing them, wherever punctuation is required. The letter-writer, with his incessant and indiscriminate dashes, puts his friend, his beloved one, his agent, or his employer, to a *little* more trouble, in conning over his epistle, than is absolutely necessary. Even the author — who, of all writers, ought to be the most accurate — puts his manuscript into the printer's hands, either altogether destitute of grammatical pauses, or so badly pointed as to create an unnecessary loss of time to the compositor.

But, though an acquaintance with the principles of the art in question has been deemed the peculiar province of the printer, who might therefore be expected to possess the requisite qualifications for the performance of his task; yet it must be admitted, that there have issued from the press many books, grossly erroneous in sentential marks; and others imperfect in the same respect, though unrivalled for elegance of style, accuracy of orthography, and beauty of printing. It is a fact well known to those connected with the press, that compositors in general have a very deficient knowledge of punctuation, considered as a branch of science; and that they acquire what they do know of it as an art, chiefly by mechanical habit, or by the correction of innumerable blunders, marked in the proof-sheets.

To make these observations, however, without granting many exceptions, would partake more of the petulance of presumption, than of the candour of true criticism. There are numerous masterpieces of composition, in which the writer, the compositor, and the corrector of the press, have, either separately or together, inserted points with taste and propriety.

But enough has been said to demonstrate the necessity for an increased attention to the subject, and to prove a very obvious, though not an acknowledged truth, that the principles of punctuation must be duly learned, before they can be understood, or accurately brought into practice. The question, then, will naturally arise, — How is the desired improvement to be effected? how are the theory and practice of the art to be attained?

We answer, — By the most simple means; — by the very means adopted in relation to many other subjects of knowledge. Let punctuation form a branch of academical instruction; let it be taught in the higher schools; let it be studied after a knowledge of English etymology and syntax has been acquired; let the rules be thoroughly comprehended by the pupil — explained to him, if necessary, in the teacher's language, and explained, in turn, by himself, in his own words. Let him also write copious exercises, in order to bring into further play his judgment and taste; and let him present these trials of his skill and discrimination to the inspection and correction of his teacher. By this means will he be rendered capable of pointing his own compositions, so as to be perused by others with ease, pleasure, and advantage.

This is an age of authors, as well as of readers. Young aspirants after fame, some of them of considerable merit, meet us at every step — in every department of literature. But surely, if they are capable of enlightening the world by their wisdom, or dazzling it by the splendour of their genius, *they* can have no difficulty in writing so as to be understood. Let them, therefore, turn a little of their attention to the elements of punctuation, trifling and undignified as the subject may appear to be. Let them not trust to their printer, or even to the corrector of the press. With some few boasted exceptions, no doubt greatly overrated, neither printers nor professional correctors are immaculate: they do not understand all subjects, and consequently cannot point what they are unable to comprehend.

It was in bygone times a preliminary requisite, that printers should be acquainted with what are termed the learned languages. But though, in this age of a more general and superficial literature, a profound knowledge of Hebrew points, Greek accents, and Latin quantities, is no longer required, it is — at least it ought to be — indispensable that compositors should be conversant with the principles of their own language, and with the peculiar marks which divide sentences into members, clauses, phrases, &c. Were all authors to write their works in a fair, legible character, and point the language which they use, so as to convey the sense clearly and correctly, — then might compositors, as such, be mere machines, and "follow their copy." But, until writers for the press condescend to employ the grammatical marks systematically and accurately, the humble workmen who put together the world-enlightening types must be more than unconscious machines: they must endeavour to enter into the conceptions of their literary employers, and to develope the sense of the manuscript, with the greatest possible discrimination, by the use and service of the poor, despised, but necessary handmaids, — the commas, the semicolons, and other little points.

The observations just made will apply, with even greater force, to correctors of the press. Amid their multiform duties, their peculiar function is to attend to the proper insertion of grammatical marks. No matter how slovenly may be the manuscript — how erroneous the orthography — how badly constructed the sentences — how deficient or indiscriminating the points — how

abstract or foreign the subject, and how tasteless the work of the compositor, — professional correctors are obliged to reduce the ill-digested mass into order, and present it to the public eye in at least a readable condition. To accomplish this task in all its perfection, they must themselves be perfect — must be universal geniuses — in other words, must possess an amount of learning and general information, which would fit them for the highest stations, or for the most lucrative employments. This surely it would be *rather* unreasonable to expect in mere operatives; but virtually it *is* expected. How necessary, at all events, that correctors of the press should possess that kind of knowledge which is easily within their reach, and which at present forms an essential and a peculiar feature of their vocation, — a full and accurate acquaintance with the theory and practice of punctuation!

To prevent, however, unnecessary trouble in correcting the proof-sheets, it is recommended that masters, overseers, or correctors of the press, form the apprentices, and perhaps some of the journeymen, into classes, with the view of giving them instruction in the art under consideration. Let them use, as a text-book, this or any other work on the subject, of which they may approve; modifying what they may regard as erroneous, or as unsuitable to the peculiar laws of the establishment, and causing their pupils to explain the rules and remarks in their own language, and to spare no pains in drawing up fairly written and well-pointed exercises.

It may be, and has been, objected to the study of this art, that it is not subject to any fixed or determinate

principles — that scarcely two writers follow the same mode of pointing sentences. Where one author or printer uses a comma, another would insert a semicolon; and where one thinks a semicolon ought to be employed, another prefers a colon; and *vice versa*. One teacher embarrasses the learner with an additional pause (the semicomma), by giving to it "a local habitation and a name;" while a different one discards the colon altogether as a useless point. Some grammarians would unfeelingly lop off the dash, as an excrescence on a printed page; but others, again, are so partial to its form and use, as to call in its aid on every possible occasion.

The objection has, on purpose, been strongly stated. But might not similar objections be adduced against the orthography, the etymology, and the syntax, of the English language — against, indeed, the general principles of English Grammar? Might it not be demonstrated, that grammarians and lexicographers differ in spelling — in pronunciation — in the classification of the parts of speech — in the forms of verbs — in modes of derivation — in construction — and in the collocation of relatives and adverbs? Might not a plausible treatise be written on this subject, — as plausible, but as illogical and unconvincing, as the common and startling objections against a system of punctuation? Might it not be shown, that Johnson and Lowth, Blair, Murray, and Crombie, have attacked the principles of others, and have had their own principles attacked in their turn? Might it not be proved, that kings and queens, statesmen and historians,

poets and essay-writers, nay, even professed grammarians, have written false English, and violated the most generally acknowledged canons of syntax? But surely it would not be a fair conclusion to draw, from this diversity of opinion, and from the employment of inelegant or incongruous English, that there are no determinate principles in the language — that there is no authority to which an appeal can be made — that authors may send forth their compositions into the world, without any regard whatever to law or usage? Neither is it a legitimate conclusion to form, that, because some writers disagree in their system of pauses, and because others point their works at random, therefore punctuation is trifling — demanding no serious attention — unworthy to be treated as a branch of science, or practised, with regard to principles, as an art.

The writer, then, of the present work can have no hesitation in asserting, that the art of punctuation is not more varied or less certain, in its character, than that of composition; and that its *essential* principles are as fixed and determinate as those canons in syntax, which, though sometimes violated by our best authors, are universally acknowledged to be indisputable. Diversities in the application of these principles will no more prove, that modes of pointing sentences are altogether arbitrary, than diversities in styles of composition will demonstrate, that the labours of grammarians to ascertain the laws of language must go for nought, and that every writer may take whatever liberties he chooses, in opposition to reputable usage. As various

modes of expressing a thought may be justifiably used, when they do not affect the principles of grammar; though, as respects beauty, elegance, or force, one mode may be preferable to another: so also different methods of pointing a sentence may be allowable, when they do not violate the fundamental laws of punctuation; though they may be objectionable or otherwise, just as they are less or more calculated to please the eye, and bring out the sense of the passage.

Perhaps one reason why punctuation has been generally undervalued or neglected, is, that grammarians have devoted so little of their attention to the subject. The treatises, too, professedly written to elucidate its principles, are, so far as have been observed by the writer of the present work, deficient either in an explanation of exceptions and difficulties — in examples and exercises — or in rules and remarks, illustrative of the diversified functions of the notes of interrogation and exclamation, the marks of parenthesis, the dash, the apostrophe, the hyphen, and the quotation-marks. For though these may be regarded as minor points, when compared to others of a more grammatical nature, yet they occur so frequently in sentences, that no book on punctuation, which passes them over with only a few brief and hasty remarks, can be considered practically and generally useful.

Another cause of the neglect and misapprehension to which correct punctuation is subject arises probably from the false light in which it is regarded. Many persons seem to consider points as being only the representatives

of rhetorical pauses, — as showing merely those places in the utterance of a composition, in which time for breathing is required, — as indicating the definite proportions of the stops made by one in reading aloud. Hence not a few writers and authors point their manuscript exactly as they themselves would recite it; and, as various kinds of composition demand a difference in their delivery, — even elocutionists disagreeing as to the cessations of the voice which ought to be made in audible reading, — hence also a corresponding difference in their style of punctuation. But, though it is not denied that the points are, to a very great extent, serviceable to a reader in knowing when he should pause, occasion will frequently be taken, in the course of this work, to prove that the art of punctuation is founded more on a grammatical than on a rhetorical basis; that its chief aim is to unfold the meaning of sentences, with the least trouble to the reader; and that it aids the delivery, only in so far as it tends to bring out the sense of the writer to the best advantage.

PUNCTUATION.

PUNCTUATION is the art of dividing a written or printed composition into sentences, and parts of sentences, by the use of points, for the purpose of combining such words as are united in construction, and of separating those which are distinct.

REMARK. — The chief aim in pointing a discourse, and its several branches, is to develope, as clearly as possible, the *meaning* of the writer. A subsidiary object is to indicate to readers the different pauses of the voice which are required by an accurate pronunciation.

The principal marks used in punctuation are as follow:

The Comma ..... [,]
The Semicolon ..... [;]
The Colon ..... [:]
The Period, or Full Point ..... [.]

REMARK. — It is evident, however, to those who are conversant with the analysis of sentences into classes of words, as well as into members, clauses, and phrases, that the marks usually employed are not sufficient to indicate all the pauses required in the proper and nicely varied utterance of a written composition. But, as the art of reading well is a branch of study which comes peculiarly within the province of the rhetorician and the elocutionist, it may be sufficient generally to observe, that, with the exception of the rhetorical stops, —

The Comma represents the shortest pause; the Semicolon admits of a pause greater than that of a comma; while the Colon requires a longer cessation of the voice than either; and the Period is, what its name denotes, a full stop, which terminates a sentence.

REMARK. — In order fully to understand the true nature of the points, and to determine their proper application, the learner must have just ideas of the expressions which are used relative to Punctuation, and which will often occur in this little work. These ideas may be obtained by a careful perusal of the following definitions respecting a sentence, and the portions into which it is capable of being analysed.

1. A SENTENCE is an assemblage of words, forming a proposition, or making complete sense; and is either *Simple* or *Compound.*

2. A SIMPLE SENTENCE expresses only a simple proposition; consisting of one subject, and of one finite verb, either simple or compound; as, "*Temperance preserves* health."—"*Pride was* not *made* for man."

REMARK.—All parts of a verb, except the infinitive mood, are called *finite.*

3. A COMPOUND SENTENCE consists of two or more simple sentences in combination, and therefore contains more than one finite verb, either expressed or understood; as, "Good nature *improves* and *beautifies* all objects." — "Virtue *refines* the affections; but vice *debases* them." — "To err *is* human; to forgive, [*is*] divine."

4. A MEMBER is one of the simple sentences of which a compound sentence is formed, each of them making complete sense in itself; as, "Cherish a spirit of benevolence: || it is a godlike virtue."

5. A CLAUSE is a simple sentence, or part of a sentence, united to another in construction; as, "Prosperity gains friends, | and adversity tries them." — "The smile of gaiety is often assumed, | while the heart aches within."

REMARK. — In analysing compound sentences of a peculiarly complex nature, it is better to regard them as being made up of members, which are themselves divisible into clauses; as, "The ox knoweth his owner, | and the ass his master's crib: || but Israel doth not know; | my people do not consider." — In this example, there are four clauses: the first two forming one member; and the latter two, another member.

6. PRINCIPAL AND SECONDARY CLAUSES. — Clauses may be divided into two kinds; *Principal* and *Secondary*, or subordinate. The Principal Clause contains the leading proposition, and, when separated from the rest of the sentence, must express a complete idea. The Secondary Clause is a simple sentence, or part of a sentence, modifying the principal clause. Secondary clauses are of three sorts; *Commencing*, *Parenthetical* or medial, and *Concluding*, so called from their position in the sentence.

EXAMPLES OF THE CLAUSES.

Principal Clause.	Secondary and Concluding Clause.
Age increases our desire of living,	*though it lessens the enjoyment of life.*

Secondary and Commencing Clause.	Principal Clause.
Though it lessens the enjoyment of life,	*age increases our desire of living.*

Part of Principal Clause.	Secondary and Parenthetical or Medial Clause.	Remaining part of the Principal Clause.
Age,	*though it lessens the enjoyment of life,*	*increases our desire of living.*

7. A PHRASE contains no assertion; in other words, does not form complete sense; as, "In haste;" "studious of praise;" "beloved and esteemed;" "law and order;" "a good man."

8. ADJUNCTS are such words as modify, complete, or determine the signification of the expressions to which they refer; as, "The mind, unoccupied *with useful knowledge*, becomes a magazine *of trifles and follies*."

9. A SERIES denotes a consecutive enumeration of particulars, consisting of more than two clauses, phrases, or single words.

EXERCISES.

State the nature and object of Punctuation; enumerate the principal points used in sentences; and analyse the following essay, by Lord Bacon, into sentences, and their various parts:—

Studies serve for delight, for ornament, and for ability. Their chief use for delight is in privateness and retiring; for ornament is in discourse; and for ability is in the judgment and disposition of business. For expert men can execute, and perhaps judge of particulars, one by one; but the general counsels, and the plots and marshalling of affairs, come best from those that are learned. To spend too much time in studies is sloth; to use them too much for ornament is affectation; to make judgment wholly by their rules is the humour of a scholar. They perfect nature, and are perfected by experience; for natural abilities are like natural plants, that need pruning by study; and studies themselves do give forth directions too much at large, except they be bounded in by experience. Crafty men contemn studies, simple men admire them, and wise men use them: for they teach not their own use; but that is a wisdom without them, and above them, won by observation. Read — not to contradict and confute, nor to believe and take for granted, nor to find talk and discourse — but to weigh and consider. Some books are to be tasted; others, to be swallowed; and some few, to be chewed and digested: that is, some books are to be read only in parts; others, to be read, but not curiously; and some few, to be read wholly, and with diligence and attention. Some books also may be read by deputy, and extracts of them made by others; but that should be only in the less important arguments, and the meaner sort of books; else distilled books are like common distilled waters — flashy things. Reading maketh a full man; &c.

REMARK. — For further exercises, and for the sake of greater variety, suitable pieces may be found in any book on elocution.

THE COMMA.

The COMMA [,] represents the shortest pause in reading, and the smallest division in written or printed composition.

REMARK. — This definition is not strictly accurate; as, according to a previous observation, sentences often consist of many classes of words which require a separation by means of a pause in the voice, but with which grammatical pointing has nothing to do. The great object of the punctuator is rather to ascertain, and by marks to indicate, the sense of a written composition, than to enable a reader to exhibit its beauty or emphasis. The definition, however, will, it is hoped, be sufficiently correct for general purposes.

RULE I.

SIMPLE SENTENCES.

A short simple sentence admits of no *marked* pause, except a full stop at the end; as,

God is good. — Truth is the basis of every virtue. — The tear of sorrow brings its own relief. — To be good is to be happy.

EXERCISES.

State what is meant by a simple sentence, and assign the reason for the omission of commas in the following examples:—

I love diligence. — The most acceptable sacrifice is that of a contrite heart. — The real wants of nature are soon satisfied. — The weakest reasoners are the most positive. — The art of painting has been much cultivated in Italy and Flanders. — Adversity is the parent of piety. — To be truly wise is to be happy. — Harold being slain caused great joy to the friends of the conqueror.

REMARK 1. — In the last example but one of the exercises, the phrase, *to be truly wise*, does not require a comma after it; being as much the nominative to the verb *is* as the word *wisdom* in the sentence, "*True wisdom* is happiness," which obviously does not admit of any point till the close.

REMARK 2. — The last sentence in the exercises is also to be written without a comma, because the nominative or subject of the verb *caused* is, not *Harold*, but *Harold being slain*. If, however, the sentence were varied thus, "*Harold being slain*, his death caused great joy," &c. it would be properly divided into two grammatical portions, separated from each other by a comma; because the first would contain what is termed the nominative absolute, which is not used as the subject of a verb, but of a participle. Suppose,

again, that, with a difference in the meaning, but not in the construction, of the sentence, we said, "*Harold*, not being slain, *gave battle* once more to the friends of the conqueror," it would be necessary, by means of commas, to separate from the context the phrase *not being slain*, in order to show its parenthetical nature, and to denote that *Harold* is the nominative or subject of the verbal expression, *gave battle*.

Remark 3. — Some punctuators, of no mean authority, are of opinion, that in simple sentences a comma should be placed between the nominative and the verb, when the former consists of many words; as, "The good taste of the present age, has not allowed us to neglect the cultivation of the English language." — "To be diligently employed in the performance of real duties, is honourable." But, excepting all such insertions of the comma as would render clear a sentence otherwise obscure or doubtful in its meaning, we are strongly disposed to regard the rule as erroneous; for this mode of punctuation evidently proceeds on a supposition which could scarcely be reduced to practice, that every phrase or expression, separated from others by the smallest cessation of the voice, ought to be indicated by a *marked* pause. We again venture to repeat, that the sense and the grammatical form of the construction of a passage, and not the rhetorical mode of its delivery, is the fundamental law by which the art of punctuation should be regulated. For the accommodation, however, of those teachers who may still approve of a comma being used between the subject and the predicate of a simple proposition, when the former consists of a number of words, a canon to that effect, with appropriate examples and exercises, will form the subject of the following rule; which, of course, should be passed over, if the reasons above given for its disuse be deemed sufficient.

RULE II.

SIMPLE SENTENCES HAVING LENGTHENED NOMINATIVES.

When, in a simple sentence, the nominative is accompanied by several words, termed *adjuncts*, a comma may be placed immediately before the verb; as,

The intermixture of evil *in human society*, serves to exercise the noblest virtues of the human soul. — To be totally indifferent *to praise or censure*, is a real defect in character.

EXERCISES.

Write and point the following sentences: —

The great end of all human industry is the attainment of happiness. — To endeavour to work upon the vulgar with fine sense is like attempting to hew blocks of marble with a razor. — One of the noblest of the Christian virtues is to love our enemies. — Their being singled out for excuse on the score of ignorance would imply the withholding forgiveness from others who were better informed.

RULE III.

TWO WORDS, OF THE SAME SORT, CONNECTED BY A CONJUNCTION.

Two words or two short phrases, of the same part of speech, closely connected by a conjunction, are not separated by a comma from each other, or from the sentence or clause of which they form a part; as,

Disappointments and *distress* are often blessings in disguise.

CLASSIFIED EXAMPLES.

1. NOUNS OR PRONOUNS. — *Homer* and *Virgil* were excellent poets. — *You* and *I* coincide in opinion. — Is it *fancy* or *fact?*

2. ADJECTIVES. — *Wise* and *good* men are often unsuccessful. — We must be *wise* or *foolish*. — He was a *great* but *erring* man.

3. VERBS. — Religion *expands* and *elevates* the mind. — Candour is *to be approved* and *practised*.

4. PARTICIPLES. — *Admired* and *applauded*, he became vain. — By *reading* and *composing* frequently, we acquire facility of expression.

5. ADVERBS. — We ought to live *soberly* and *righteously*. — Benefits should be *long* and *gratefully* remembered.

6. PREPOSITIONS. — It may be said of a hermit, that he is neither *of* nor *in* the world.

7. PHRASES. — *A healthy body* and *a sound mind* should be preserved as real blessings.

EXERCISES.

Write and classify the following sentences, and assign the reason why the connected words and phrases, of the same part of speech, are not separated by commas: —

Sincerity and truth form the basis of every virtue. — Being admired and flattered, we are often corrupted. — This unhappy person had often been seriously and affectionately admonished. — The earth and the moon are planets. — Paul was a zealous and an affectionate instructor. — He and she were present. — He is loved and respected. — London and Edinburgh are the capitals of Great Britain. — Cicero spoke forcibly and fluently. — A contented mind and a good conscience will make a man happy in all conditions. — The study of history informs and enlarges the mind. — He and they have mutually explained. — The man of genuine virtue must be endowed with a sagacious judgment and an ardent zeal.

Exception 1. — When one of the connected words is accompanied by an adjunct which does not belong to the other, a comma is usually placed between them; as,

Not only threats, but *even blows*, succeeded. — 'Twas certain he could write, and *cypher too*. — He went out, and *said to the people*.

EXERCISES.

Write and punctuate the following sentences, agreeably to the exception: —

The orator wished his sentiments to be understood and impressed on the minds of his auditors. — Brown was a poet and a philosopher also. — He spoke and developed the following plan. — The man and not the woman was present at the meeting. — Morality and even religion itself is degraded by the use of unmeaning terms.

Exception 2. — When the conjunction *or* stands between two words or phrases, the latter of which is synonymous with the former, or explanatory of it, they may be separated by a comma from each other, and, when they stand in the relation of nominative, from the verb which follows; as,

The gulf, *or bay*, is dangerous.

REMARK. — When the last word is not explanatory of the other, the first admitting before it the word *either*, expressed or understood, the comma should be omitted; as, "Libertines call religion either bigotry or superstition." — "You must be [either] mad or foolish."

EXERCISES.

Referring to the preceding rule, and to the last exception, write the following sentences, and point those only which contain an explanatory word or phrase: —

You certainly must be insane or mad. — Want of judgment or want of inquiry was the occasion of his error. — He or I must abandon the hope of success. — Milton too frequently uses technical words or terms of art. — Come or send. — We saw a large opening or inlet. — Is the goodness or the wisdom of the Divine Being more manifest in this his proceeding? — The argument is in favour of wisdom or a cultivated intellect. — Virtue or vice predominates in every mind.

RULE IV.

WORDS IN PAIRS.

When words follow in pairs, a comma is put between each pair, and also after the last, when the sentence is unfinished; as,

Hope and fear, pleasure and pain, diversify our lives. — Truth is fair and artless, simple and sincere, uniform and consistent. — Whether we eat or drink, labour or sleep, we should be moderate.

EXERCISES.

Write and point the following sentences:—

A wise man observes and listens reads and reflects. — We ought to be humble and moderate in opinion vigilant and attentive in conduct. — Interest and ambition honour and shame friendship and enmity gratitude and revenge are the prime movers in public transactions. — In an eclogue there must not be any thing rude or vulgar nothing finical or affected nor any thing subtle or abstruse. — Friendship is cool and deliberate sedate and temperate steady and discreet. — The avaricious man contrives or labours praises or depreciates misleads or overreaches just as his present interest dictates.

RULE V.

TWO WORDS, OF THE SAME PART OF SPEECH, NOT CONNECTED BY A CONJUNCTION.

Two words, of the same part of speech, without a conjunction between them, are separated by commas from each other; and, if nouns, from the other portions of the sentence to which they belong; as,

Thomas is a *plain, honest* man. — Every thing that the earth *produces, is* decomposed. — *Reason, virtue,* answer one great aim.

Exception 1. — When two nouns come together as a compound, whether so written or not, or when the former partakes of the nature of an adjective, they are not separated by commas; as,

Thou shalt not covet thy neighbour's *man-servant,* nor his *maid-servant.* — The Salford Mechanics' Institution is held in *York Buildings,* at *Victoria Bridge.*

Exception 2. — When two adjectives are joined together without a conjunction, and the first of which qualifies, not only the noun, but the other adjective, no commas are used; as,

The emperor possessed a *beautiful white horse.*

Exception 3. — When, without a conjunction, one adverb is followed by another, the former qualifying the latter, commas are unnecessary; as,

The part was *remarkably well* performed.

Remark. — It not unfrequently happens also, that two prepositions or conjunctions come together, without requiring any separation by a marked pause; as, "He walked *up towards* the hill." — "The pupil of a docile disposition not only loves, *but also* venerates, his preceptor." But, in respect to the former example, it may be observed, that the first preposition forms part of the verb *walked*, which is compound, and would, in some languages, be expressed by a single word; and, as to the latter, that the conjunctions *but* and *also* are so closely connected in sense as to be inseparable in construction.

EXERCISES.

Write and point the following examples, in accordance with the preceding rule: —

Philosophy religion tend to promote just and honourable views of the Creator of the universe. — We are fearfully wonderfully made. — A bragging cowardly fellow may impose upon people that do not know him. — Where'er we tread, 'tis haunted holy ground. — The apprentice is a very sharp active youth. — A hardy honest peasantry are the glory of an agricultural country. — John is a tall muscular man. — Ambition envy will occupy our minds, unless we can possess ourselves with sobriety. — Their indefatigable systematic attention to the daily press is quite admirable. — Would that the promotion of knowledge were pursued more systematically more generally!

Referring to the exceptions, explain why the following sentences are unpointed: —

That innocent young man was left in captivity. — Locke was a celebrated modern philosopher. — The orphan was exceedingly well provided for. — Fanny is the name of the lap-dog. — Some village Hampden here may rest. — World-history is a German idiom, signifying the history of the world. — Scott excels as a fiction-writer.

RULE VI.

WORDS EMPHATICALLY REPEATED.

A word, phrase, or short clause, emphatically and immediately repeated, is separated by a comma; as,

Turn ye, *turn ye:* why will ye die? — I will *overturn, overturn, overturn* it. — Against thee, *thee only*, have I sinned.

REMARK. — In the latter example, the words *thee only* are, on account of their parenthetical nature, separated by commas from the context.

EXERCISES.

Write and point the following sentences:—

Woe woe woe to the inhabitants of the earth. — Comfort ye comfort ye my people. — If I were an American as I am an Englishman while a foreign troop was landed in my country, I never would lay down my arms: never never never! — Good Hubert Hubert throw thine eye on that young boy. — Lend lend your wings: I mount I fly. — My prize my beauteous prize I will resign. — Turn frequently turn to the memorable pages of English history, and consider the illustrious characters of your ancestors.

RULE VII.

CONTRASTED WORDS OR PHRASES.

When words or phrases are placed in opposition to each other, they generally require to be distinguished by a comma; as,

> Though deep, yet clear; though gentle, yet not dull;
> Strong, without rage; without o'erflowing, full.

Benevolence is not merely a feeling, but a principle; not a dream of rapture for the fancy to indulge in, but a business for the hand to execute.

EXERCISES.

Write and punctuate the following sentences:—

He was a great poet but a bad man. — Religion dwells not in the tongue but in the heart. — Many persons gratify their eyes and ears instead of their understandings. — Religion does not require a gloomy but a cheerful disposition. — Evening is the time to review, not only our blessings but our actions. — She was sensible but not assuming; humble but not mean; familiar but not loquacious; reli-

gious but not gloomy. — The teacher is only strict not severe. — False delicacy is affectation not politeness.

> Contrasted faults through all their manners reign;
> Though poor luxurious; though submissive vain;
> Though grave, yet trifling; zealous, yet untrue;
> And even in penance planning sins anew.

Virtue is of intrinsic value, and good desert and of indispensable obligation; not the creature of will, but necessary and immutable; not local or temporary but of equal extent and antiquity with the Divine Mind; not a mode of sensation, but everlasting truth; not dependent on power but the guide of all power.

RULE VIII.

NOUNS AND PRONOUNS IN APPOSITION.

Words put in apposition — that is, signifying the same person or thing — are generally separated by commas; as,

Brutus killed Cæsar, *him who had been his friend.* — Augustus, *the Roman emperor, he who succeeded Julius Cæsar,* is variously described. — Paul, *the apostle of the Gentiles,* was eminent for his zeal and knowledge.

Exception. — Nouns or pronouns in apposition, when not accompanied with adjuncts, do not require a comma between them; as,

I myself did it. — The poet Milton wrote excellent prose.

EXERCISES.

Write, in the order in which they here stand, the following sentences; pointing those to which the rule applies, and omitting the commas in such as accord with the Exception: —

He himself is the person who said it. — The island of Mona, now Anglesea was the chief seat of the Druids. — Homer, the greatest poet of antiquity is said to have been blind. — James, the coachman went out early. — Augustus the Roman emperor, was a patron of the fine arts. — The emperor Augustus was a patron of the fine arts. — Constantinople, the capital of Turkey, is finely situated on the European side of the Bosphorus. — The emperor Antoninus wrote an excellent book. — Cicero was oppressed by a new affliction, the death of his beloved Tullia. — Spenser the poet lived in the reign of Elizabeth, the Queen of England.

RULE IX.

SERIES OF WORDS, OF THE SAME PART OF SPEECH.

In a series of words, of the same part of speech, whether connected by conjunctions or otherwise, each word is separated by a comma; as,

There is no precept like a great principle, wrought into the *mind*, the *heart*, the *life*.

CLASSIFIED EXAMPLES.

1. NOUNS AND PRONOUNS. — In the least insect there are *muscles*, *nerves*, *joints*, *veins*, *arteries*, and *blood*. — Send the books to *him*, *her*, or *me*.

2. ADJECTIVES. — Alfred was a *brave*, *pious*, and *patriotic* prince. — The most innocent pleasures are the *sweetest*, the *most rational*, the *most affecting*, the *most durable*.

3. VERBS. — Happy is the man who *honours*, *obeys*, *loves*, or *serves* his Creator. — We may *advise*, *exhort*, *comfort*, *entreat* the sinner.

4. PARTICIPLES. — A youth *fearing*, *serving*, and *loving* God. — The man of virtue and honour will be *trusted*, *relied upon*, *esteemed*.

5. ADVERBS. — You should seek after knowledge *steadily*, and *patiently*, and *perseveringly*.

REMARK 1. — In a succession of particulars, some punctuators would omit the comma between the last two enumerated words when preceded by the conjunctions *or* and *and*; as, "A discreet, *virtuous and worthy* man will strive to do nothing unworthy of himself." The propriety, however, of using the comma will perhaps be obvious to any one who attentively examines the construction of such sentences, and who perceives that the last two words of a series are not more closely connected in sense with each other than with those which precede.

REMARK 2. — By some grammarians it is said, that, when three or more words of the same kind follow in the same sentence, severally connected by the conjunction *and* or *or*, the comma may be omitted after each word; as in the example, "Riches and pleasure and health become evils to those who do not know how to use them." If this rule were reversed, it would probably be more correct, inasmuch as the repetition of the particle clearly implies a wish, on the part of the writer, that sentences of this kind should be read with considerable deliberation, in order to bring out fully the *sense*. Such passages, therefore, require the use of commas as the representatives of the pauses.

REMARK 3. — It will be seen, that, in examples of series which do not conclude sentences, some of which are given under the rule, the comma is omitted after the last word of the series; as, "Alfred was a brave, pious, and

patriotic prince;" the reason being, that its qualifying or governing force is so great as necessarily to combine it with what follows. To the omission of the comma, however, before the modified or depending word, there are some exceptions, which will be mentioned in the next rule.

RULE X.

THE LAST NOUN, PRONOUN, ADVERB, OR PREPOSITION, OF THE SERIES.

The *last* noun or pronoun of the series requires after it a comma, when the sentence is not finished; as,

Riches, honours, pleasures, *frivolities*, entice the heart away from religion. — Power, and wisdom, and *goodness*, shine forth in the works of creation. — He, she, and *they*, are well.

REMARK. — The particulars of the series are distinguished by commas from each other; and the last particular is separated from the context, because its dependence on what follows is not greater than that of the series of which it forms a part. In these examples, the verbs *entice*, *shine*, and *are*, agree, not with the single noun or pronoun which precedes them, but with the whole series taken together, and therefore severally require a comma before them.

In similar circumstances, the last adverb or preposition requires after it a comma, unless when followed by only one or two words; as,

To live soberly, righteously, and *piously*, comprehends the whole of our duty. — The discourse was beautifully, elegantly, and *forcibly* delivered.

The Jews expected God to reward; but the reward was not in, or by, or *from*, the act itself. — The spirit of the Almighty is within, and around, and *above* us.

EXERCISES.

Write and point the following examples, in accordance with the principles laid down in the two preceding rules: —

Industry honesty and temperance are essential to happiness. — Sacred history contains a simple chaste faithful dispassionate impartial detail of facts. — Men are happy in being loved esteemed or respected. — Remember that you and I and they are equally liable to disappointment sickness and death. — The impostor professed neither to eat drink nor sleep. — Christianity displays itself to each generation, as if for that generation alone it was originally and peculiarly and exclusively designed. — Reputation virtue happiness

greatly depend on the choice of companions. — Success depends on acting prudently steadily and vigorously in what we undertake. — A youth a boy a child might understand the question. — The hermit's life is private active calm and contemplative. — A man may continually exercise the Christian spirit, in the ordinary walks of life, with family or friends or foes or strangers. — To be sold, the great and small tithes tenths oblations obventions and all other dues whatsoever growing renewing and increasing or due and payable upon of from or in respect of the farms lands fields and other hereditaments in the several townships of Poynton Worth, &c.

RULE XI.

A DIRECT ADDRESS.

Expressions in a direct address, corresponding to the vocative case of the Latin and other languages, are separated from the context by commas; as,

My son, give me thy heart. — Boast not, *my friends*, of to-morrow.

REMARK. — This rule will not hold good, when the expressions partake of the nature of wonder or awe, or of any other strong emotion. In such instances, it is better to use the note of exclamation; as, "Almighty virtue! now do I own and worship thee."

EXERCISES.

Write and punctuate the following sentences:—

I thank you Madam. — I have slept my Lord already. — I remain Sir, your obedient servant. — I am obliged to you ladies for your kindness. — Come companion of my toils let us take fresh courage. — Canst thou expect thou betrayer of innocence to escape the hand of vengeance? — Now Verres I ask what you have to advance against this charge. — I know not soldiers whether you or your prisoners be encompassed by fortune with the stricter bonds and necessities. — I cannot but feel gentlemen how much I stand in need of your favourable attention and indulgence. — Continue my dear James to make virtue thy principal study. — Acquire my daughters the habit of doing every thing well. — Beloved children yours is the time to cultivate a pure and heavenly frame of mind. — Yours is the time my young friends for forming good mental habits, and acquiring liberal and rational tastes. — Have courage my child and pray to the good God that you may be as happy as I am.

RULE XII.

SHORT QUOTATIONS.

A short quotation, or any remarkable expression that resembles a quotation, is preceded by a comma; as,

Plutarch calls lying, *the vice of slaves.* — Such seems to be the disposition of man, *whatever makes a distinction produces rivalry.* — I cannot mention the name of Howard, without remarking, *that his labours and writings have done much to open the eyes and hearts of mankind.*

Remark 1. — Some punctuators annex a dash to the comma, which may not be unnecessary before emphatic passages; as, "It hurts a man's pride to say, — I do not know."

Remark 2. — A colon is usually put before quotations, when long, and formally introduced.

Remark 3. — Quotations, even of a brief nature, are sometimes preceded and followed by what are termed inverted commas; as, "Plutarch calls lying, 'the vice of slaves.'" The use of these marks will be explained more at length, under the head, "Marks of Quotation."

Exception. — If the clauses or phrases succeeding each other are very closely connected, the comma is superfluous; as,

He says he loves me. — He bade her go home. — I doubt not that mind is immortal.

EXERCISES.

Write and punctuate those sentences which require the insertion of commas, and state the reason why the others should not be pointed:—

I say unto all Watch. — There is much truth in the proverb Without pains no gains. — St. John says that God is love. — Swift asserts that no wise man ever wished himself younger. — You may lay it down as a maxim, confirmed by universal experience that every man dies as he lives. — Vice is not of such a nature that we can say to it Hitherto shalt thou come, and no further. — I am not now to discuss the question whether the souls of men are naturally equal. — Keep it in view, that the great object of study is to fit the mind to be an instrument of usefulness in life. — Cicero styled history the mistress of life. — It was said of Socrates that he brought philosophy down from heaven to dwell among men. — I desired the servant to leave me the books.

RULE XIII.

ADVERBS AND ADVERBIAL EXPRESSIONS.

Adverbs or adverbial expressions, qualifying adjectives or verbs, should have no commas between them and the words qualified; as,

ADVERBS. — Crombie is a *truly* good grammarian. — Men *often* deceive themselves.

ADVERBIAL EXPRESSIONS. — The scholar was reproved *in a severe manner*, though he was *in general* attentive to his lessons. — The Roman troops were *in a great degree* domesticated among the Jews.

EXERCISES.

Write the following sentences, underscore the adverbs and adverbial expressions, and state the reason why they should not be pointed:—

The army has been entirely defeated. — The preacher spoke in a manner distinct enough to be heard by the whole assembly. — Shakspere was a very keen observer of human nature. — If you are naturally blessed with a good memory, exercise it with care. — Laws of coercion, perhaps necessary, certainly severe, you have put forth already. — A wise man will desire no more than what he may get justly, use soberly, distribute cheerfully, and live upon contentedly.

RULE XIV.

ADVERBS MODIFYING CLAUSES.

Adverbs or adverbial expressions, when they modify, not single words, but the whole clause or sentence to which they belong, are separated by commas from the context.

The following is a list of those which most frequently occur in this way: — *Again, besides, moreover, nay, hence, thus, formerly, first, firstly, secondly, lastly, namely, once more, in short, in truth, above all, on the contrary, in the next place.*

ADVERBS. — *Lastly*, let me repeat what I stated before. — A kind word, *nay*, even a kind look, often gives comfort to the afflicted.

ADVERBIAL EXPRESSIONS. — *In general*, his work is superior to mine. — Gentleness delights, *above all things*, to alleviate distress, and to soothe, *at least*, the grieving heart.

Exception. — To the rule, however, there are numerous exceptions, on account of the difficulty of separating the adverbs from the clauses which they modify, without affecting the sense or the construction; as,

ADVERB. — *Perhaps* I will give it. — Flatterly is *certainly* pernicious. — He was *formerly* a wealthy citizen.

ADVERBIAL EXPRESSIONS. — Anger is *in a manner* like madness. — He was moved *for a moment* with a pensive feeling.

REMARK. — In punctuation there is scarcely any thing so uncertain and varied, as the use or the omission of commas in relation to adverbs and adverbial phrases, when they qualify sentences or clauses. This, undoubtedly, arises in a great measure from loose and incorrect composition. But, as it is the province of the punctuator to do with sentences as they are written, and not with the mode in which they ought to be composed, it may be observed, — 1. That generally, at the commencement of a sentence or clause, an adverb or an adverbial expression has a comma put after it. — 2. That, when placed at the termination of the sentence or clause, the comma may with propriety be omitted before the adverbial word or phrase. — 3. That the comma should be omitted, when the word or phrase is short, or when the sentence would be manifestly imperfect without them. — 4. That the adverbial phrase, when placed in the middle of the sentence, and belonging more closely to one part than to the other, is used without the comma at the part which is closely connected, and with it at the other. — 5. That, when the adverb or adverbial phrase equally belongs to both parts of the sentence, but may be omitted without seriously affecting the sense, the comma is used both before and after. The following sentence will, in respect to punctuation, be found to accord with the four observations just made: —

1. In a short time, I hope to send you some of the articles.
2. I hope to send you some of the articles in a short time.
3. Soon I hope to send you some of the articles; — or, I hope to send you soon some, &c.
4. I hope, in a short time to send you some of the articles.
5. I hope to send you, in a short time, some of the articles.

EXERCISES.

Write the following sentences; pointing the adverbs and adverbial expressions, with the exception of those the sense or construction of which will not bear commas: —

Few probably ever accomplish nearly so much as they expected. — This conduct may heal the difference; nay, it may prevent any misunderstanding in future. — They were formerly very studious. — At length, some pity warmed the master's breast. — I proceed secondly, to point out the proper state of our temper with respect to one another. — Formerly, he was in respectable circumstances. — This is

perhaps one of them. — He was at last, convinced of his error. — Besides, it may be advantageous to you. — But lastly, let us examine the truth of these arguments. — There was great scarcity of corn, and consequently, dearth of all other victuals. — This was the object to which the meeting first directed its attention. — Unfortunately, he thinks too highly of himself. — Still shall her streamers float on the breeze. — Undoubtedly, the statement he has made is incorrect. — There is now and then a youth of more than youthful powers. — There are without doubt, multitudes now under the process of education, who never will reach a high standard of education. — Here, every thing is in stir and fluctuation; there, all is serene and orderly.

RULE XV.

THE SAME WORDS USED AS ADVERBS AND CONJUNCTIONS.

When used as conjunctions, *however, now, then, therefore, too,* and *indeed,* are divided by commas from the context; but, when employed as adverbs, they modify the words with which they are associated, and do not require to be separated from them by commas.

EXAMPLES.

1. Conjunction and Adverb. — We must, *however*, pay some deference to the opinions of the wise, *however* much they are contrary to our own.

2. Adverb and Conjunction. — I have *now* shown the consistency of my principles; and, *now*, what is the fair and obvious conclusion?

3. Conjunction and Adverb. — On these facts, *then*, I *then* rested my arguments, and afterwards made a few general observations on the subject.

4. Adverb and Conjunction. — Music has charms, and *therefore* ought to be admired: if, *therefore*, you have an opportunity of learning music, study it with avidity.

5. Conjunction and Adverb. — I found, *too*, a theatre at Alexandria, and another at Cairo; but he who would enjoy them must not be *too* particular.

6. Adverb and Conjunction. — The young man was *indeed* culpable in that act; though, *indeed*, he conducted himself very well in other respects.

Remark 1. — In the example given, No. 4, of the word *therefore*, used as an adverb and a conjunction, it is employed in the first instance to mean *consequently;* in the second, *for that reason*, referring to something previously stated. If this distinction be found too nice in every instance, the punctuator will have to be guided in the use of the comma by the parenthetical nature of the word *therefore*, or in the omission of this point by the circumstance of the particle seeming to form an essential part of the sentence or clause.

Remark 2. — In example 6, the word *indeed* signifies, in the former clause, *really, in truth:* in the latter, it notes concession, or admission.

Remark 3. — It will be seen, from the kind of examples given in the preceding page, that they are not to be regarded as models of composition. But, however inelegant, they are conceived to illustrate the rule better, by the juxtaposition of the different particles, than if these were given separately in sentences less liable to critical objection.

EXERCISES.

Write and punctuate those sentences which the rule requires to be pointed, and make a separate list of the others:—

Every desire, however innocent or natural, grows dangerous, as it becomes ascendant in the mind. — Whence then is this increased love of life, which grows upon us with our years? — The happiness of the dead however is affected by none of these circumstances. — Any attempt therefore to destroy religion must be considered as an attempt against the happiness and virtue of the human race. — You are young, and therefore inexperienced. — He went then [at that time] to London. — So indeed it turned out to be. — Praise however should be due, before it is given. — If then this whole system be so very diminutive, what is a kingdom or country? — Having now removed all the objections that have been made to our conduct, I shall take up very little more of your lordships' time. — Then it is that man learns wisdom, when it is too late; then it is that every thing will forsake him, but his virtues or his crimes. — As to modes of politeness indeed they vary according to persons, places, and circumstances. — The children of our cottagers too appear to derive peculiar pleasure from the soft breath of spring. — The author therefore commences his undertaking by an analysis of names. — However much he was persecuted, he loved his persecutors not the less. — If therefore you find that you have a hasty temper, watch it narrowly. — Alas! I loved the lady too well. — The magistrates thought him unfit for the office, and therefore discharged him. — Every man is more or less actuated by ambition; but it is indeed no uncommon thing to see men who aspire not to the heights of power.

RULE XVI.

VERBS UNDERSTOOD.

When a verb is understood in the clauses of a compound sentence, the ellipsis, or place of the verb, must be supplied by a comma; as,

Reading maketh a full man; conference, a ready man; and writing, an exact man.

REMARK. — If, in this sentence, the ellipses were supplied by the verb, commas would be unnecessary; as, "Reading makes a full man; conference *makes* a ready man; and writing *makes* an exact man."

Exception. — When the clauses are undistinguished from each other by means of a semicolon, the comma is not used in place of the verb understood; as,

Life is precarious, and death certain.

REMARK. — Were a semicolon placed after the word *precarious*, then would it be requisite to separate *death* and *certain* by a comma; as, "Life is precarious; and death, certain." But this mode of pointing such sentences is evidently stiff, and quite unnecessary for elucidating the sense.

EXERCISES.

Write, and point where necessary, the following sentences: —

Passion overcame shame; boldness fear; and madness reason. — Chaucer most frequently describes things as they are; Spenser as we wish them to be; Shakspere as they would be; and Milton as they ought to be. — The minor longs to be of age, then to be a man of business, then to make up an estate, then to arrive at honours, then to retire. — Semiramis built Babylon; Dido Carthage; and Romulus Rome.

Manners with fortune, humours turn with climes,
Tenets with books, and principles with times.

The Grecians excel in precepts; the Romans in examples. — From law arises security; from security inquiry; from inquiry knowledge. — To mourn without measure is folly; not to mourn at all insensibility. — In describing a gliding stream, the members should be easy and flowing; in describing a rough torrent sonorous and swelling. — Anger prompts men to contention; avarice, to oppression. — Strength and energy distinguish the characters of Michael Angelo and Homer; beauty and propriety those of Virgil and Raphael.

RULE XVII.

CONSECUTIVE PHRASES AND CLAUSES.

Clauses and phrases, similarly constructed, if put together in the same sentence, and incapable of subdivision, are separated by commas from each other, and, when the sentence is unfinished, from the context; as,

Intemperance destroys the strength of our bodies, and the vigour of our minds. — True charity cannot be confined to near relations, intimate friends, or particular pursuits.

OTHER EXAMPLES.

No station is so high, no power so great, no character so unblemished, as to exempt men from the attacks of malice or envy.

To be wise in our own eyes, to be wise in the opinion of the world, and to be wise in the sight of our Creator, seldom coincide.

Human society requires distinctions of property, diversity of conditions, subordination of ranks, and a multiplicity of occupations, in order to advance the general good.

EXERCISES.

Write and punctuate the following sentences:—

He reads correctly and writes neatly. — There is a time for amusement as well as a time for labour. — Crafty men contemn studies simple men admire them and wise men use them. — Regret for the past grief at the present and anxiety respecting the future are plagues which afflict the generality of mankind. — That fortitude which has encountered no dangers that prudence which has surmounted no difficulties that integrity which has been attacked by no temptations can at best be considered but as gold not yet brought to the test. — To relieve the indigent to comfort the afflicted to protect the innocent to instruct the ignorant to reward the deserving is a great and noble employment. — Friendship eases and unloads the mind clears and improves the understanding animates virtue and good resolutions and finds employment for our most vacant hours. — The astonishing multiplicity of created beings the wonderful laws of nature the beautiful arrangement of the heavenly bodies the elegance of the vegetable world the operations of animal life and the amazing harmony of the whole creation loudly proclaim the wisdom of the Deity.

RULE XVIII.

SECONDARY CLAUSES.

Secondary or subordinate clauses, whether parenthetical, commencing, or concluding, — that is, whether introduced in the middle, or at the beginning or end of a sentence, — must be separated from the principal clauses, by means of commas; as,

It may with justice be said, that his work was formerly very imperfect; but, *having executed a masterpiece of art,* he has now attracted the envy of the wise ones, *as philosophers are quaintly termed.*

REMARK 1. — By omitting the words in Italics, which are of a secondary description, the principal clauses will be as follow: — "His work was formerly very imperfect; but he has now attracted the envy of the wise ones." The imperfect and subordinate portions of the sentence are therefore properly divided by commas from those parts which exhibit complete ideas.

REMARK 2. — This is a canon of very extensive application. To exemplify it, however, in its various ramifications, and to point out exceptions or modifications which could scarcely be mentioned here, it is thought of greater practical utility to break it down into various subordinate rules.

EXERCISES.

Write and point the following sentences:—

Speak the speech I pray you as I pronounced it to you trippingly on the tongue. — A good man will be happy either in this world or the next. — When I am in a serious humour I very often walk by myself in Westminster Abbey. — A strong idea of religion has generally prevailed even among the most uncultivated savages. — Prepare for thyself by the purity of thy manners and thy love of virtue a place in the happy seats of peace. — Some people endeavour to divert their thoughts lest their minds should reproach them. — A true and sound philosopher takes care to preserve an evenness of mind both in prosperity and in adversity. — Virtue the strength and beauty of the soul is the best gift of Heaven. — The love of truth a deep thirst for it a deliberate purpose to seek it and hold it fast may be considered as the very foundation of human culture and dignity. — I conclude with this observation that gentleness of manners with firmness of mind is a short but full description of human perfection on this side of religious and moral duties.

RULE XIX.

PARENTHETICAL PHRASES AND CLAUSES.

Expressions of a parenthetical nature — that is, intermediate phrases or clauses, which may be omitted without affecting the construction of the passage, or injuring its sense — are separated from the context by commas; as,

Truth, *when reduced to practice*, easily becomes subject to caprice and passion. — The king, *approving the plan*, put it into execution. — The travellers set out early, and, *before the close of the day*, arrived at the destined place.

Remark 1. — Many persons are accustomed to omit the comma, in all cases, after a conjunction; but, from the foregoing rule, compared with the last example, it is evident, that, when a conjunction is divided, by a phrase or clause, from the verb or other word to which it belongs, such intervening phrase or clause should have a comma at each extremity.

Remark 2. — Short expressions of a parenthetical kind, when closely united in sense to the context, do not require to be pointed; as, "Poesy can pourtray *with much energy* the excesses of the passions."

EXERCISES.

Write and punctuate the following sentences:—

The pious man even when persecuted is a happy man. — The prince his father being dead succeeded. — Benevolence is on whatever side we may contemplate the subject a godlike virtue. — Trials in this stage of our being are the lot of man. — Some by being too artful forfeit the reputation of probity: some by being too open are accounted to fail in prudence. — Fine writing according to Addison consists of sentiments which are natural, without being obvious. — All excellence whether intellectual or moral involves as its essential elements freedom, energy, and moral independence; so that the invader of these whether from the throne or the pulpit invades the most sacred interest of the human race. — Two brothers named Timon and Demetrius having quarrelled with each other, Socrates their common friend was solicitous to restore amity between them. — The childhood of Pellico seems to have been peculiarly subject to those physical affections arising from a remarkably delicate frame both of body and mind which may be termed ocular delusions. He was accustomed towards the close of day to behold a number of strange fantastic shapes running all around him.

RULE XX.

PARTS OF A SENTENCE, ONE DEPENDING ON THE OTHER.

When a sentence consists of two parts, of which one depends on the other for sense, a comma is inserted between them; as,

If you would be revenged on your enemies, let your life be blameless.

CLASSIFIED EXAMPLES.

1. THE COMMA INSERTED BETWEEN THE PARTS OF A SENTENCE, THE FIRST OF WHICH IS INTRODUCED BY AN ADJECTIVE. — *Full* of desire to answer all demands, the truly benevolent do not think it troublesome to aid the cause of the wretched.

2. INTRODUCED BY AN INFINITIVE. — *To say* the least, they have betrayed great want of candour. — *To confess* the truth, he was greatly to blame.

3. INTRODUCED BY A PREPOSITION. — *By* the faults of others, wise men correct their own. — *In* the ruffled and angry hour, we view every appearance through a false medium.

4. BETWEEN THE PARTS OF A SENTENCE, CONTAINING CORRELATIVE WORDS OR EXPRESSIONS. — *Neither* flatter yourselves, *nor* permit others to flatter you. — Art is *not only* able to imitate nature in her graces, *but even* to adorn her with graces of her own.

5. BETWEEN THE PARTS OF A SENTENCE, ONE OF WHICH CONTAINS A PARTICIPLE. — Shame *being* lost, all virtue is lost. — *Employed* in little things, an elevated genius appears like the sun in his evening declination. — I went into the pinnace, *accompanied* by Mr. Bancks.

6. ONE OF WHICH INDICATES PURPOSE OR CONSEQUENCE. — *That we may die well*, we must live well. — *To prevent further altercation*, I submitted to the terms proposed. — The winter brings cold, *and we must freeze:* the summer returns with heat, *and we must melt.*

7. ONE OF WHICH INDICATES TIME OR PLACE. — *While the bridegroom tarried*, they all slumbered and slept. — We sometimes forget our faults, *when we are not reminded of them.* — *Wherever we are*, we are not unforgotten by a kind Providence.

8. ONE OF WHICH IS CONDITIONAL. — *If there were no cowardice*, there would be little insolence. — We should be ashamed of many of our actions, *were the world acquainted with our motives.*

9. ADMISSIVE. — *Though he praises the lady,* it is only for the sake of her beauty. — The good which men do is not lost, *though often disregarded.*

10. CAUSATIVE. — *Because they are regular,* the pleasures of the temperate man are durable. — People are unpolite, *because they are ignorant.*

11. EXCEPTIVE. — *Unless it blossoms in the spring,* the tree will not bear fruit in autumn. — Valuable knowledge cannot be obtained, *but by study.* — Wealth is of no real use, *except it be well employed.*

REMARK. — In reference to No. 4 of the classified examples, it is worthy of remark, that sometimes one of the correlatives is understood, as in the example, "*As soon as* comparisons are made between different productions of the same kind, true taste is brought into action;" that is, "*so soon* is true taste brought into action." The punctuation is the same as when both the corresponding words are expressed.

Exception to the application of the Rule in No. 4. — When correlatives are closely connected in construction, or when, in the latter portion of a sentence, several words are understood, not expressed, the comma should be omitted; as,

John is *as* good *as* William. — *Whether* he go *or* stay. — It is much *better* to get wisdom *than* gold.

REMARK 1. — The simple reading of these sentences is sufficient to indicate, that points are unnecessary. If the ellipses were supplied in the last two sentences, the comma would be inserted between the clauses, as, "Whether he go, or *whether he* stay." — "It is much better to get wisdom, than *it is to obtain* gold."

REMARK 2. — The exceptions in correlative clauses may appear inconsistent with Rule XVI.; but it will be manifest to any attentive reader, that the sentences adduced here and in page 32 are very different in construction. Here, even by the insertion of the elliptical words, both clauses will not respectively make sense: there, the reverse is the fact.

Exception to the application of the Rule in No. 7. — When the part of the sentence marking time or place is put last, the comma is sometimes unnecessary, particularly when the clauses are short; as,

He went away *as soon as* I came. — I love my kind *where'er* I roam.

EXERCISES.

Write, classify, and punctuate such sentences as accord with the preceding rule; omitting those which belong to the exceptions:—

The friendships of the world can subsist no longer than interest cements them. — Unless he put a bridle on his tongue, the babbler will soon shut himself out from all society. — It is no part of wisdom to be miserable to-day, because we may happen to be so to-morrow. — Admitting the action to be criminal, he might have been hurried into it by inadvertency and surprise. — If truth dwells in the boldest fictions of the poet much more may it be expected in his delineations of life. — When we discern the faults of others, we should not forget our own. — Live well, that you may die well. — Peace of mind being secured, we may smile at misfortune. — Moral and religious instruction derives its efficacy, not so much from what men are taught as from what they are brought to feel. — Of all ill habits, that of idleness is the most incorrigible. — To prevent further altercation, I submitted to the terms proposed. — Awkward in his person James was ill qualified to command respect; partial and undiscerning in his affections he was ill fitted to acquire general love. — To give authenticity to these concessions Henry lodged a copy of his charter in some abbey of each county. — To all the charms of beauty, and the utmost elegance of external form Mary added those accomplishments which render their impression irresistible. — As virtue is its own reward so vice is its own punishment. — The more a man speaks of himself the less he likes to hear another talked of. — What is sweeter than honey, stronger than a lion, or hotter than fire? — Conquered and enslaved it is not boldness, but necessity, that urges them to battle. — Be diligent in order that you may become learned. — The smile of gaiety is often assumed while the heart aches within. — A man may comfort himself for the wrinkles in his face provided his heart be fortified with virtue. — Though the capacities of human nature are various they are intimately united, and make progress together. — The life of the temperate man is calm and serene because it is innocent. — No man can rise above the infirmities of nature unless assisted by God. — Although men are accused for not knowing their own weakness yet perhaps as few know their own strength. — Because he was proud he ought to suffer. — Robert is not so wise as his brother. — Such is the course of nature that whoever lives long must outlive those whom he loves.

RULE XXI.

EXPLANATORY RELATIVE CLAUSES.

A comma is put before a relative pronoun, when the antecedent belongs to a clause which forms sense in itself, and when the relative is explanatory, not restrictive; as,

Behold the emblem of thy state in *flowers, which* bloom and die.

RULE XXII.

RESTRICTIVE RELATIVE CLAUSES.

The comma should be omitted before a relative which restricts the general notion of the antecedent to a particular sense; as,

In the female sex, there is *no charm which* can supply the place of virtue. — Self-denial is the *sacrifice which* virtue must make. — A *man who* is of a detracting spirit will misconstrue *the most innocent words that* can be put together.

REMARK. — Here the assertion is not of *man in general*, but of *a man who is of a detracting spirit;* not of *all innocent words*, though this may be implied, but of *the most innocent words that can be put together*. A similar remark may be made in relation to the other examples.

Exception. — When, in such restrictive sentences, more than one word occurs between the antecedent and the relative, the clauses are separated by a comma; as,

He preaches sublimely, *who* lives a righteous and pious life. — There is *no charm* in the female sex, *which* can supply the place of virtue.

REMARK 1. — The two last rules, and the exception, may likewise be applied to sentences in which a relative is preceded by a preposition, or by the adverb *than;* with this exception, that, when required, the comma is put before the particle; as, "I met Henry, *than whom* I never saw a more excellent youth." — "Compassion is an emotion *of which* you ought never to be ashamed." — "No *thought* can be just, *of which* good sense is not the groundwork."

REMARK 2. — There are many sentences in which the relative is understood, not expressed; as, "The book of Job is a *poem*, full of the noblest and most majestic figures." In these cases, a comma is usually put after the antecedent to the implied relative.

EXERCISES.

Write separately the sentences which require a comma before the relative, or before the preposition and relative, and those which do not admit the comma; pointing the former as you proceed:—

The mind of man should not be left without something on which to feed. — No man ever attained lasting fame who did not contradict the prejudices of popular applause. — Man that is born of a woman, is of few days. — The rewards which are promised shall be given, when the works that are required will be finished. — The first beauty of style is propriety without which all ornament is puerile and superfluous. — There are witnesses of the fact which I have mentioned. — The man who is faithfully attached to religion may be relied on with confidence. — He only deserves the name of man who performs the duties of humanity. — He whom I loved is dead. — Candour is a quality which all admire. — No man continues long to respect his benefactors who allows himself freely to talk of their faults. — It is barbarous to injure those from whom we have received a kindness. — Those who raise envy will easily incur censure.

RULE XXIII.

THE CONCLUDING PART OF A SENTENCE, REFERRING TO PRECEDING EXPRESSIONS.

When the concluding part of a sentence refers to two or more preceding expressions, it is separated from the last expression, and the expressions from each other, by means of commas; as,

Prudence, as well as courage, was necessary. — He was composed, *both under the threatening, and at the approach,* of a cruel and lingering death. — Good men are not always found *in union with, but sometimes in opposition to,* the views and conduct of one another. — The New Testament consists of facts, and *expositions of, comments upon, or inferences from,* those facts.

Exception. — When the concluding part of the sentence consists of only one word, the comma should be omitted before it; as,

Newton was not only a wise, but a good *man.* — Many states were in alliance with, and under the protection of *Rome.*

REMARK. — The latter example is more complicated in its texture, and less easy to punctuate, than if thus constructed: — "Many states were in alliance with Rome, and under its protection." The truth is, that the harsher and the more ungrammatical the construction, the more difficult is it to point sentences. Yet the performance of this task shows to the greatest advantage the utility of punctuation, as it is only by its aid that the sense of such passages can be well brought out.

EXERCISES.

Write the following sentences, and point them in accordance with the preceding rule, and its exception:—

A good man will love himself too well to lose and his neighbour too well to win an estate by gaming. — Alfred the Great was not only the king but the father of his people. — I speak, not of a temporal but of an eternal interest. — No one ought unnecessarily to wound the feelings or to insult the religious prepossessions of his neighbours. — Though unavoidable calamities make a part yet they make not the chief part of the vexations and sorrows that distress human life. — An inquisitive and meddling spirit often interrupts the good order and breaks the peace of society. — The duty of a soldier is to obey not to direct his officer. — We have taken up arms, not to betray but to defend our country. — George read as correctly spoke as fluently and behaved as well as Charles. — It is grateful to perceive how widely yet chastely nature hath mixed her colours, and painted her robe. — Punishments often shock instead of harmonising with the common feeling and sense of justice. — The vigilance that disinterestedly guards the firmness that at any sacrifice maintains the institutions of a free country can be found only in the enlightenment of the people. — There are cheap means of conveying the articles to and of bringing them back from the premises. — The buildings belong to and are in the occupation of your landlord. — Not only the soldiers but the officers were disconnected. — The duration as well as the severity of the attack varies in different instances. — Endeavour to alter or rather prevent the introduction of such a fashion. — The British premier acted in concert with and received the cordial co-operation of the minister of France. — It is from untamed passions not from wild beasts that the greatest evils arise to human society. — This property belongs to unorganised as well as to organised bodies. — Many things have been done as religious ceremonies which originated in, and in turn, cherished the meanest, vilest, and basest passions of which our nature is capable.

RULE XXIV.

THE INVERTED ORDER.

When the natural order of sentences is inverted, commas are used; as,

Virtue must be formed and supported, *not by unfrequent acts*, but by daily and repeated exertions. — Vices, like shadows, *towards the evening of life*, grow great and monstrous. — *By threads innumerable*, our interests are interwoven."

REMARK. — When these sentences, or others similarly constructed, are put in the natural order, the comma is omitted; as, "Virtue must be formed and supported by daily and repeated exertions, not by unfrequent acts." — "Vices, like shadows, grow great and monstrous towards the evening of life." — "Our interests are interwoven by threads innumerable."

Exception. — When there are only two or three short words in the inverted portion of a sentence, the comma may be omitted; as,

In youth the habits of industry are most easily acquired. — *To God* nothing is impossible. — *Silver and gold* have I none.

REMARK. — This exception will apply also to Rule XX. No. 3 of the *Classified Examples*.

EXERCISES.

Write and punctuate the following sentences; and afterwards put them in the natural order, omitting the commas, and also words when necessary: —

I ask not for myself but for him. — Him that is weak in the faith receive ye. — What is the right path few take the trouble of inquiring. — It is to the unaccountable oblivion of our mortality that the world owes all its fascination. — His prætorship in Sicily what did it produce? — Hope's rainbow visions how they fade!

> Here rests his head upon the lap of earth
> A youth to fortune and to fame unknown.

He that planted the ear shall he not hear? He that formed the eye shall he not see? — In a very lucid manner the orator expressed his ideas. — From the promotion of this important object the greatest benefits have been derived. — Were instruction an essential circumstance in epic poetry, I doubt whether in any language a single instance could be given of this species of composition.

RULE XXV.

NUMERAL FIGURES.

With the exception of dates, figures which consist of four or more characters are pointed with a comma before every three from the end, or between each class of hundreds; as,

The tradesman owes me £1,563. — There are upwards of 8,000,000 inhabitants in Ireland.

REMARK. — Properly speaking, the point here employed is neither a grammatical nor a rhetorical point; but, for the easy understanding of the value of sums, it is exceedingly useful. The rule is inserted in this place, merely because a more appropriate situation could scarcely be found for it in the book.

EXERCISES.

Write the following sentences, and point the figures, with the exception mentioned in the rule:—

Dr. Paley was born at Peterborough, in July, 1743; and expired at Bishop Wearmouth, on the 25th of May, 1805. — The sun is 883210 miles in diameter, about 2774692 miles in circumference, and distant from the earth about 95000000 of miles. — Saturn revolves round the sun in an orbit, the mean distance of which from the sun is about 900 millions of miles: his whole magnitude is about 1000 times that of the earth. — Edward II. in obedience to his father's will, invaded Scotland with 100000 men. King Robert Bruce met this immense force with 30000 at Bannockburn, and defeated them with prodigious slaughter, June 25, 1314. — Add the following sums: £7963, £2865244, £23, £445, £53249070, £2320, £506978210000, £4, £489326466, £948035489009975421, £2435, £489325088, £87843680171, £3680000000000000.

REMARK. — In several works on Punctuation, another rule under this head is given; namely, that, when any form of the verb *to be* is followed by an infinitive, the former should be separated from the latter by a comma; as, "It *was* his pride, *to assist* the distressed." — "The highest art of the mind of man *is*, *to possess* itself with tranquillity in the hour of danger." But the propriety of this rule seems to be more than doubtful; the pause being made rather for the sake of the pronunciation, than on account of the grammatical construction of such sentences, the portions of which are very closely connected.

THE SEMICOLON.

The SEMICOLON [;] is used to separate the parts of a sentence, somewhat less closely connected than those which are separated by a comma.

RULE I.

A SENTENCE CONSISTING OF TWO CLAUSES.

When a sentence consists of two clauses, connected by a particle, — the one clause complete in itself, and the other added as an inference, or to give some explanation, — they are separated by a semicolon; as,

Do not think yourself perfect; *for* imperfection is natural to humanity. — Genius breaks from the fetters of criticism; *but* its wanderings are sanctioned by its majesty and wisdom. — Modesty is one of the chief ornaments of youth; *and* it has ever been esteemed a presage of rising merit.

> The sun went down; *but* the summer noon
> Rose up from her eastern harem soon,
> And flung on the path of approaching Night
> Soft gleams from her bosom of pearly light.
> Pale Evening paused, as she turned and wept
> On the folded flowers, as they sweetly slept;
> *But* the Rose still sighed on her trembling tree,—
> "My own loved Nightingale, come to me!"

REMARK 1. — In well-constructed sentences, the clauses of which are united by the conjunction *and*, without being subdivided, the use of the comma is preferable to that of the semicolon. For instance, the following mode of punctuation, "Innocence confers ease and freedom on the mind, and leaves it open to every pleasing sensation," is less stiff than if the sentence were thus pointed: — "Innocence confers ease and freedom on the mind; and leaves it open to every pleasing sensation." — *See* COMMA, Rule XVII.

REMARK 2. — A similar observation will apply to other sentences, when the second clause is connected by the conjunction *but*, and the nominative is not repeated; as, "Anger glances into the breast of a wise man, *but* rests only in the bosom of a fool." — If the nominative were repeated, the semicolon would be the preferable mark; as, "Anger glances into the breast of a wise man; *but it* rests only in the bosom of fools."

EXERCISES.

Write the following sentences, and point them agreeably to the preceding rule :—

Economy is no disgrace for it is better to live on a little, than to outlive a greal deal. — The little, bleak farm, sad and affecting in its lone and extreme simplicity, smiled like the paradise of poverty when the lark, lured thither by some green barley-field, rose ringing over the solitude. — Straws swim on the surface but pearls lie at the bottom. — To sail on the tranquil surface of an unruffled lake, and to steer a safe course through a troubled and stormy ocean, require different talents and, alas! human life oftener resembles the stormy ocean than the unruffled lake. — Experience teaches us, that an entire retreat from worldly affairs is not what religion requires nor does it even enjoin a long retreat from them. — Idleness is the parent of every vice but well-directed activity is the source of every laudable pursuit and worldly attainment. — Prosperity is naturally, though not necessarily, attached to virtue and merit and adversity to vice and folly. — Make a proper use of your time for the loss of it can never be regained. — Most of our pleasures may be looked on as imaginary but our disquietudes may be considered as real. — Never value yourself upon your fortune for this is the sign of a weak mind. — Prince's poems are beautifully composed and I have perused them with no common degree of pleasure.

RULE II.

CLAUSES DIVISIBLE INTO SIMPLER PARTS.

When a sentence can be divided into two or more parts, either or all of which are again divisible by a comma into smaller portions, the clauses are separated by a semicolon; as,

It is the first point of wisdom to ward off evils; the second, to make them beneficial.

Though studious, he was popular; though argumentative, he was modest; though inflexible, he was candid; and though metaphysical, yet practical.

As we perceive the shadow to have moved, but did not perceive it moving; so our advances in learning, as they consist of such minute steps, are only perceivable by the distance.

EXERCISES.

Write the sentences which follow; and point them, both as respects the comma and the semicolon, in agreement with the principle laid down in the foregoing rule:—

He was respectful not servile to superiors, affable not improperly familiar to equals, and condescending not supercilious to those beneath him. — As the passion for admiration, when it works according to reason, improves the beautiful part of our species in every thing that is laudable, so nothing is more destructive to them when it is governed by vanity and folly. — By a proper mixture of long and short periods the ear is gratified and a certain sprightliness is joined with majesty, but when a sort of regular compass of phrase is employed, the reader soon becomes fatigued with the monotony. — At one time the beauty and sublimity of natural scenery will produce all their characteristic effect upon the mind, and at another, when our thoughts are turned into a different channel, they will be viewed with indifference. — Ninus founded the Assyrian empire, Cyrus the Persian empire, and Romulus the Roman empire.

RULE III.

A SERIES OF CLAUSES, HAVING A COMMON DEPENDENCE.

When a sentence consists of a series of clauses which bear a relation to each other, and depend on a commencing or a concluding portion of the sentence, the particulars are separated by semicolons.

EXAMPLES.

CLAUSES DEPENDING ON THE COMMENCEMENT OF A SENTENCE.— *Philosophers assert,* that Nature is unlimited in her operations; that she has inexhaustible treasures in reserve; that knowledge will always be progressive; and that all future generations will continue to make discoveries, of which we have not the slightest idea.

CLAUSES DEPENDING ON THE CONCLUSION OF A SENTENCE. — To give an early preference to honour above gain, when they stand in competition; to despise every advantage which cannot be attained without dishonest arts; to brook no meanness, and stoop to no dissimulation; *are the indications of a great mind, the presages of future eminence and usefulness in life.*

Remark. — Commas are not unfrequently preferable to semicolons, when none of the particulars of the series, with perhaps the exception of the last, are divisible into simpler portions. This mode of punctuation, however, is chiefly adopted, when several clauses, each commencing with a verb, have only one common nominative on which they depend, as in the following example: — "*Poetry* | *reveals* to us the loveliness of nature, *brings* back the freshness of early feeling, *revives* the relish of simple pleasures, *keeps* unquenched the enthusiasm which warmed the spring-time of our being, *refines* youthful love, *strengthens* our interest in human nature by vivid delineations of its tenderest and loftiest feelings, *spreads* our sympathies over all classes of society, *knits* us by new ties with universal being, and, through the brightness of its prophetic visions, *helps* faith to lay hold on the future life."

EXERCISES.

Write the following sentences, and insert the semicolons in their proper places:—

He was framed to enjoy equally the fire of poetic, or the abstruseness of philosophical writings to watch the meteor flash of oratory or to trace in history's page the even course of milder eloquence. — There are men whose powers operate in leisure and in retirement, and whose intellectual vigour deserts them in conversation whom merriment confuses, and objection disconcerts whose bashfulness restrains their exertion, and suffers them not to speak till the time of speaking is past or whose attention to their own character makes them unwilling to utter at hazard what has not been considered, and cannot be recalled.

> But who the melodies of morn can tell? —
> The wild brook, babbling down the mountain's side
> The lowing herd the sheepfold's simple bell
> The pipe of early shepherd, dim descried
> In the lone valley echoing far and wide,
> The clamorous horn along the cliffs above
> The hollow murmur of the ocean-tide,
> The hum of bees, the linnet's lay of love,
> And the full choir that wakes the universal grove.

The world is still renewed with fresh life and beauty with a constant succession of trees and plants with a new race of animals with a new generation of men. — That benevolence which prompted Jesus to incessant exertion which supported him through unparalleled suffering which was alike the soul of his discourses, his actions, and his miracles which shone through his life and his death whose splendours were around his brow, when he expired on the cross, and when he sat down on the right hand of the Majesty on high: what is it but a glorious revelation of the glorious truth, that God is love?

RULE IV.

SHORT SENTENCES SLIGHTLY CONNECTED.

When several short sentences follow each other, slightly connected in sense or in construction, they may be separated by a semicolon; as,

Stones grow; vegetables grow and live; animals grow, live, and feel. — Every thing grows old; every thing passes away; every thing disappears. — The epic poem recites the exploits of a hero; tragedy represents a disastrous event; comedy ridicules the vices and follies of mankind; pastoral poetry describes rural life; and elegy displays the tender emotions of the heart.

EXERCISES.

Write the following sentences, and separate the members, or simple sentences, by means of semicolons:—

She presses her child to her heart she drowns it in her tears her fancy catches more than an angel's tongue could describe. — Wisdom hath builded her house she hath hewn out her seven pillars she hath killed her beasts she hath mingled her wine she hath also furnished her table. — The pride of wealth is contemptible the pride of learning is pitiable the pride of dignity is ridiculous and the pride of bigotry is insupportable. — The Christian orator speaks the truth plainly to his hearers he awakens them he shows them their impending danger he excites them to action. — There is in England an active spirit of inquiry the arts and sciences flourish amazingly her efforts in the cause of freedom have often been successful and her philosophers, her statesmen, her patriots, have gained immortal honour. — The evidences of religion have been collected its doctrines have been elucidated the attacks of its enemies have been repelled the morals of its professors, upon the whole, have been purified. — We teach the savage the art of healing we assist him in fencing off the inclemency of the weather we show him the advantages of government and laws. — The wind and rain are over; calm is the noon of day; the clouds are divided in heaven; over the green hill flies the inconstant sun.

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.

THE COLON.

The COLON [:] is used to divide a sentence into parts which are less connected than those separated by a semicolon, but which are not so independent as separate, distinct sentences.

RULE I.

A SENTENCE CONSISTING OF TWO PARTS, CONNECTED IN SENSE, BUT NOT IN CONSTRUCTION.

A colon is used after the member of a sentence which is complete in itself, but which is followed by some remark depending on it in sense, though not in construction; as,

Study to acquire the habit of thinking: no study is more important. — 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.

EXERCISES.

Write the following sentences, and insert the colon between the members: —

It is the prerogative of great men to conquer envy merit gives it birth, and merit destroys it. — Endeavour to excel much may be accomplished by perseverance. — There is no mortal truly wise and restless at the same time wisdom is the repose of the mind. — Young was a poet poets, with reverence be it spoken, do not make the best parents. — When the Roman historians describe an extraordinary man, this always enters into his character as an essential part of it he was of incredible industry and of remarkable application. — Virtue is too lovely and useful to be immured in a cell the world is the sphere of her action. — That book contains a full discussion of the subject the first part illustrates the theory; the last, the practice of the science. — There is no greater monster in being than a very bad man, of great talents he lives like a man in a palsy, with one side of him dead. — Keep close to thy business it will keep thee from wickedness, poverty, and shame.

RULE II.

A CONJUNCTION UNDERSTOOD BETWEEN TWO MEMBERS.

A colon is used where the first member of a sentence is complete in sense, and the next begins with a conjunction understood, not expressed; as,

Cowards die many times: the valiant never taste of death but once. — Do not flatter yourselves with the hope of perfect happiness: there is no such thing in the world. — The path of truth is a plain and safe path: that of falsehood is a perplexing maze.

REMARK 1. — When the latter member begins with a conjunction, the connection is rendered closer in construction, if not in sense; and then a semicolon is preferable: as, "Cowards die many times; *but* the valiant never taste of death but once." — "Do not flatter yourselves with the hope of perfect happiness; *for* there is no such thing in the world." — *See* SEMICOLON, Rule I. page 44.

REMARK 2. — When the verb expressed in the former member is omitted in the latter, whether the members be connected by conjunctions or otherwise, the insertion of a semicolon would point out a closer relation, and would therefore be preferable to that of the colon; as, "The path of truth is a plain and safe path; that of falsehood, a perplexing maze."

EXERCISES.

Write and point the following sentences:—

Dryden is sometimes vehement and rapid Pope is always smooth, uniform, and gentle. — A friend exaggerates a man's virtues an enemy inflames his crimes. — Harbour no malice in thy heart it will be a viper in thy bosom. — Be upon thy guard against flattery it is an insidious poison. — Avoid affectation it is a contemptible weakness. — Do not despise human life it is the gift of God. — Do not insult a poor man his misery entitles him to pity. — The prodigal robs his heir the miser robs himself. — Religion raises men above themselves irreligion sinks them beneath the brutes. — A friend cannot be known in prosperity an enemy cannot be hid in adversity. — You must never be satisfied with the surface of things probe them to the bottom, and let nothing go till you understand it as thoroughly as your powers will enable you. — Men's evil manners live in brass their virtues we write in water. — A good word is an easy obligation not to speak ill requires only our silence, which costs us nothing.

RULE III.

MEMBERS DIVISIBLE INTO CLAUSES.

When a sentence consists of two members which are connected by a conjunction or an adverb, and divisible into clauses separated by semicolons, then should a colon be used before the particle; as,

> Patriots have toiled, and in their country's cause
> Bled nobly; and their deeds, as they deserve,
> Receive proud recompense. We give in charge
> Their names to the sweet lyre. * The historic Muse,
> Proud of the treasure, marches with it down
> To latest times; and Sculpture, in her turn,
> Gives bond in stone and ever-during brass,
> To guard them, and to immortalize her trust:
> *But* fairer wreaths are due, though never paid,
> To those who, posted at the shrine of truth,
> Have fallen in her defence.

EXERCISES.

Write, and punctuate with colons, the following sentences, agreeably to the preceding rule:—

As we perceive the shadow to have moved along the dial, but did not see it moving; and it appears that the grass has grown, though nobody ever saw it grow so the advances we make in knowledge, as they consist of such minute steps, are only perceivable by the distance. — I allow the Greeks learning, and fluency of tongue; and, if you praise them for their excellence, I shall not contradict you but that nation was never eminent for tenderness of conscience, and regard to faith. — If any man think it convenient to seem good, let him be so in reality; and then his goodness will appear to every one's satisfaction for truth is convincing, and carries its own light and evidence along with it; and will not only commend us to every man's conscience, but even to God, who searcheth the heart. — When once our labour has begun, the comfort that enables us to endure it is the prospect of its end for, though in every long work there are some joyous intervals of self-applause, when the attention is recreated by unexpected facility, and the imagination soothed by incidental excellencies not comprised in the first plan; yet the toil

* The example begins here.

with which performance struggles after idea is so irksome and disgusting, and so frequent is the necessity of resting below that perfection which we imagined within our reach, that seldom any man obtains more from his endeavours, than a painful conviction of his defects, and a continual resuscitation of desires which he feels himself unable to gratify.

RULE IV.

ENUMERATION OF PARTICULARS, DEPENDING ON THE CONCLUSION OF A SENTENCE.

When a sentence consisting of an enumeration of particulars, all or some of which are separated by means of semicolons, has its sense suspended till the last member, that member is preceded by a colon.

EXAMPLES.

A divine Legislator, uttering his voice from heaven; an almighty Governor, stretching forth his arm to punish or reward; informing us of perpetual rest hereafter for the righteous, and of indignation and wrath awaiting the wicked: these are the considerations which overawe the world, which support integrity, and which check guilt.

Oh! how canst thou renounce the boundless store
Of charms that Nature to her votary yields!
The warbling woodland, the resounding shore,
The pomp of groves, the garniture of fields;
All that the genial ray of morning gilds,
And all that echoes to the song of even;
All that the mountain's sheltering bosom shields,
And all the dread magnificence of heaven:
Oh! how canst thou renounce, and hope to be forgiven!

By doing, or at least endeavouring to do, our duty to God and man; by acquiring an humble trust in the mercy and favour of God, through Jesus Christ; by cultivating our minds, and properly employing our time and thoughts; by correcting all unreasonable expectations from the world and from men; and, in the midst of worldly business, habituating ourselves to calm retreat and serious recollection: by such means as these, it may be hoped, that, through the divine blessing, our days shall flow in a stream as unruffled as the human state admits.

REMARK. — After the colon terminating a series, some punctuators put a dash [—], which serves to aid the eye, and more clearly to bring out the meaning of such a passage, when of considerable length.

EXERCISES.

Write the passages that follow; inserting, in their respective places, the semicolon, according to the rule in page 46, *and the colon, agreeably to the preceding rule:—*

The affections which spread beyond ourselves, and stretch far into futurity the workings of mighty passions, which seem to arm the soul with an almost superhuman energy the innocent and irrepressible joy of infancy the bloom, and buoyancy, and dazzling hopes of youth the throbbings of the heart, when it first wakes to love, and dreams of a happiness too vast for earth woman, with her beauty, and grace, and gentleness, and fulness of feeling, and depth of affection, and blushes of purity, and the tones and looks which only a mother's heart can inspire these are all poetical.

Ancient Greece! That combination of words designates a combination of circumstances for developing, to an unparalleled degree, men's capacity, in a few to produce, in the many to appreciate, the noblest productions of the chisel. Why have their architecture and sculpture been never, in any country, rivalled? Because, though not every particular, yet the aggregate, was peculiar to their fine climate. * Their romantic and picturesque country the affinity of their first rude huts with the finest architectural forms and proportions the abundance of the most beautiful material to which those forms could be transferred the eminently poetical character of their mythology their public manners and democratic institutions the honour in which talent and art were held, when ministering to the common enjoyment the glory of rearing buildings and carving statues, of which this should be a temple, and that a deity the emulation of individuals in the adornment of a city, and the rivalry of cities and states, each large enough for the inhabitants to combine with effect, and small enough to give the motive its full force on each individual mind these, operating merely on the capacities and talents which belong everywhere and always to human nature, made Athens the marble paradise of earth; filling it with gods, and the abodes of gods, whose forms of stone seemed instinct with the taste and genius which gave them being, and gained such a perfection of symmetry and beauty, as almost to require for posterity the certifying testimony of authentic history, that these indeed were man's creation.

* The enumeration of particulars commences here.

RULE V.

QUOTATIONS AND EXTRACTS.

A colon should be placed before an example, a quotation, a speech, or a narrative, which is formally introduced, or which is capable of being separated into members or clauses; as,

The air was sweet and plaintive; and the words, literally translated, were these: "The winds roared, and the rains fell; when the poor white man, faint and weary, came and sat under our tree."

REMARK 1. — Many writers put after the colon a dash, which may be used for the sake of distinguishing more clearly the quotation from the introductory matter; as, "The words ... were these : — 'The winds roared,' &c."

REMARK 2. — When a quotation is short, the comma will be sufficient; as, "The apostle John says, 'God is love.'" — *See* page 27.

REMARK 3. — When a quotation or remark is introduced by the connective and explanatory word *as* or *namely*, a semicolon before and a comma after it, either with or without the dash, is preferable to the colon; *as*, "I purchased the following articles; *namely*, Tea, sugar, coffee, and raisins." The reason is, that the connection between the introductory remark and the example or the articles enumerated is rendered stronger by the use of the particle.

REMARK 4. — A quotation, composed of a considerable number of sentences, is usually commenced by a new paragraph.

EXERCISES.

Write the following sentences, and insert the colons in their proper places: —

I admire this sublime passage "God said, Let there be light; and there was light." — It was a wise maxim of the Duke of Newcastle "I do one thing at a time." — The philosopher Malebranche makes this curious remark "It is possible that some creatures may think half an hour as long as we do a thousand years, or look upon that space of duration which we call a minute, as an hour, a week, a month, or a whole age." — The following just observation is made by Cowley "It is a hard and nice subject for a man to speak of himself: it grates upon his own heart to say any thing of disparagement, and the reader's ears to hear any thing of praise from him." — Silvio Pellico, in his excellent work on the *Duties of Men*, says "To love our country with truly elevated feeling, we ought to begin by supplying it, in ourselves, with citizens of whom that country need not feel ashamed." — That celebrated physician who studied nature

with such unwearied application, in his book upon the structure of the human body, often expresses his admiration in these words "Who is worthy to praise the wisdom and power of the Creator?"— All our conduct towards men should be influenced by this important precept "Do unto others as you would that others should do unto you."

RULE VI.

THE CHANTING SERVICE IN THE LITURGY.

A mark similar to a colon is inserted in every verse of the Psalms used in the "Book of Common Prayer," and in other works of a like nature; as,

My tongue is the pen : of a ready writer.

REMARK. — This point does not, however, represent a grammatical pause, but is inserted for the use of choirs, where the Psalms, and other portions of the Liturgy, are chanted, and serves only to divide the verse into two parts.

RULE VII.

TERMS IN THE RULE OF THREE.

In arithmetical works, the terms in the Rule of Three are set off by colons. Thus, instead of the expression, "As 5 cwt. is to 126 cwt. so is 1,170*d.* to 29,484*d.*" we have the following: —

As 5 cwt. : 126 cwt. : : 1,170*d.* : 29,484*d.*

REMARK 1. — Some of the rules, on the proper application of the colon and the dash, ought to be rejected in works where their observance would occasion ambiguity; as in books of arithmetic, where colons are used for proportion, and where the dash is inserted as a mark for subtraction. Should these marks frequently occur, it may not be improper to substitute a semicolon where the construction requires the grammatical colon or the dash.

REMARK 2. — In works printed prior to this century, the colon was sometimes used to denote abbreviation; and, even at the present day, it is occasionally so employed in writing. This mode of punctuation, however, may be justly regarded as erroneous; the period being almost universally preferred as the mark denoting the contraction of words.

THE PERIOD.

The PERIOD, or Full Point [.], serves to indicate the end of a sentence which is assertive in its nature, and independent of any following sentence.

RULE I.

COMPLETE AND INDEPENDENT SENTENCES.

When a sentence is complete in sense, and neither connected in construction with what follows, nor of an interrogatory or an exclamatory nature, its termination is marked with a period; as,

Life is short. — Cultivate the love of truth.

Exception. — A full point may be admitted between two sentences, though they are closely connected in sense by a particle, when either of them can be divided into parts more simple, and separated from one another by a semicolon or a colon; as,

There is no one of ever so little understanding in what belongs to a human constitution, who knows not, that without action, motion, and employment, the body languishes and is oppressed: its nourishment runs to disease; the spirits, employed abroad, help to consume the parts within; and nature, as it were, preys upon herself. *For*, although an inclination to ease, and moderate rest from action, be as natural and useful to us, as the inclination we have towards sleep; yet an excessive love of rest, and a contracted aversion to employment, must be a disease in the mind, equal to that of a lethargy in the body.

REMARK. — There are many instances, particularly in the Bible, of not only sentences, but paragraphs and chapters, beginning with the conjunction *and*, and other connecting particles; as, "*And* he arose, and came to his father. *But*, when he was yet a great way off," &c.

EXERCISES.

Write and point the following sentences:—

Truth is the basis of every virtue It is the voice of reason Let its precepts be religiously obeyed Never transgress its limits Every deviation from truth is criminal Abhor a falsehood Let your words be ingenuous Sincerity possesses the most powerful charm It acquires the veneration of mankind Its path is security and peace It is acceptable to the Deity. — Knowledge is not only pleasant but useful and honourable The liberal student will therefore endeavour to collect ideas on the subjects which can enrich the understanding Languages and a taste for elegant letters will form but a small part of his literary objects He will dedicate a great portion of his time to the sciences properly so denominated He will search for knowledge not only in books but in the exchange the manufactory the world at large From these various sources he will collect food for the mind on which he will afterwards ruminate. — The sun with all its attendant planets is but a very little part of the grand machine of the universe every star though in appearance no bigger than the diamond that glitters upon a lady's ring is really a vast globe like the sun in size and in glory no less spacious no less luminous than the radiant source of day So that every star is not barely a world but the centre of a magnificent system has a retinue of worlds irradiated by its beams and revolving round its attractive influence all which are lost to our sight in unmeasurable wilds of ether. — Legitimate reasoning is impossible without severe thinking and thinking is neither an easy nor an amusing employment The reader who would follow a close reasoner to the summit and absolute principle of any one important subject has chosen a chamois-hunter for his guide Our guide will indeed take us the shortest way will save us many a wearisome and perilous wandering and warn us of many a mock road that had formerly led himself to the brink of chasms and precipices or at least in an idle circle to the spot from whence he started But he cannot carry us on his shoulders we must strain our own sinews as he has strained his and make firm footing on the naked rock for ourselves by the blood of toil from our own feet. — The benefits of conversation greatly depend on the previous attainments of those who are supposed either to communicate knowledge or to receive it If therefore instruction be neglected conversation will grow trifling if perverted dangerous.

RULE II.

ABBREVIATIONS.

The period must be used after every abbreviated word; as,

MS. signifying *manuscript;* N.B. *nota bene;* Esq. *esquire;* F.R.S. *Fellow of the Royal Society;* &c. *et ceteri, et ceteræ,* or *et cetera,* as applied respectively to males, females, and things.

REMARK 1. — By some punctuators, the period is omitted after those contracted words which retain the last letter; as, "*Mr* Addison; *Mrs* Barbauld." Analogy, however, and reputable usage in a vast majority of cases, are alike opposed to the omission of this mark.

REMARK 2. — When it happens that an abbreviated word ends a sentence, only one period is employed to show the omission of the letters, and the termination of the sentence. When the construction of the sentence requires a comma after the abbreviation, it is also omitted; as the conjunction of the two points — for instance, in the address, "Sir Thomas Potter, *Knt.*, Buile Hill" — is offensive to the eye, and but seldom requisite to bring out the sense of a passage. To avoid ambiguity, however, the comma may be necessary in a few instances, particularly when abbreviated expressions follow as a series; as, "The Rev. James Thompson, LL.D., D.D." But, in all instances where the construction will admit of a semicolon or a colon, they are to be preferred, because more easily coalescing with the full point; as, "The Rev. Hugh Blair, D.D.; F.R.S., E."

Exception. — Words derived from a foreign language, and introduced into the English, may be written or printed without the period, when they are uniformly used as contractions, and pronounced accordingly; as,

Two per *cent* is but small interest.

REMARK. — Here, *cent*, the abbreviation of the Latin *centum*, being now an English word, and pronounced as such, the dot is not requisite.

EXERCISES.

Write the following sentences, and point the abbreviated words: —

Young as he was, the gentleman earned the approbation of his friends, and at length became M.D., F.R.S., F.A.S. — The accident happened at half-past nine, a m; and the person died at ten o'clock, p m. — Constantine the Great was advanced to the sole dominion of the Roman world, A D 325, and soon after openly professed the Christian faith. — William Boyce was in 1749 honoured with the degree of Mus Doc by the university of Cambridge.

RULE III.

MARKS USED FOR WORDS.

When marks or figures are substituted for words, the period should not be employed, unless they occur at the end of a sentence; as,

A gentleman borrows £500, and agrees to pay simple interest @ 5 ℔ cent per annum.

Remark 1. — The marks and figures are considered as representative signs, not abbreviations. Hence the propriety of the rule.

Remark 2. — In tables of figures, and lists of articles in separate lines, periods are not used at the end of the lines; but, when figures occur in regularly constructed sentences, that point which would be adopted were they written in words should be used.

RULE IV.

CAPITAL LETTERS USED AS FIGURES OR WORDS.

When numerals are written in capital letters, instead of figures or words, it is usual to insert a period after them in all situations; and, when employed as dates, to separate by dots the portions into which they are divided, when audibly read; as,

George IV. for *George 4th*, or *George the Fourth.*

M.DCCC.XLIII. for 1843; or for *one thousand eight hundred and forty-three.*

EXERCISES.

Write the following sentences; and, as required, punctuate them in accordance with the preceding rule, or omit the points agreeably to Rule III.: —

From the *Times* of the 28th ult. I have learned that the sale of books will take place on the 3d inst. which is rather too early for my convenience. — Petrarch was born in the year MCCCIV, and died in MCCCLXXIV. — What will £100 amount to in 34 years, at £4½ per cent per annum, compound interest? — If I buy yarn @ 10*d.* ℔ lb, and sell it again @ 12¼*d.* ℔ lb, what do I gain ℔ cent? — James I king of Scotland, was born in MCCCXCIV and was murdered on Feb. 20 MCCCCXXXVII.

RULE V.

EYE-LEADING DOTS.

Periods, or dots, are used in contents and indexes of books, and in similar matter, to lead the eye to the eud of the line, for the completion of the sense; as,

REMARK. — For an obvious reason, these dotted points are termed by printers, *leaders*. Hyphens [- - -] are sometimes used; but the periods are preferable, on account of the neatness of their appearance.

RULE VI.

WORDS OR PASSAGES OMITTED.

When words or sentences are left out in extracts, the omission is indicated by several dots; as,

To corroborate our views in relation to the evidences of Christianity, we make the following extract from an eminent author: — "When I read the Gospels with care; when I trace the unaffected majesty which runs through the life of Jesus, and see him never falling below his sublime claims, ... I have a feeling of the reality of his character, which I cannot express. I feel that," &c.

REMARK 1. — Where the dots are used in the example, these words are omitted: — "amidst poverty and scorn, and in his last agony."

REMARK 2. — Asterisks, or stars [* * *], are sometimes used instead of periods; but to the eye they appear somewhat offensive.

THE MINOR POINTS.

Besides the Comma, the Semicolon, the Colon, and the Period, which are properly regarded as the most essential points in bringing out the sense of a written or a printed composition, there are a few other marks, partly grammatical and partly rhetorical, which are worthy the attention of such as would become accurate scholars, and would have their writings, whether of an epistolary or of a more elaborate nature, easily understood by those for whose perusal they may be intended. These marks are as follow: —

The Note of Interrogation ..... [?]
The Note of Exclamation ..... [!]
The Marks of Parenthesis ..... ( )
The Dash ..... [—]
The Apostrophe ..... [']
The Hyphen ..... [-]
Marks of Quotation ..... [" "]

THE INTERROGATION AND THE EXCLAMATION.

The NOTE OF INTERROGATION [?] shows, that a question is denoted by the words to which it is affixed.

The NOTE OF EXCLAMATION [!] indicates passion or emotion.

REMARK 1. — The notes of interrogation and exclamation do not mark the relative pauses of the voice; occupying, as they do, sometimes the place of the comma or the semicolon, and sometimes that of the colon or the period. But they are usually put at the end of *sentences*, and therefore, in the majority of instances, require the word that follows to be commenced with a capital letter, as is practised in relation to the full point.

REMARK 2. — In some cases it is difficult to distinguish the difference between an interrogative and an exclamatory sentence. As a general rule, however, it may be observed, that, after words to which an answer is expected or implied, the note of interrogation is added; and after those, though apparently denoting inquiry, where no answer is intended by the writer to be given, the note of exclamation is the proper and distinctive mark. But, after all, if the writer of such passages has a clear conception of his own meaning, he can be at no loss which of those points he ought to use.

REMARK 3. — In treating of the interrogatory and exclamatory marks, writers on Punctuation, regarding them rather in a rhetorical than in a grammatical point of view, are wont to say, that they cause an elevation of the voice. But, though it must be acknowledged that they assist considerably in the proper delivery of the passages in which they occur, it will not be denied that this results only from a knowledge of the meaning of the writer, which is obtained to a great extent by the instrumentality of the points in question. That the notes of interrogation and exclamation, as they are termed, have much less to do with the inflections of the voice than is commonly imagined, will be fully apparent from the following sentences, some of which require a rise, and others a fall, in their pronunciation: — "Shall we in your person crown' the author of the public calamities, or shall we destroy` him?" — "What is the happiness that this world can give`? Can it defend us from disasters'?" — "Oh that these lips had language'!" — "How mysterious are the ways of Providence`!"

RULE I.

EXPRESSIONS OF INQUIRY.

An *interrogative* mark is placed at the termination of every question, whether it requires an answer, or is in its nature assertive, but put in an interrogative form merely for the sake of strong emphasis.

EXAMPLES.

Question requiring an Answer. — Why, for so many a year, has the poet and the philosopher wandered amidst the fragments of Athens or of Rome; and paused, with strange and kindling feelings, amidst their broken columns, their mouldering temples, their deserted plains? — It is because their day of glory is passed.

Question Assertive in its Nature, but Interrogative in its Form. — How can *he* exalt his thoughts to any thing great or noble, who only believes, that, after a short term on the stage of existence, he is to sink into oblivion, and to lose his consciousness for ever?

Exception. — The interrogative mark should not be used, when the expression denoting inquiry is put in any other form than that of a direct question; as,

The Cyprians asked me, why I wept.

Remark 1. — When put in the interrogative form, the sentence would read thus: "The Cyprians said to me, 'Why dost thou weep?'"

Remark 2. — It is a common error, both with writers and printers, to make one interrogative mark represent several successive questions, which, though connected in sense, form, in construction and in reality, distinct and separate questions; and also to substitute semicolons or dashes where notes of interrogation should be used. According, however, to such a mode of punctuation, it would just be as correct to employ one colon or semicolon to stand for two or more. In the following passage, therefore, each question should be distinguished by its appropriate mark, and not merely by dashes, which are used in the original: — "What is civilisation? Where is it? What does it consist in? By what is it excluded? Where does it commence? Where does it end? By what sign is it known? How is it defined? In short, what does it mean?" When, however, a verb is understood in the interrogatory clauses, — or, in other words, when the expressions denoting inquiry cannot be separated, and read alone, without materially injuring the sense, — one mark of interrogation at the end of all the questions will be sufficient; as, "Ah! whither now are fled those dreams of greatness — those busy, bustling days — those gay-spent, festive nights — those veering thoughts, lost between good and ill, that shared thy life?"

RULE II.

EXPRESSIONS OF PASSION OR EMOTION.

An *exclamatory* mark is used after expressions which denote an ardent wish, admiration, or any other strong emotion; — after interjections, or verbs used as interjections, and clauses containing them; — and after words in an address, corresponding to the vocative case in Latin, when particularly emphatic.

CLASSIFIED EXAMPLES.

1. An Ardent Wish. — Would that we had maintained our humble state, and continued to live in peace and poverty!

2. Admiration. — What a piece of work is man! How noble in reason! how infinite in faculties! in form and moving, how express and admirable! in action how like an angel! in apprehension how like a god!

3. Other Emotions. — We shall be so happy! — Eternity! thou pleasing, dreadful thought! — A horse! a horse! my kingdom for a horse! — Farewell! a long farewell to all my greatness!

4. Interjections, or Verbs used as Interjections. — *Alas!* poor Yorick! — *Oh!* how happy are we surrounded with so many blessings! — *Live! live!* ye incomparable pair!

5. Words in an Emphatic or a Solemn Address. — Fathers! senators of Rome! the arbiters of nations! to you I fly for refuge. — O thou that rollest above, round as the shield of my fathers! whence are thy beams, O sun! thy everlasting light?

Remark 1. — With the exception of the dash [—], there is perhaps no point respecting which more indefinite and inaccurate conceptions are entertained, than in regard to the application of the exclamatory mark. Some authors freely make use of this point where the language itself does not indicate the least iota of feeling, admiration, or any other emotion — for the obvious reason, that they are unable, by means of words and sentences, to express those sentiments which they rather affect than feel. Others, again, indulge their questionable taste for the same mark, by using it on all occasions where their diction actually conveys emotion to others, but where the structure of the phrases and expressions employed will not admit of the point. Generally speaking, only those sentences or clauses require the note of exclamation which commence with any of the interjections, — with verbs in the imperative mood, of an exciting nature, — with the adverbs *how*, *when*, or

what, unless they denote inquiry, — or with the case of address, when emphasised by the particle *O*. "It may not be improper," says the Rev. Cecil Hartley, who is quoted by Smallfield, in his excellent little work, entitled *The Principles of English Punctuation*, p. 42, — "It may not be improper to caution the young inexperienced writer against the immoderate use of exclamations. Whenever we see a page in prose, profusely interspersed with notes of admiration, we generally find it full of unnatural reveries, rant, and bombast. The Sacred Writings, and particularly the Psalms, abound with expressions of the warmest piety, and the most elevated descriptions of the Divine nature; but our translators, in conformity to the sober majesty of the original, have seldom introduced the note of admiration."

Remark 2. — Between the interjections *O* and *oh*, there exists an essential difference, which is frequently neglected even by some of our best writers. The former is properly prefixed to an expression in a direct address; but the latter ought never to be so employed. *O* should be used without the mark of exclamation *immediately* after it; but *oh*, sometimes with, and sometimes without it, according to the construction and sense of the passage in which the word occurs. The following sentences will illustrate these observations: — "When, *O* my countrymen! when will you begin to exert your vigour?" — "*Oh!* what a glorious part does a good and intelligent mother act on the great theatre of humanity!" — "*Oh* that the working classes in general received an intellectual, a moral, and a religious education!" In the first of these examples, the particle *O* may be justly regarded as the sign of what was once termed the vocative case, which by its assistance conveys a feeling of greater emphasis or passion, and is therefore terminated by the note of exclamation; in the second example, the expressions that follow *oh* form sense without this interjection, and are consequently separated from it by the appropriate mark; and, in the third, the same interjection is closely connected with the following words, because, were it omitted, there could be no meaning whatever in the example, which for that reason will not bear the insertion of the exclamatory mark before the end of the sentence.

Remark 3.—When sentences or certain expressions which were affirmative when spoken or originally written are quoted by a writer in the form of a question or of an exclamation, the points indicating inquiry, astonishment, or any other passion, ought to be put after the marks of quotation [" "], *not before* those which denote the conclusion of the extract; as,

"The Passing Crowd" is a phrase coined in the spirit of indifference. Yet, to a man of what Plato calls "universal sympathies," and even to the plain, ordinary denizens of this world, what can be more interesting than "the passing crowd"?

"It is perfectly allowable," says Lord Suffolk, "to use all the means which God and nature have put into our hands." .... My lords, we are called upon, as members of this house, as men, as Christians, to protest against such horrible barbarity! — "That God and nature have put into our hands"! What ideas of God and nature, that noble lord may entertain, I know not; but I know, that such detestable principles are equally abhorrent to religion and humanity."

It is evident that this is the only fair mode of pointing such extracts; the notes of interrogation and exclamation denoting altogether different sentiments from those felt by the persons to whom the words quoted belong.

EXERCISES.

Write the following sentences, and punctuate them with the mark of interrogation or of exclamation, according to the nature of the sentiments expressed:—

Behold the reverential awe with which the words and opinions of the upright and conscientious are heard and received — Daughter of Faith, awake arise illume the dread unknown, the chaos of the tomb — Behold the daughter of Innocence — Is this the man that made the earth to tremble; that shook the kingdoms; that made the world like a desert; that destroyed the cities — Would an infinitely wise Being make such glorious beings for so mean a purpose Can he delight in the production of such abortive intelligences; — such short-lived reasonable beings Would he give us talents that are not to be exerted, — capacities that are not to be gratified — Do not, then, O Athenians demand of me to do such things towards you as I deem to be neither beautiful, nor just, nor holy. — Oh what a fall was there, my countrymen — How sweet are the slumbers of him who can lie down on his pillow, and review the transactions of every day, without condemning himself

> To purchase heaven, has gold the power
> Can gold remove the mortal hour
> In life can love be bought with gold
> Are friendship's pleasures to be sold —
> No. All that's worth a wish or thought,
> Fair virtue gives unbribed, unbought.

Are you desirous that your talents and abilities may procure you respect Display them not ostentatiously to public view. Would you escape the envy which your riches might excite Let them not minister to pride, but adorn them with humility. — How happy the station which every minute furnishes opportunities of doing good to thousands how dangerous that which every moment exposes to the injury of millions — If any man were to be envied, Baron de Humboldt might; for his recollections and representations of man and of nature were of a very effective kind. What varied pictures he had seen of mankind What splendid and magnificent objects had he seen in nature What peopled regions, and what majestic solitudes, had impregnated his imagination — Whom are we to charge as the deceiver of the state Is it not the man whose words are inconsistent with his actions On whom do the maledictions fall, usually pronounced in our assemblies Is it not on this man Can we point out a more enormous instance of iniquity in any speaker, than this incon-

sistency between his words and actions — Human nature is familiar in all its bearings to most men; yet how novel does every symptom of it appear, as shown forth by a child — Bow down your heads unto the dust, O ye inhabitants of the earth — Whither shall I turn? Wretch that I am to what place shall I betake myself Shall I go to the Capitol — alas it is overflowed with my brother's blood; or shall I retire to my house — yet there I behold my mother plunged in misery, weeping and despairing.

O God my only hope of bliss above
Soul of all being, human and divine
Source of all wisdom Fountain of all love —
Oh let thy light around my footsteps shine;
Oh teach my stubborn spirit to resign
Pride, passion, lust, and every vicious art;
Oh make me truly and securely thine;
Give me a lowly purity of heart,
That I may understand and choose the better part.

I shall notice but one more movement of the age, as indicating the tendency to universality; and this is its industry. How numberless are the forms which it takes Into how many channels is human labour pouring itself forth How widely spread is the passion for acquisition, not for simple means of subsistence, but for wealth What vast enterprises agitate the community What a rush into all the departments of trade How next to universal the insanity of speculation What new arts spring up Industry pierces the forests, and startles with her axe the everlasting silence. — The drama answers a high purpose, when it places us in the presence of the most solemn and striking events of human history, and lays bare to us the human heart in its most powerful, appalling, and glorious workings. But how little does the theatre accomplish its end How often is it disgraced by monstrous distortions of human nature, and still more disgraced by profaneness, coarseness, indelicacy, low wit, such as no woman, worthy of the name, can hear without a blush, and no man can take pleasure in, without self-degradation. Is it possible that a Christian and a refined people can resort to theatres, where exhibitions of dancing are given, fit only for brothels, and where the most licentious class in the community throng, unconcealed, to tempt and to destroy That the theatre should be suffered to exist in its present degradation is a reproach to the community. Were it to fall, a better drama might spring up in its place. In the meantime, is there not an amusement, having an affinity with the drama, which might be usefully introduced among us I mean, recitation.

MARKS OF PARENTHESIS.

MARKS OF PARENTHESIS consist of two curved lines ( ), which serve to indicate that a sentence, or part of a sentence, is enclosed within another, and may be omitted without materially affecting the sense, or at all injuring the construction, of the main passage.

RULE.

WORDS THROWN OBLIQUELY INTO THE BODY OF A SENTENCE.

The marks of parenthesis enclose such words only as are thrown indirectly into the body of a sentence, and which, though of use for the full comprehension of the passage, may be omitted without injury to the construction; as,

Consider (and may the consideration sink deep into your hearts) the fatal consequences of a wicked life.

Exception.—When the incidental clause is short, or coincides with the rest of the sentence, the parenthetical characters may be omitted, and commas inserted in their place; as,

Every star, if we may judge by analogy, is a sun to a system of planets.

REMARK 1. — Marks of parenthesis were formerly used in greater abundance than they are at the present day; many of the expressions of a parenthetical character now pointed by commas having been enclosed by curved lines. The distinction, however, will be understood by the rule laid down in the *Exception*, — namely, that those expressions which are less harsh or abrupt, or which coalesce with the structure of the sentence into which they are thrown, are more easily read by means of commas, than by the help of marks of parenthesis; and, on the other hand, that, when a whole sentence, or the part of a sentence which is constructed differently from the main passage, is introduced into the body of another, the proper parenthetical points are better adapted to assist the eye in passing over the portion inserted. — *See* COMMA, Rules XVIII. and XIX. pp. 34, 35.

Remark 2. — When the sentence, exclusive of the parenthesis, does not require any point, none should be used along with the parenthetical marks, as in the example under the rule; but when, in such case, a comma or any other point is necessary where the incidental clause is thrown in, it should be placed *after the last* mark of parenthesis; as, "Pride, in some disguise or other (often a secret to the proud man himself), is the most ordinary spring of action among men." Sometimes, however, the parenthetical portion of the sentence is designed to express either inquiry, or an emotion of wonder, astonishment, &c. when the main passage is in its nature affirmative. In instances of this kind, the point required, were there no parenthesis, is to be inserted *before the first* mark under consideration, and that which belongs to the enclosed portion *before the second;* as, "While the Christian desires the approbation of his fellow-men, (and why should he not desire it?) he disdains to receive their good-will by dishonourable means." — "King James wrote a treatise (oh! how ridiculous!) on the Heinous Sin of using Tobacco." Sometimes the parenthesis is so little connected with the portion that follows it, that a colon or a period is required before the last mark; though a comma only, or no point whatever, may be necessary to unite the part before and after the words enclosed by the parenthetical points; as,

> The path to bliss abounds with many a snare;
> Learning is one, and wit, however rare.
> 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.

EXERCISES.

Write the following sentences, and introduce the marks of parenthesis into their respective places: —

Every planet as the Creator has made nothing in vain is most probably inhabited. — If we exercise upright principles and we cannot have them unless we exercise them, they must be perpetually on the increase. — Left now to himself malice could not wish him a worse adviser, he resolves on a desperate project. — The badness of the times as the vulgar phrase expresses a scene of distress frequently depends more on those who govern the ship, than on the weather. —

> I would not enter on my list of friends
> Though graced with polished manners and fine sense,
> Yet wanting sensibility, the man
> Who needlessly sets foot upon a worm.

My father, and my uncle Toby clever soul, were sitting by the fire with Dr. Slop; and Corporal Trim a brave and honest fellow was reading a sermon to them. — The Tyrians were the first if we may believe what is told us by writers of high antiquity who learned the art of navigation. — Dr. Clarke has observed, that Homer is more perspicuous than any other author; but, if he is so which may yet

be questioned, the perspicuity arises from his subject, and not from the language itself in which he writes. — I have seen charity if charity it may be called insult with an air of pity.

> Know, then, this truth enough for man to know:
> Virtue alone is happiness below.

"'Tis Maria," said the postillion, observing I was listening — "Poor Maria," continued he leaning his body on one side to let me see her, for he was in a line between us, "is sitting upon a bank, playing her vespers on her pipe, with her little goat beside her." — "Young master was alive last Whitsuntide," said the coachman. "Whitsuntide! alas!" cried Trim extending his arm, and falling instantly into the same attitude in which he read the sermon, "what is Whitsuntide, Jonathan" for that was the coachman's name, "or Shrovetide, or any other tide or time to this?"

> Let us since life can little more supply
> Than just to look about us, and to die
> Expatiate free o'er all this scene of man;
> A mighty maze! but not without a plan.

Ye men of Athens! I make my prayer to all the Powers of Heaven, that such affections as I have ever invariably discovered to this state, and all its citizens, you may now entertain for me, upon this present trial; and what concerns you nearly, — what essentially concerns your religion and your honour that the gods may so dispose your minds, as to permit me to proceed in my defence, not as directed by my adversary that would be severe indeed, but by the laws, and by your oath. — Frivolous curiosity about trifles, and a laborious attention to little objects, which neither require nor deserve a moment's thought, lower a man; who from thence is thought and not unjustly incapable of greater matters. — Even admitting, that the law of population does produce some evil, which no wisdom can prevent, and no exertions mitigate; even supposing that it renders man in some respects a less noble and less happy creature than philosophy and benevolence have sometimes thought him concessions for which it would be extremely difficult to show the necessity, even in this case, it would by no means involve the Divine goodness in doubt. — As in riper years all unseasonable returns to the levity of youth ought to be avoided an admonition which equally belongs to both the sexes, still more are we to guard against those intemperate indulgences of pleasure to which the young are unhappily prone.

THE DASH.

The DASH [—] is a straight line, and is used for the purposes specified in the following rules.

REMARK. — Though the dash is perhaps, with the exception of the comma, one of the most important of the grammatical points, yet very indistinct conceptions have been formed respecting its nature and various applications. Many authors, of high standing in the literary world, as well as a majority of letter-writers, are accustomed to employ the dash so indiscriminately as to indicate, that they are neither acquainted with its uses, nor with those of the other points whose places it is intended to supply. But the unnecessary profusion of straight lines, particularly on a printed page, is extremely offensive to a good eye, and, so far from assisting to bring out the sense of a writer, is better adapted for turning into nonsense some of his finest passages. From this abuse of the dash, some grammarians, on the other hand, have questioned its utility, and expressed a desire to destroy its functions as a grammatical point. So long, however, as modes of thought are different, and the style of composition corresponds with the peculiarities of a writer's mind, so long will it be necessary to use the dash occasionally, with the view of developing his meaning. The majestic simplicity of Scripture language may dispense with the use of this point; but the affected and abrupt style of a Sterne, the broken and natural colloquialisms of a Shakspere, the diffusive eloquence of a Chalmers, and the difficult inversions of a Bentham, will scarcely admit of being pointed only with the four grammatical marks in common use. The punctuator, in short, has to do with sentences *as they are written*, and not with the manner in which they ought to be constructed: he must, therefore, nicely discriminate as to the points which are best calculated to unfold the true sense, whatever may be the character of the composition itself.

RULE I.

BROKEN AND EPIGRAMMATIC SENTENCES.

The dash is used where a sentence breaks off abruptly, and the subject is changed; — where the sense is suspended, and is continued after a short interruption; — where a significant or long pause is required; — or where there is an unexpected turn in the sentiment, as when a sentence begins seriously, and ends humorously.

CLASSIFIED EXAMPLES.

1. A Sentence Breaking off Abruptly. — Was there ever a bolder captain of a more valiant band? Was there ever — but I scorn to boast.

2. Having the Sense Suspended. — Then the eye of a child — who can look unmoved into that "well undefiled," in which heaven itself seems to be reflected?

3. Requiring a Significant Pause. — You have given the command to a person of illustrious birth, of ancient family, of innumerable statues, but — of no experience.

4. Having an Unexpected Turn in the Sentiment. — He sometimes counsel takes — and sometimes snuff.

Here lies the Great — False marble! where?
Nothing but sordid dust lies here.

Remark. — For the sake of compositors, it may be observed, that a thin space put before and after the dash has the effect of rendering a page, when printed, clearer and more beautiful in its appearance.

EXERCISES.

Write the following sentences, and insert the dashes where necessary: —

Nearly all the evils that afflict the sons of men flow from one source, wealth, or the appropriation of things to individuals and to societies. — If you will give me your attention, I will show you but stop! I do not know that you wish to see. — Now, now, the secret I implore: out with it! speak! discover! utter! — There was silence not a word was said their meal was before them God had been thanked, and they began to eat. — Alas that folly and falsehood should be so hard to grapple with! but he that hopes to make mankind the wiser for his labours must not be soon tired. — "Please your honour," quoth Trim, "the Inquisition is the vilest" "Prithee, spare thy description, Trim. I hate the very name of it," said my father. — They hear not see not know not; for their eyes are covered with thick mists they will not see. — When the poor victims were bayoneted, clinging round the knees of the soldiers, would my friend but I cannot pursue the strain of my interrogation. — He was too weak, however, to talk he could only look his thanks. — I have a permanent and steadier rule for my conduct the dictates of my own heart. — The accusing spirit, which flew up to heaven's chancery with the

oath, blushed as he gave it in; and the recording angel, as he wrote it down, dropped a tear upon the word, and blotted it out for ever. — The exaltation of his soul left him he sunk down and his misery went over him like a flood. — If thou art he, so much respected once but, oh! how fallen! how degraded! — Upon looking nearer, I saw the captive pale and feverish. In thirty years, the western breeze had not once fanned his blood; he had seen no sun, no moon, in all that time; nor had the voice of friend or kinsman breathed through his lattice. His children but here my heart began to bleed, and I was forced to go on with another part of the portrait... As I darkened the little light he had, he lifted up a hopeless eye towards the door then cast it down shook his head and went on with his work of affliction. — I recollect, with the tenderest emotion, the scenes of pleasure I have passed among them but we shall meet again, my friend, never to be separated. — "Let me entreat you," said Miss Walton, "to have better hopes let not life be so indifferent to you: if my wishes can put any value upon it I will not pretend to misunderstand you I know your worth I have long known it I have esteemed it what would you have me say? I have loved it, as it deserved." He seized her hand a languid colour reddened his cheek a smile brightened faintly in his eye. As he gazed on her, it grew dim, it fixed, it closed he sighed, and fell back on his seat. Miss Walton screamed at the sight his aunt and the servants rushed into the room they found them lying motionless together. His physician happened to call at that instant every art was tried to recover them: with Miss Walton they succeeded but Harley was gone for ever.

Good people all, with one accord,
Lament for Madam Blaize,
Who never wanted a good word
From those who spoke her praise.

The needy seldom passed her door,
And always found her kind:
She freely lent to all the poor
Who left a pledge behind.

She strove the neighbourhood to please,
With manners wondrous winning;
And never followed wicked ways
Unless when she was sinning.

At church, in silks and satins new,
With hoop of monstrous size,
She never slumbered in her pew
But when she shut her eyes.

Her love was sought, I do aver,
By twenty beaux, and more:
The king himself has followed her
When she has walked before.

But now, her wealth and finery fled,
Her hangers-on cut short all;
Her doctors found, when she was dead,
Her last disorder mortal.

Let us lament in sorrow sore;
For Kent-street well may say,
That, had she lived a twelvemonth more,
She had not died to-day.

RULE II.

THE CLAUSES OF A LONG SENTENCE.

A dash may be used between the several clauses of a long sentence, when they constitute a series, the portions of which commence with the same word; or when these form the nominative to a verb; and after a long member, when it leads to an important conclusion.

CLASSIFIED EXAMPLES.

1. SERIES OF CLAUSES COMMENCING WITH THE SAME WORD. — "You shall go home directly, Le Fevre," said my uncle Toby, "to my house — *and* we'll send for a doctor to see what's the matter — *and* we'll have an apothecary — *and* the corporal shall be your nurse — *and* I'll be your servant, Le Fevre."

2. SERIES OF CLAUSES, THE NOMINATIVE TO A VERB. — The noble indignation with which Emmett repelled the charge of treason against his country — the eloquent vindication of his name — and his pathetic appeal to posterity, in the hopeless hour of condemnation, — all these *entered* deeply into every generous bosom, and even his enemies lamented the stern policy that dictated his execution.

3. A LONG MEMBER, LEADING TO AN IMPORTANT CONCLUSION. — When ambition practises the monstrous doctrine of millions made for individuals, their playthings, to be demolished at their caprice; sporting wantonly with the rights, the peace, the comforts, the existence of nations, as if their intoxicated pride would, if possible, make God's earth itself their football, — is not the good man indignant?

REMARK 1. — In accordance with the principle laid down in page 46, the clauses of the sentence in No. 2 might with propriety be distinguished only by semicolons, and by a colon before the word *all;* but there cannot be any doubt, that the punctuation here adopted is much better calculated to assist the eye, and to develope the sense of these and similar passages, than if semicolons and the colon were employed, to the exclusion of the dash.

REMARK 2. — Some writers insert a comma or a semicolon, as well as a dash, between the clauses of such passages; but they are seldom necessary to bring out the sense, and may be dispensed with. Before the concluding member, however, where a greater distinction is requisite, as in examples 2 and 3, a comma may precede the dash; both points being regarded as equivalent to a colon, if the clauses were separated by semicolons.

EXERCISES.

Put the dashes in their respective places, according to the rule:—

How many bright eyes grow dim! how many soft cheeks grow pale! how many lovely forms fade away into the tomb! and none can tell the cause that blighted their happiness. — When I see the best of human beings unmoved by torture; meek, and calm, and forgiving, in their agonies, I forget the guilt which persecutes them, in my admiration of their virtue. — No matter in what language the stranger's doom may have been pronounced no matter what complexion, incompatible with freedom, an Indian or an African sun may have burned upon him no matter in what disastrous battle his liberty may have been cloven down no matter with what solemnities he may have been devoted upon the altar of slavery, the first moment he touches the sacred soil of Britain, the altar and the god sink together in the dust; his soul walks abroad in her own majesty; his body swells beyond the measure of his chains, that burst from around him; and he stands redeemed, regenerated, and disenthralled, by the irresistible Genius of Universal Emancipation. — The grasp of a child's little hand around one of our fingers its mighty little crow, when excited by the playfulness of its nurse its manful spring upon the little woolpack legs that refuse to bear its weight, are all traits of more or less pleasantness. Every step in the attainment of physical power every new trait of intelligence, as they one by one arise in the infantine intellect, like the glory of night, starting star by star into the sky, is hailed with a heart-burst of rapture and surprise, as if we had never known any thing so clever or so captivating before. — The infinite importance of what he has to do the goading conviction that it must be done the utter inability of doing it the dreadful combination, in his mind, of both the necessity and incapacity the despair of crowding the concerns of an age into a moment the impossibility of beginning a repentance which should have been completed of setting about a peace which should have been concluded of suing for a pardon which should have been obtained, all these complicated concerns — without strength, without time, without hope; with a clouded memory, a disjointed reason, a wounded spirit, undefined terrors, remembered sins, anticipated punishment, an angry God, an accusing conscience, all together intolerably augment the sufferings of a body which stands in little need of the insupportable burthen of a distracted mind to aggravate its torments.

RULE III.

EXPRESSIONS, PARTLY ELLIPTICAL, AND PARTLY REPEATED.

Dashes should be used before expressions which repeat something from a preceding clause, and in which something is understood that was formerly expressed; as,

What! *is it only in dreams* that beauty and loveliness have beamed on me from the human countenance — *that* I have heard tones of kindness, which have thrilled through my heart — *that* I have found sympathy in suffering, and a sacred joy in friendship? Are all the great and good men of past ages only dreams?

REMARK. — In this beautiful passage from Channing, a dash is used respectively before the conjunction *that*, because it is repeated from the first clause; while the words, *Is it only in dreams*, are understood before the particle; the passage being mentally read thus: — "Is it only in dreams that I have heard tones of kindness? ..... Is it only in dreams that I have found sympathy in suffering?" &c.

EXERCISES.

Write the following sentences, and insert the dashes in their respective places:—

You speak like a boy like a boy who thinks the old gnarled oak can be twisted as easily as the young sapling. — The fate of the Irish patriot made a deep impression on public sympathy; he was so young so intelligent so generous so brave so every thing that we are apt to like in a young man. — Is it not enough to see our friends die, and part with them for the remainder of our days to reflect that we shall hear their voices no more, and that they will never look on us again to see that turning to corruption which was but just now alive, and eloquent, and beautiful, with all the sensations of the soul? — The poor child of nature knew not the God of revelation; but the God of the universe he acknowledged in every thing around him. He beheld him in the star, that sank in beauty behind his lonely dwelling in the sacred orb, that flamed on him from his midway throne in the flower, that snapped in the morning breeze in the lofty pine, that defied a thousand whirlwinds in the timid warbler, that never left its native grove in the fearless eagle, whose untired pinion was wet in clouds in the worm, that crawled at his foot and in his own matchless form, glowing with a spark of

that light to whose mysterious source he bent in humble, though blind adoration. — Believing, as I do, that we are on the eve of a great struggle that this is only the first battle between reason and power that you have now in your hands, committed to your trust. the only remains of free discussion in Europe, now confined to this kingdom; addressing you, therefore, as the guardians, &c.

RULE IV.

THE ECHO, OR WORDS REPEATED AS AN EXCLAMATION.

The dash is used before, what is termed by elocutionists, the echo; that is, before a word or phrase repeated in an interrogatory or an exclamatory manner.

EXAMPLES.

1. Shall I, who was born, I might almost say, but certainly brought up, in the tent of my father, that most excellent general — *shall I*, the conqueror of Spain and Gaul, and not only of the Alpine nations, but of the Alps themselves — *shall I* compare myself with this half-year captain? — *a captain!* before whom should one place the two armies without their ensigns, I am persuaded he would not know to which of them he is consul.

2. Newton was a Christian; — *Newton!* whose mind burst forth from the fetters cast by nature on our finite conceptions; — *Newton!* whose science was truth, and the foundation of whose knowledge of it was philosophy; not those visionary and arrogant presumptions which too often usurp its name, but philosophy resting on the basis of mathematics, which, like figures, cannot lie; — *Newton!* who carried the line and rule to the utmost barrier of creation, and explored the principles by which, no doubt, all created matter is held together and exists.

REMARK 1. — Before the reiteration of the words, *shall I*, in the first example, dashes are put without any other point, to show that what precedes is unfinished. After the expression, *this half-year captain*, a note of interrogation is placed, because the question terminates here.

REMARK 2. — In the second example, semicolons are introduced before the dashes, in order to separate with greater clearness the various members, some of which are divisible into clauses.

REMARK 3. — After expressions of the kind under consideration, it is not always necessary to use the exclamatory or the interrogatory mark; as will be seen by referring to the exercises that follow.

Remark 4. — The dash is also sometimes used before that which is merely an echo of the *thought* previously expressed; or, in other words, when the same idea is repeated in a different form in the same sentence; as, "There is nothing more prejudicial to the grandeur of buildings, than to abound in angles; — *a fault* obvious in many, and owing to an inordinate thirst for variety, which, whenever it prevails, is sure to leave very little true taste." — "Tully was the first who observed, that friendship improves happiness and abates misery, by the doubling of our joy, and dividing of our grief; — *a thought* in which he has been followed by all the essayers upon friendship that have written since his time."

EXERCISES.

In writing the sentences that follow, insert the dashes according to rule:

He hears the raven's cry; and shall he not hear, and will he not avenge, the wrongs that his nobler animals suffer; wrongs that cry out against man, from youth to age, in the city and in the field, by the way and by the fireside? — Still, what are you but a robber, a base, dishonest robber? — Can parliament be so dead to its dignity and duty as to give its sanction to measures thus obtruded and forced upon them? measures, my lords, which have reduced this late flourishing kingdom to scorn and contempt. — Man is led to the conception of a Power and an Intelligence superior to his own, and adequate to the production and maintenance of all that he sees in nature; a Power and Intelligence to which he may well apply the term infinite. — It remains with you, then, to decide, whether that freedom at whose voice the kingdoms of Europe awoke from the sleep of ages, to run a career of virtuous emulation in every thing great and good the freedom which dispelled the mists of superstition, and invited the nations to behold their God; whose magic torch kindled the rays of genius, the enthusiasm of poetry, and the flame of eloquence the freedom which poured into our lap, opulence and arts, and embellished life with innumerable institutions and improvements, till it became a theatre of wonders, it is for you to decide, whether this freedom shall yet survive, or be covered with a funeral pall, and wrapped in eternal gloom. — Sir, I should be much surprised to hear the motion made by the honourable gentleman who spoke last but one, opposed by any member in this house; a motion, founded in justice, supported by precedent, and warranted by necessity. — I cannot say, sir, which of these motives influence the advocates of the bill before us; a bill in which such cruelties are proposed as are yet unknown amongst the most savage nations.

RULE V.

A LONG PARENTHESIS, COALESCING WITH THE REST OF THE SENTENCE.

When parentheses which easily coalesce with the construction of the sentences in which they occur, are separable into portions requiring points, dashes may be used instead of the common marks of parenthesis ( ); as,

The whole external deportment of a child is delightful. Its smile — always so ready when there is no distress, and so soon recurring when that distress has passed away — is like an opening of the sky, showing heaven beyond.

Exception. — The parenthesis, even when it cannot be subdivided, is sometimes preceded by and concluded with dashes, when they assist in bringing out the sense more clearly than commas; as,

The poor labourer is not without a feeling — unuttered though it be — of the sweetness of spring, and the delights of the passing hour.

Remark 1. — When, by the exclusion of the parenthesis, the sentence could be read without points at the two extremities, none will be requisite along with the dashes; as in the example under the rule, which, by omitting the parenthesis, will read thus: — "*Its smile is* like an opening of the sky, showing heaven beyond." But when, without the parenthesis, the sentence would require a comma or any other grammatical mark at the place where the parenthesis is introduced, both the dashes must be preceded by that mark; as, "In the heathen world, — where mankind had no divine revelation, but followed the impulse of nature alone, — religion was often the basis of civil government."

Remark 2. — Where one parenthetical clause is contained within another, both of which require to be distinctly perceived, the chief parenthesis may be enclosed by the usual marks ( ), and the subordinate one by dashes, as in the following lines: —

"Sir Smug, he cries (for lowest at the board —
Just made fifth chaplain of his patron Lord,
His shoulders witnessing, by many a shrug,
How much his feelings suffered — sat Sir Smug)
"Your office is to winnow false from true:
Come, prophet, drink; and tell us, What think you?"

EXERCISES.

Write the following sentences, and distinguish the parentheses by means of dashes :—

When I read the several dates of the tombs, of some that died yesterday, and some six hundred years ago, I consider that great day when we shall all of us be contemporaries, and make our appearance together. — And Babylon shall become she that was the beauty of kingdoms, the glory of the pride of the Chaldeans, as the overthrow of Sodom and Gomorrah by the hand of God. — The eyes of us all were turned towards the white placid form of the figure now stretched in everlasting rest; and without lamentations save the silent lamentations of the resigned soul we stood around the deathbed of the Elder. — If once Byron lays hold of your attention, unless, indeed, it be by some sudden start of displeasure, the chances are against your getting loose, until he is satisfied to let you go.

> We thought as we hollowed his narrow bed,
> And smoothed down his lonely pillow
> How the foe and the stranger would tread o'er his head,
> And we far away on the billow.

From the first hour of existence to the last, from the cradle of the infant, beside which the mother watches with unslumbering eye, to the grave of the aged, where the son pours his last tears upon the bier of his father, in all that intermediate time, every day calls for exertion and activity, and the moral honours can only be won by the steadfast magnanimity of pious duty. — The shepherd, as he sits upon the hill-side, and surveys his quiet flock, with its sportive companies of lambs, those sweetest emblems of innocent mirth, feels a joy and a calm satisfaction, that is heightened by the recollection of the vanished snow-storms of recent winter, and of all the anxieties and toils attending his peculiar charge. — Wherever we look, to the chain of animal existence, to the faculties of the individual mind, or the stages of collective society, we discover distinct traces of the same general law; that in proportion to the excellence of any form of being, is its progress tardy, and its cycle vast. — In the two most marked characteristics of old age, the obtusiveness of immediate perception, and freshness of remote memories, may we not even discern an obvious intimation of the great future, and a fitting preparative for its approach? The senses become callous and decline, verging gently to the extinction which awaits them, &c.

RULE VI.

QUESTION AND ANSWER.

The dash is sometimes used between a question and an answer, when they come together in the same paragraph; as,

Who created you? — God.

Exception. — When a series of questions and answers is put into one and the same paragraph, the dash may be inserted before every question except the first, and omitted before the answer; as,

Who created you? God. — Who redeemed you? Jesus Christ.

REMARK. — On the same principle, a dash is inserted between the title and the subject-matter, when commenced in the same line; as,

FAULTS OF AUTHORS AND TEACHERS. — Of all the faults which authors and teachers commit in their controversies, perhaps none deserves exposure more than the practice of pronouncing on a man's fairness, good feeling, and integrity, not from the usual indications of those qualities, but from the nature of the conclusions at which he has arrived.

So also the dash is used to connect separate paragraphs, examples, dialogues, &c. when it is deemed necessary to save room, as in parliamentary and other reports.

EXERCISES.

Write these sentences, inserting dashes in the appropriate places:—

Tiberius interrupted him with astonishment: "Can these be the sentiments of Belisarius?" "Yes, young man, thus thinks Belisarius: he is able to decide upon this subject. Of all the plagues which the pride of man has engendered, the rage of conquest is the most destructive." — Would you that your friends should love you? Make a friend of God. Would you that their neglect, if they do neglect you, should be better to you than their love? Make a friend of God. Would you that your enemies should be at peace with you? Be ye reconciled to Heaven. Would you that their hatred should promote your interest? Take care to have an interest in God. Would you prosper in the world? You cannot do it without God's help. Would you that your souls should prosper? It must be through his blessing?

Who bade the sun
Clothe you with rainbows? Who, with living flowers
Of loveliest hue, spread garlands at your feet?
God! let the torrents, like a shout of nations,
Answer.

RULE VII.

ELLIPSES OF ADVERBS.

The dash is sometimes used where there is an ellipsis of the adverb *namely*, or of other words of a similar nature; as,

The four greatest names in English poetry are almost the four first we come to — Chaucer, Spenser, Shakspere, and Milton.

REMARK. — This rule may be properly regarded as a branch of Rule I. pp. 71, 72, in reference to significant pauses; but it is here separately introduced, in consequence of its great utility.

EXERCISES.

Write the sentences that follow, and insert the dashes: —

From an illusion of the imagination, arises one of the most important principles in human nature the dread of death. — The violator of the sacred laws of justice feels, that the unhappy effects of his own conduct have rendered him the proper object of the resentment and indignation of mankind, and of what is the natural consequence vengeance and punishment. — The best shelter that the world affords us is the first the affections into which we are born, and which are too natural for us to know their worth, till they are disturbed.

RULE VIII.

OMISSION OF LETTERS OR FIGURES.

The dash is often used to denote an omission of letters or of figures; as,

By H——ns! ..... *for* ..... By Heavens!
Sir R—— P—— ..... Sir Robert Peel.
Matt. ix. 1—6 ..... Matt. ix. 1, 2, 3, 4, 5, 6.

It is also used in poetry, when imperfectly quoted; as,

——— Oh! it is excellent
To have a giant's strength; but ———

REMARK. — With the exception of the dash in the ellipsis of figures, this mark, in such instances as the above, may be made of various lengths, as directed by the taste of the writer or printer, or in proportion to the number of letters or words omitted.

THE APOSTROPHE.

The APOSTROPHE ['] is a mark distinguished in appearance from a comma, only in being placed above the line; but its uses are altogether different.

RULE I.

ELISION OF LETTERS, OR SHORTENING OF WORDS.

The apostrophe is used chiefly in poetry, and in familiar dialogue, to denote the omission of a letter or of letters; as,

I've	*for* .... I have.	he's ..	*for* .. he is.
'em.....	them.	ne'er.....	never.
i' the	in the.	thou'rt	thou art.
o'er.....	over.	'tis	it is.
don't.....	do not.	who'd	who would.
'gainst	against.	you'll	you will.

REMARK 1. — It was once a common practice, especially in verse, to write and print *tho'* and *thro'*, instead of *though* and *through;* but these abbreviated forms are now discontinued, for the very just reason, that they do not shorten the pronunciation of the words, — the chief object for which abbreviations are used. To prevent, however, the turning of a poetical line, which is offensive to the eye, *tho'* and *thro'* may occasionally be so printed. *Till*, being a substitute for *until*, now seldom used, should never have an apostrophe before it, thus, *'till*.

REMARK 2. — Marks in Punctuation, as we have frequently mentioned, are used only for two purposes; namely, to assist in bringing out clearly the sense of a written or a printed composition, and in reading or reciting it in a more perspicuous manner than could otherwise be effected. Whenever, therefore, the points fail in accomplishing one or other of these objects, they may properly be dispensed with. To apply this principle to the apostrophe, when indicating elision: the mark referred to is erroneously used in the words, *to*, *the*, *every*, *heaven*, *powêr*, and others of a similar nature, when they are written, as frequently in verse, *t'*, *th'*, *ev'ry*, *heav'n*, *pow'r;* for — though apparently, in the full form, making a syllable additional to the number of feet required by the verse — they are never pronounced differently from the

same words in prose. No elocutionist or poet deserving of the name would read the expressions, *to attain perfection* and *the accomplished sofa*, in the following lines, *tattain perfection* and *thaccomplished sofa;* though, judging from the mode in which they were originally printed (*t' attain* and *th' accomplished*), a reader might imagine that this absurd and senseless pronunciation was requisite: —

So slow
The growth of what is excellent; so hard
To attain perfection in this nether world.
Thus first Necessity invented stools,
Convenience next suggested elbow-chairs,
And Luxury the accomplished sofa last.

Remark 3. — It seems to have been the practice in former times to pronounce, as an additional syllable, the *ed* in the imperfect tense of verbs, in past participles, and in participial adjectives; and hence arose the propriety, in poetical works of a bygone age, of eliding the *e* in words of this sort, and of supplying its place with an apostrophe, when the termination treated of coalesced in pronunciation with the primitive to which *d* or *ed* was attached. Now, however, that this syllable is not separately enunciated in prose, — except in *learned, beloved, cursed, winged,* when used as adjectives, and in a few instances where a combination of harsh consonants necessarily requires the *ed* always to be articulated as a syllable; and except also in Sacred Scripture, portions of which require to be read in a very solemn manner, — the propriety of supplying the place of the *e*, in poetry, with an apostrophe is exceedingly questionable. In many recent publications, therefore, the mark of elision has been thrown aside in regard to such words, and an acute or a grave accent is placed on the *e* in those which are lengthened for the sake of the rhythm; as will be seen in the following lines: —

O my good friend! thy voluntary oath
Lives in this bosom, dearly cherishéd.

But come, thou goddess, fair and free,
In heaven ycleped Euphrosyne,
And, by men, heart-easing Mirth;
Whom lovely Venus, at a birth,
With two sister Graces more,
To ivy-crownèd Bacchus bore.

The acute accent is perhaps preferable; but, however that may be, one mode of accentuation should be preserved throughout in the same work or composition.

Remark 4. — In the preceding paragraph, we have endeavoured to show the inutility of ever inserting the apostrophe instead of *e*, in the termination *ed*. It may, however, be proper to admit, that many respectable printers adopt a different mode in reference to the words under consideration. They retain the *e* in the imperfect tense and perfect participle of those verbs whose infinitive ends in that letter, but use an apostrophe, in poetry, in the same forms of verbs, when the infinitive terminates with a consonant; as, "to grieve, *grieved;* to gain, *gain'd.*" They also, as a matter of course, reject, as unnecessary, the use of the accents in such words as *cherished* and *ivy-crowned*, when the *ed* forms an additional syllable; the *e* being retained as an excep-

tion to their general rule, in order to indicate that the *ed* does not coalesce with the preceding syllable. The mode of using the *e* and the apostrophe, here adverted to, is exemplified in the following lines: —

> Ages elapsed ere Homer's lamp appear'd,
> And ages ere the Mantuan swan was heard:
> To carry nature lengths unknown before,
> To give a Milton birth, ask'd ages more.

Remark 5. — Though but indirectly connected with Punctuation, it may be remarked, that some of the past participles, having the termination *ed*, are in verse frequently written or printed with a *t*, as in the words, *blest, drest, dreamt;* but this mode of spelling, though not analogical, is by no means unpleasant to the eye. In prose, however, when participles having both terminations occur, it is better to adopt that which is more usual; being, to speak generally, the regular form, *ed*.

EXERCISES.

Write the following sentences, and insert the apostrophe where required by the preceding rule: —

Lets go in, gentlemen. — Thourt a good boy. — Thats my master. — Ill give him reasons fort. — Whod be so mocked with glory? — Ive lost a day. — What ist your honour will command? — Tis not in folly not to scorn a fool. — On other themes Ill dwell. — If Id a throne, Id freely share it with thee. — Oh! she is ten times more gentle than her fathers crabbed; and hes composed of harshness. — Enraptured childhood rushes out to play, mid light and music, colours and perfumes. — Im a pleader for freedom in every form. — Blest was my boyhood, when I wandered free, fearless, and far, oer mountain, moor, and vale. — Theres a silvery crisp on the grass. — Oh! tempt me no more to the wine-brimming bowl, nor say twill arouse me to gladness. — Methought that I lay naked and faint neath a tropic sky. — May Heaven afford thee, to thy latest hour, the joy of doing good, and neer deny the power! — So wise he judges it to fly from pain, however, and to scape his punishment. — I might have lived, and joyed immortal bliss. — Beast now with beast gan war, and fowl with fowl. — Mongst horrid shapes, and shrieks, and sights unholy. — Yet for a while, gainst Passion's threatful blast, let steady Reason urge the struggling oar. — To you, ye wastes, whose artless charms neer drew ambition's eye, scaped a tumultuous world's alarms, to your retreats I fly. — Whereer the oak's thick branches stretch a broader, browner shade; whereer the rude and moss-grown beech oercanopies the glade. — Twas Milton struck the deep-toned shell.

RULE II.

THE POSSESSIVE CASE.

The apostrophe is used also to denote the possessive case; which is formed in the singular number by adding to the nominative an *s*, with an apostrophe before it, and in the plural by annexing an *s*, with the mark after it; as,

A *man's* morals; the *drapers'* company.

Exception 1. — The apostrophe is sometimes used in the singular number without the additional *s*, particularly when the nominative ends in *s*, *ss*, or *ce;* as,

Moses' rod; for *righteousness'* sake; for *conscience'* sake.

REMARK. — The reason for this exception is founded on the propriety of modifying, as much as possible, the disagreeable nature of the hissing sound. Recourse, however, should not be had to the principle laid down in the exception, when its adoption would cause ambiguity, or when the addition of the *s* does not render the pronunciation of the word exceedingly offensive. For instance, the Italic words in the following expressions, — "*James's* book, *Thomas's* cloak, *Burns's* poems, Queen *Bess's* government," — though they contain the hissing sound, are not unpleasant to the ear, and are more analogical and significant than the abbreviated forms, "*James'* book, *Thomas'* cloak, *Burns'* poems, Queen *Bess'* government."

Exception 2. — To form the possessive case plural, the apostrophe, with an *s* after it, is added to the nominative plural, when it does not end in that letter; as,

Men's passions; *women's* tenderness; *children's* joys.

Exception 3. — The possessive case of *pronouns* is formed without an apostrophe; as,

Singular.	*Plural.*	*Singular.*	*Plural.*
Mine	ours	Hers	theirs
Yours	yours	Its	theirs
His	theirs	Whose	whose

REMARK. — Some grammarians would use the apostrophe in the following words: — *Our's, your's, her's, it's, their's.* But the impropriety of this is evident from the mode in which the other pronouns in the possessive case are always written; namely, *mine, his,* and *whose;* which indicate the case without the mark in question.

EXERCISES.

Write the following phrases and sentences, and insert the apostrophe where required by the nature of the possessive case:—

Childrens toys. — The empresss carriage. — The enemies resistance. — These are Socrates fetters. — Tired Natures sweet restorer, balmy Sleep. — The ladies gloves were very handsome. — This canal is the Duke of Bridgewaters. — I am going to the booksellers (*sing.*), to purchase Popes Homer and Drydens Virgil. — Burnss prose as well as poetical compositions are astonishing productions. — In Jesus name the Christian prays. — The precepts of wisdom form the good mans interest and happiness. — Wisdoms precepts are good mens delight. — For goodness sake, I entreat you to pardon me. — The traveller went to lodge, not in Mr. Jacobs house (*the house of Jacob*), but in Mr. Jacobss (*the house of Jacobs*). — The following is a sonnet of John Critchley Princes, written on the blank leaf of a volume of well-selected poetry: —

Behold Affections garden, whose sweet flowers —
A blending of all odours, forms, and hues —
Were nursed by Fancy and the gentle Muse,
In heaven-born Poesys delightful bowers.
Ye who appreciate the Poets powers,
And love the bright creations of his mind,
Come, linger here awhile, and ye shall find
A noble solace in your milder hours:
Here Byrons genius like an eagle towers
In dread sublimity, while Rogers lute,
Moores native harp, and Campbells classic flute,
Mingle in harmony, as beams with showers.
Can their high strains of inspiration roll,
Nor soothe the heart, nor elevate the soul?

Fames proud temple shines afar. — Referring to the sermons of Dr. Burn, we may write, Burns sermons; but we must be careful to put the apostrophe in its right place. — The witnesss evidence (*the evidence of the witness*) was unexceptionable. — For quietness sake, he would not enter into the dispute. — Blest be the day I 'scaped the wrangling crew, from Pyrrhos maze and Epicurus sty. — The witnesses testimony (*the testimony of the witnesses*) agreed with the facts of the case. — Philippa was the name of Edward the Thirds Queen. — Moved with admiration of the womans virtues, the cardinal bade her be of good courage. — Moses laws were admirably adapted to the condition of the Jews. — On eagles (*plur.*) wings he seemed to soar. — He had the surgeons (*sing.*), the physicians (*sing.*), and the apothecarys advice.

THE HYPHEN.

The HYPHEN [-] is employed to connect the constituent parts of compound epithets and nouns. It is also used to divide words into syllables, for the purpose either of exhibiting the pronunciation, or of showing the simple portions into which words may be resolved.

REMARK. — From this explanation, it will be seen that the hyphen is used for two very different purposes; namely, to join and to separate. The mark of junction is inserted in those nouns and adjectives which are respectively formed of the union of two or more words; as in "the inhuman *slave-trade;*" "the *never-to-be-forgotten* tragedy of Macbeth." The mark of separation is employed by lexicographers and printers to analyse words, and to divide them into syllables; — by the former to indicate as accurately as possible the pronunciation, and by the latter merely to disunite portions of words that cannot fully be brought into a line of letterpress.

RULE I.

COMPOUND WORDS.

The hyphen is used between the words of which a compound epithet or noun is formed.

EXAMPLES.

1. EPITHETS FORMED BY MEANS OF A NOUN AND A PARTICIPLE.— *Heaven-born* philosopher; *incense-breathing* morn; a *weather-beaten* vessel; the *violet-embroidered* vale.

2. EPITHETS COMPOUNDED OF TWO ADJECTIVES, OR OF AN ADJECTIVE AND A PARTICIPLE. — The *all-wise* Being; *twenty-five* men; *pure-eyed* Faith; *dewy-feathered* Sleep.

3. EPITHETS COMPOUNDED OF A PARTICIPLE AND A PREPOSITION. — *Made-up* articles, of a most heterogeneous nature; the *cast-off* structure of a plant or an animal.

4. EPITHETS COMPOUNDED OF AN ADVERB OR A PREPOSITION AND A PARTICIPLE. — A *well-arranged* catalogue; *ill-requited* love; the *now-forgotten* bard; *oft-repeated* expressions; a *never-failing* supply of water; the *before-mentioned* place.

5. Compounds formed of a Word beginning, and of a Prefix ending, with a Vowel; the Two Vowels being separated in Pronunciation. — Ben Jonson was *co-eval* with Shakspere; a *re-echoing* cave; the doctrine of the *pre-existence* of souls.

6. Compounds formed of Two Nouns, of a Pronoun and a Noun, or of Two Pronouns. — Our *fellow-creatures;* the awful *thunder-cloud;* the *shepherd-swain;* some *village-Hampden;* man's *self-love;* knowledge of *one's-self.*

7. Compounds formed of a Possessive Case. — *Bear's-foot* (signifying, not the foot of a bear, but a species of hellebore) a *Jew's-harp* (not the harp of a Jew, but a different kind of an instrument).

8. Compounds formed of Various Parts of Speech. — My *sister-in-law;* the *always-to-be-remembered* Revolution of 1688; the *forget-me-not,* a beautiful name for a flower; *Newcastle-upon-Tyne;* the town of *Bolton-le-Moors.*

Remark 1. — When epithets are formed of an adverb ending in *ly* and of a participle, the two words are usually separated without the hyphen; as, "a *newly built* house; a *beautifully formed* pen." The reason probably is, that the structure of such adverbs does not easily admit of their coalescing in sound with the words which they closely modify in sense.

Remark 2. — When a noun is placed before an adverb or preposition and a participle, these do not form an epithet, and should therefore be written or printed as two words; as, "a catalogue *well arranged;* the place *before mentioned.*"

Remark 3. — The first of two nouns, when used adjectively, should remain separate from that which it qualifies; as, "a *gold* ring; *silver* money; the *brass* pan; a *brick* floor; the *mud* cabin."

Exception 1. — When a compound is formed of a prefix and a word, — the former ending, and the latter beginning, with a vowel; both vowels being separately pronounced, — the hyphen may be omitted, and the compound put as one continuous word, by marking the second vowel with a diæresis [¨]; as,

Newton stands *preëminent* amongst philosophers. — Many are the advantages of *coöperation.* — The captain was *reïnvested* with full powers.

Remark 1. — It is unnecessary to separate prefixes from the words of which they form a part, unless when there occurs a junction of vowels which might otherwise be pronounced as a diphthong, or unless where a difference of meaning is produced by the insertion or the omission of the hyphen. Thus, *preëminence* or *prę-eminence*, if written without the diæresis or the hyphen (as *preeminence*), might be called *prēminence;* and *re-creation*, signifying *a new creation*, might, by the omission of the hyphen, not only be pronounced improperly, but be supposed to mean *refreshment*, or *relief after toil*. But such words as *preoccupy* and *rechange* are correctly so written, because neither the pronunciation nor the meaning can be exhibited by placing a diæresis on the *o* in the former word, or by inserting a hyphen in both, after the several prefixes, *pre* and *re*.

Remark 2. — Some writers insert a hyphen after the more uncommon prefixes taken from the Greek and Latin, as in the words *amphi-theatre*, *anti-christ*, *juxta-position*, *loco-motion;* but this appears unsuitable to the genius of the language, which, with a few exceptions already adverted to, regards mere prefixes, though sometimes detached in the original, as forming essential and inseparable portions of the English words to which they are joined. The only other exceptions allowable are where, by the omission of the hyphen, the meaning is apt to be obscured, and the pronunciation violated, as in *astrotheology*, — better written *astro-theology*.

Exception 2. — Those primitives in compound words which by usage have completely coalesced in pronunciation are not to be separated either by a space or a hyphen; as,

The ambitious and the covetous are *madmen*, to all intents and purposes. — Christianity *everywhere* discourages the idea of making converts by force. — The *schoolmen* say that virtue is good, because it has intrinsic goodness.

Remark 1. — *Space*, as here used, is a typographic term, denoting the blank which separates one word from another.

Remark 2. — Perhaps no greater difficulty occurs to the compositor and the corrector of the press, than to ascertain when the hyphen should be used in compound words, and when it should be dispensed with. The rule in the exception, and that to which it refers, are undoubtedly practicable to a very great extent; but it is frequently no easy matter to say when a compound has become so amalgamated in its constituent parts, that it should become one and the same to the eye. Even in cases to which the principle in Exception 2 is easily applied, and scarcely admits of dispute, anomalies often occur. Thus, a certain useful utensil will be printed, at one time, *teapot;* at another, *tea-pot;* and sometimes, though more rarely, *tea pot*. Rules for the removal of all such anomalies might perhaps be given: but reputable usage is the law of punctuation, as well as of language; and, where that usage is exceed-

ingly irregular, the most judicious rules are apt to be disregarded. This much, however, may be said, — that consistency requires the same word or expression to be written and printed in a uniform manner, whenever it occurs in a continuous work; and that the unsparing use of the hyphen is offensive to the eye, both of taste and judgment.

Remark 3. — Some of the observations in the preceding paragraph do not apply so strongly to compound *epithets*, which, with but few exceptions, are distinguished by a hyphen between the words of which they are formed, as in the examples contained in Nos. 1—4, page 88.

Remark 4. — It is recommended, that the following compounds, chiefly formed of nouns, be written or printed severally as one word, without the hyphen between the primitives. Others might be added; but these will perhaps suffice to show the tendency of simples to coalesce in words of common occurrence.

COMPOUNDS PRINTED SEVERALLY AS ONE WORD.

afterbirth (the)	bondservant	dunghill	fourscore
afternoon	bondslave	elsewhere	foxhunter
afterpiece	bookbinder	evergreen	freebooter
alehouse	bookcase	everlasting	freeborn
backbiter	bookseller	everybody	freedman
background	breakfast	everywhere	freeman
backstairs	breastplate	eyelid	freemason
bagpipe	bricklayer	farewell	freethinker
barefoot	broadsword	fiddlestick	freewill
bedpost	buttermilk	fiddlestring	godlike
bedroom	candlestick	firebrand	grandmother
bedside	cheesemonger	fireman	grindstone
bedstead	chimneypiece	fireside	groundwork
bedsteps	churchman	fisherboat	gunpowder
beehive	churchwarden	fisherman	gunshot
beforehand	churchyard	fishmonger	gunsmith
birdcatcher	coachman	fishpond	hairbreadth
birthday	coffeehouse	fleshmeat	haircloth
birthplace	copperplate	forecastle	halfpenny
birthright	cupboard	forefinger	handbill
blackberry	daylight	forego	handmaid
blackbird	dayspring	forehead	handmill
blackguard	daytime	foreman	handsaw
blacksmith	deathbed	forthcoming	handwriting
bondmaid	doorcase	forthwith	hangman

hardware
harvestman
hatcase
hatchway
hawthorn
haymaker
headache
headband
headland
headpiece
headstrong
heartfelt
hearthstone
henpecked
herbwoman
herdman
hereafter
highwater
highwayman
himself, &c.
homebred
homebrewed
honeymoon
hornpipe
horseback
horseman
hotbed
housebreaking
householder
housekeeper
housemaid
houseroom
housewife
humpback
hunchbacked
huntsman
husbandman
innkeeper
ironmonger
journeyman
juryman
keyhole
keystone
kitchenmaid
lackbrain
landflood
landholder
landlord
landmark
landowner
laughingstock
lawgiver
lawmaker
lawsuit
layman
letterpress
liegeman
lifeblood
lifeguard
lightfingered
limekiln
limestone
linendraper
liveryman
longboat
longsuffering
lovesick
lowlands
macebearer
madhouse
madman
maidservant
mainland
mainmast
manslaughter
mantelpiece
masterpiece
masterstroke
meantime
milestone
milkmaid
millhorse
millpond
millstone
moonbeam
moonlight
neckcloth
necklace
needlework
newfangled
newspaper
nickname
nightcap
nightgown
nobleman
noonday
noontide
nothing
nowadays
nurseryman
oatcake
oatmeal
oftentimes
oilman
outbreak
outbuilding
outcast
overcharge
overseer
oversight
and other words, similarly formed
packcloth
packthread
patchwork
pawnbroker
pencase
penholder
penknife
penman
pickaxe
playfellow
playhouse
plaything
ploughman
ploughshare
postmaster
praiseworthy
pressman
priestcraft
quicksand
rainbow
raspberry
rattlesnake
redbreast
ringleader
roundabout
rushlight
ryegrass
sackcloth
safeguard
salesman
sandstone
saucepan
scarecrow
schoolmaster
schoolroom
seabreeze
seacoast
seafaring
seaman
seaport
seashore
seasick
seedtime
sheepwalk
shellfish

shipboard
shipwreck
shoeboy
shoemaker
shopboard
shopkeeper
shopman
shortsighted
shoulderbelt
shrovetide
sideboard
sidesman
signboard
skylark
skylight
slaughterhouse
smallpox
smoothfaced
snowball
snuffbox
soapboiler
soldierlike
somebody
something
sometimes
somewhat
somewhere
somewhile
spendthrift
spoonmeat
sportsman
statesman
steelyard
stiffnecked
stockjobber
stonecutter
stonemason
stonework
stopcock

storehouse
straightforward
streetwalker
summerhouse
sunburnt
sunrise
sunshine
sweepstakes
sweetbread
sweetheart
sweetmeat
swineherd
swordsman
talebearer
teapot
teaspoon
thanksgiving
themselves
thereat
thereon
therewith
also similar compounds
thoroughbred
thoroughfare
threefold
threepence
threescore
thunderbolt
thunderclap
thundershower
thunderstorm
tidewaiter
timepiece
timeserver
tiptoe
tirewoman
titlepage
toothache
toothpicker

torchbearer
torchlight
touchstone
townsman
towntalk
toyshop
tradesman
turnpike
twelvemonth
twopence
underplot
and words similarly formed.
vainglory
vainglorious
vanguard
vineyard
waistcoat
walkingstaff
warehouse
wareroom
warfare
warlike
warmingpan
washstand
watchmaker
watchman
watchword
waterfall
waterproof
wayfarer
weathercock
weatherglass
weatherwise
weekday
wellbeing
wellwisher
whalebone
wheelbarrow
wheelwright

whencesoever
whenever
wherever
whereupon
and similar compounds
whichever
whipcord
whirlpool
whirlwind
whitewash
whosoever
windmill
windpipe
wiredrawer
witchcraft
withdraw
withhold
withstand
wolfdog
woodashes
woodcock
woodcut
woodland
woodlark
woodlouse
woodman
woodnote
woodpecker
woolstapler
workhouse
workman
workmanlike
workpeople
workshop
wormwood
wristband
yokefellow
yokemate
and other words.

EXERCISES.

In the following sentences, let the compounds be written, and the hyphen used or omitted, agreeably to the principles laid down in pages 83—93, *and therein exemplified:* —

Man possesses the great privilege of cooperating with his beneficent Creator. — With respect to the soul, this scene of things is only one of the events of a life that is ever lasting. — In New Zealand, the body is placed in a sort of canoe shaped coffin. — Adam was left to wander over his abode, and note the ever living attitudes of nature. — There is little that is intellectual or moral in that sort of independence which is the proverbial characteristic of our country men. — Thousands of state projects, on the vastest scale, have been conceived, executed, and forgotten. — Amid the so called goods of existence, we most shudder at the view of its privations. — If any one affirms, that the juxta position of a number of particles makes a hope, he affirms a proposition to which I can attach no idea. — Deep hearted practical faithfulness is not separable long from true thoughted practical faith. — Self interest is a hard worked power. — For the approbation of woman, the grown up youth will undertake the boldest enterprise. — The general law of nature, which bids us all to eat and to be eaten in our turn, is shown to be coexistent with animal existence upon our globe. — Hope is a leaf joy, which may be beaten out to a great extension, like gold. — They are but sluggards in well doing, who know to do good, only when they have a purse in their hand. — Nature cries aloud for freedom as our proper guide, our birth right, and our end. — Better be trampled in the dust, than trample on a fellow creature. — The world is not an hospital, an alms house, a dungeon. — In ship wrecks we are furnished with some of the most remarkable examples, that history affords, of trust in God, of unconquerable energy, and of tender, self sacrificing love. — You talk of the prosperity of your city. Do not point me to your thronged streets. Is it a low minded, self seeking, gold worshipping, man despising crowd, which I see rushing through them? — In moments of clear, calm thought, I feel more for the wrong doer, than for him who is wronged. — Illiterate and ill bred persons are apt to be verbose, contradictory, and loud, in conversation. — The language of a people is not to be conquered, as the people themselves. The "birth tongue" may be imprisoned

or banished; but it cannot die. The conquerors gave their Anglo Saxon denominations to the towns and villages they built; but the hills, the forests, and the rivers, retain their old Celtic names. — Edward the Sixth was a boy king and a puppet prince, invested with supreme power, but acting without any volition of his own. — The woollen coat which covers the day labourer, coarse and rough as it may appear, is the produce of the joint labour of a great multitude of work men. — Never put off till to morrow what you can do to day. — Athens, though the most celebrated seat of Grecian philosophy, was not its birth place. — A richer soil, a kindlier climate, a greater freedom from formidable neighbours, had caused the Grecian cities on the coast of Asia to out strip the mother country in the career of cultivation. — If the preeminence of Athens had been wholly founded on the power and riches of the people, it would probably have sunk with these into decay. — The fair weather sailor may equip him self tolerably from the store house of Epicurus; but stronger tackle will be needed, when the masts are bending and the cordage straining in the storm. — The most remarkable winds are those denominated the trade winds. — The valleys and low lands of Italy are no less celebrated for their beauty and fertility, than for the classical and poetical interest with which they are invested.

Our bugles sang truce — for the night cloud had lowered,
And the sentinel stars set their watch in the sky;
And thousands had sunk on the ground over powered,
The weary to sleep, and the wounded to die —

When, reposing that night on my pallet of straw,
By the wolf scaring faggot that guarded the slain,
At the dead of the night a sweet vision I saw,
And thrice ere the morning I dreamed it again.

Methought from the battle field's dreadful array,
Far, far I had roamed on a desolate track;
'Twas autumn, and sun shine arose on the way
To the home of my fathers, that welcomed me back.

I flew to the pleasant fields, traversed so oft
In life's morning march, when my bosom was young;
I heard my own mountain goats bleating aloft,
And knew the sweet strain that the corn reapers sung.

Then pledged we the wine cup, and fondly I swore,
From my home and my weeping friends never to part;
My little ones kissed me a thousand times o'er,
And my wife sobbed aloud in her fulness of heart —

"Stay, stay with us — rest, thou art weary and worn!"
And fain was their war broken soldier to stay: —
But sorrow returned with the dawning of morn,
And the voice in my dreaming ear melted away!

RULE II.

THE DIVISION OF WORDS INTO SYLLABLES, ACCORDING TO THEIR PRONUNCIATION.

The hyphen is used between the syllables of a word, divided so as to exhibit, as completely as possible, its true pronunciation; no regard being had either to the mode of its derivation, or to beauty and neatness of appearance; as,

Bal-ance, nev-er, trib-ute, proph-et, nour-ish, phys-ic; gen-er-ous, pop-u-lar, rev-er-ence, ev-an-es-cent; as-tron-o-my, or-thog-ra-phy, mo-not-o-ny, phi-los-o-phy, the-ol-o-gy.

Remark 1. — There cannot be the slightest doubt, that this mode of syllabication, however offensive to the eye, is the only one fitted for conveying the true sounds of words, or rather for making some approach to an accurate pronunciation. All spelling-books should therefore be constructed on the principle here laid down, recommended by Dr. Lowth, and adopted by Mr. Walker; — a principle which, strange to say, has been neglected by some of our most popular writers of elementary works for children. It must, however, be acknowledged, that many words are divided in the same manner, whether regard be paid to their pronunciation, or to the mode in which they have been formed; as, *horse-man*, *sa-cred*, *be-ing*, *a-mend-ment*; and that there are others, the true sounds of which cannot be correctly shown by any kind of syllabication, without a change in the spelling; such as the words, *acid*, *docile*, *ancient*, *specify*, *digit*, *register*.

Remark 2. — The rule given above seems to be adopted by American printers, as a guide in dividing a word which cannot be entirely brought into the same line; but that which follows is generally preferred by British typographers: —

RULE III.

THE DIVISION OF WORDS INTO SYLLABLES, ACCORDING TO THEIR FORM, DERIVATION, OR MEANING.

The hyphen is employed in words in such a manner as is best calculated to show their formation, origin, or import, and to exhibit the syllables to the eye in their least offensive appearance; as,

Ba-lance, ne-ver, tri-bute, pro-phet, nou-rish, phy-sic; ge-ner-ous, po-pu-lar, re-ver-ence, e-va-nes-cent; a-stro-no-my, or-tho-gra-phy, mo-no-to-ny, phi-lo-so-phy, the-o-lo-gy.

Remark. — In accordance with this rule, and partially in agreement with that which precedes it, compound and derivative words are resolved into their primitives; prefixes and grammatical and other terminations are separated; two vowels, not being a diphthong, are divided; a single consonant, with the exception of *x*, between two vowels, and except also in compounds and in words having prefixes and grammatical terminations, is considered as pertaining to the latter syllable; and two or more consonants belong to the latter syllable, unless when from their formation they cannot begin a word, or when the vowel in the preceding syllable is short.

CLASSIFIED EXAMPLES.

1. Separation of Simples in Compound and Derivative Words. — School-master, hand-writing, pen-knife, looking-glass; arch-angel, geo-logy, mono-theism, poly-syllable.

2. Separation of Prefixes and of Grammatical and other Terminations. — Dis-continue, en-able, mis-govern, trans-port; print-er, print-ing; wretch-ed, wretched-ness; king-dom, false-hood, differ-ence, posi-tion, command-ment, mourn-ful, similar-ly.

3. Separation of Two Vowels, pronounced Apart. — A-eri-al, la-ity, re-al, stere-otype, vi-al, pi-ety, li-on, tri-umph, co-alesce, po-et, hero-ine, medi-um, zo-ology, vow-el, buoy-ant, spiritu-al, cru-elty, ambigu-ity, ingenu-ous, vacu-um.

4. Junction of a Single Consonant to the Latter Syllable, when put between Two Vowels. — Ta-lent, fa-tal; me-lon, le-ver; spi-rit, si-lence; mo-dern, lo-cust; stu-dy, tu-mult; cy-nic, ty-ro; fa-mi-ly, le-ga-cy, mo-no-po-ly. *Except* No. 5.

5. Junction of the Letter *x* to the Former Syllable. — Ex-ile, ex-ist, ex-amine. And of other Single Consonants in Compounds. — Circum-ambient, dis-ease, extra-ordinary, over-awe, in-application, pre-destinate, un-even, under-act, up-on.

6. Junction of Two or more Consonants to the Latter Syllable, when capable of beginning a Word. — Ta-ble, sti-fle, lu-cre, o-gle, mau-gre, stro-phe, de-stroy.

7. Separation of such Consonants as cannot be pronounced together at the Beginning of a Word. — Ab-bey, ac-cent, vellum, man-ner, bet-ter, ab-ject, gar-den, laun-dry, gar-gle, pam-phlet.

8. Separation of the First Consonant, when the Vowel in the Preceding Syllable is Short. — Sac-rifice, det-riment, des-tine, dis-pel, blas-pheme, dis-tress, min-strel.

Remark 1. — The mode of using the hyphen here exemplified is that which is best adapted for showing the etymology, the formation, and the import of words; and is, at the same, most agreeable to the eye. In the division of words, therefore, at the end and commencement of lines, it is generally adopted by writers for the press and by compositors.

Remark 2. — It is desirable that compounds and derivatives should, at the end of lines, be divided in such a manner as to indicate their formation. Thus, *school-master* is preferable to *schoolmas-ter*, *dis-approve* to *disap-prove; resent-ment* to *re-sentment*, *ortho-doxy* to *or-thodoxy*; though, as regards the analysis of words into syllables, the latter mode is quite unobjectionable.

Remark 3. — A line of print should not end with the first syllable of a word, when it consists of a single letter; as, *a-bide, e-normous;* nor begin with the last syllable, when it is formed of only two letters; as, *nation-al, teach-er, similar-ly.* For the compositor ought to have regard to the principles of taste and beauty, as well as to the laws of syllabication.

Remark 4. — Three or more successive lines should not end with a hyphen. A little care in spacing will, in general, prevent an appearance so offensive to a good eye. Divisions, indeed, should take place as seldom as possible.

EXERCISES.

Using the hyphen, make two different lists of the following words; resolving them into syllables, — first as the words are divided by means of the Pronunciation, according to Rule II.; *and then as the syllables are separated by a knowledge of their composition, or of the derivation of the words, in agreement with Rule* III.: —

Habit, vivid, considerable, speculative, philosophy, modification, govern, individual, phenomenon, knowledge, elaborate, theology, progress (*noun*), vacuum, labyrinth, animal, physiology, revelation, constituent, reciprocally, vigour, accredited, curiosity, magnificent, privacy, cherish, valuable, apology, idolator, equilibrium, solemn, separate, metaphysics, liberal, modern, preface, gratify, biography, literature, nominal, philanthropy, theocracy, barometer, preparation, figure, natural, prelude (*noun*), reformation, metropolis, represent, recognise, rhetoric, diminish, articulate, peasant, antipodes, misery, recriminate, floriferous, desolate, preference, dedicate, bibliopolist, eloquent, irregular, ventriloquist, memorable, reputation, doxology, conspiracy, general, desultory, contribute, omniverous, typographer, oblivion, democracy, polygamy, citizen, stenography, parish, talent, melodist, borough, prisoner, promise, clever, metal, discrimination, academical, cylinder, paradise, rivulet, solitude, sycophant, nobility, cavalcade, lemon, profitable, volunteer, integrity, relative, jealous, clamour, monitory, critical.

Remark. — To divide accurately some of the words here given as exercises, and a vast number of others, a considerable amount of knowledge respecting the principles of the English language is required: but, in matters of doubt and difficulty, assistance may be obtained from the Dictionaries of Sheridan, Walker, or Knowles, which exhibit the pronunciation of words; and from those of Webster and Richardson, which assign their origin.

ADDITIONAL EXERCISES, CHIEFLY FOR COMPOSITORS.

Write the following words, and insert the hyphen in those places only in which the division appears best at the end and beginning of lines, according to Remark 2, last page: —

Philosophy, intermediate, theology, magnificence, venturesome, biographer, questionable, lithography, professing, zoology, demigod, personate, widowhood, kaleidoscope, periphrasis, supervisor, geology, animation, abhorrence, government, tautology, permanent, classical, forgetfulness, superficial, congenial, circumstances, metamorphosis, subdivision, patronage, subordinate, beneficent, resistless, sufficient, superhuman, pantheism, disappointment, typographical, microscope, disinterestedness, benevolence, superficial, contradiction, sensibility, happiness, misanthropy, imperfect, circumference, counteracting, disproportionately, excitement, semicircle, predominate, artificial, portfolio, equilibrium, manufacture, preternatural, nomenclature, supernumerary, terraqueous, malefactor, primogeniture, resemble, suicide, transaction, intercept, education, counterfeit, superlative, transgression, supernatural, predestinate, typography, polysyllable, introduction, confident, philology, sympathy, misinform, spiritless, provision, appearance, belonging, cleverness, uniform, outnumber, bedchamber, gardening, fishmonger, disrespectful, plenipotentiary, doctorship, neighbourhood, bedlamite, nonconformity, nightingale, antediluvian, parsonage, correspond, forgetfulness, superabundant, metaphorically, hydrophobia, antitrinitarian, putrefaction, alteration, haughtiness, semidiameter, improvement, proposition, serpentine, disjunction, intercourse, animalcule, bookselling, commonwealth, colloquial, reasoning, polyglot, puerility, correctness, understanding, preliminary, qualification, attaining, composition, commencement, incompetence, exclusive, disapprobation, adventure, introduction, gentleman, trinity, acquaintance, consciousness, transubstantiation, considering, persuasion, trigonometry, parallelogram, successfully, improper, diffidence, moreover, inference, hydrostatics, recollection, ameliorative, authorities, unwilling, autocrat.

MARKS OF QUOTATION.

MARKS OF QUOTATION [" "] are used for the purpose of showing, that the words between them are taken from an author or a speaker. These marks are formed by means of two inverted commas at the beginning, and two apostrophes at the end, of a quotation.

RULE I.

THE CITATION OR TRANSCRIPTION OF THE WORDS OF A SPEAKER OR AN AUTHOR.

When a word, phrase, or passage, peculiarly belonging to a speaker or an author, is written or printed, it is distinguished by marks of quotation; as,

"Knowledge is power" was an aphorism of Lord Bacon's. — The poet says, "The proper study of mankind is man."

We well know, that by abuse the greatest blessing may be turned into a curse. "A powerful and unbridled imagination," says Sir Walter Scott, "is the author and architect of its own disappointment. But the Giver of all talents, while he has qualified them each with its separate and peculiar alloy, has endowed the owner with the power of purifying and refining them." Coleridge speaks of imagination as "the power which first unsensualizes the mind;" and Cecil declares it to be "the grand organ whereby truth can make successful approaches to the mind."

REMARK. — When a writer repeats his own language, and wishes to draw to it particular attention, he properly uses the same marks as he would employ were he transcribing the sentiments of another. Thus, if the author of the present work wished again to give directions respecting the grammatical points usually required before extracts, he might, instead of referring merely to page 27, copy Rule XII. with some of the remarks; prefixing and appending the characters in question, as follow: — "A short quotation, or any remarkable expression that resembles a quotation, is preceded by a comma;" but, "a colon is usually put before quotations when long, and formally introduced." — "If the clauses or phrases succeeding each other are very closely connected, the comma is superfluous."

Exception 1. — Marks of quotation may be omitted where the matter taken or transcribed is not given in the exact words of the author; as,

Socrates said, that he believed in the immortality of the soul.

REMARK. — In the direct form, the latter portion of the sentence would be correctly written thus: — "I believe that the soul is immortal."

Exception 2. — It is usual to omit the quotation-marks, when a mere phrase or saying from a foreign language, or a passage from Holy Writ, is distinguished by Italics; as,

Nil mortalibus arduum est is a bold, but encouraging assertion. — Judging of the whole compass of English poetry, "Paradise Lost" may be justly termed a *chef-d'œuvre*. — One of the evangelists says, *Jesus wept*.

REMARK 1. — Names of ships and titles of books are sometimes written without the inverted commas, and put in Italic characters; as, "Falconer, the author of *The Shipwreck*, embarked on board the *Aurora* frigate in the year 1769, and was supposed to have perished with the vessel at sea." — "We may justly regard *Paradise Lost* as one of the noblest monuments of human genius."

REMARK 2. — In old works, it was a common practice to introduce all extracts from Scripture in Italic characters; but, except when there is a necessity for calling particular attention to certain words or expressions, authors now generally prefer using marks of quotation.

Exception 3. — When an example or an extract, particularly if in verse, is begun in a new line, and set on a smaller type, the marks of quotation may be dispensed with; as,

No one, after Dr. Johnson, will attempt to praise the genius of Shakspere, without being subject to the charge of folly or presumption. Thus the doctor beautifully writes: —

> Each change of many-coloured life he drew,
> Exhausted worlds, and then imagined new:
> Existence saw him spurn her bounded reign,
> And panting Time toiled after him in vain.

REMARK. — In cases, however, of this kind, perhaps the generality of authors and printers, employ, agreeably to rule, the inverted commas and the apostrophes.

RULE II.

ONE QUOTATION WITHIN ANOTHER.

When a quotation is introduced within a quotation, the included one should be preceded by a single inverted comma, and closed by a single apostrophe; as,

1. When treating of Christian orators, Maury asks the following apposite questions: — "What is this you call eloquence? Is it the wretched trade of imitating that criminal, mentioned by a poet in his satires, who 'balanced his crimes before his judges with antithesis'? Is it the puerile secret of forming jejune quibbles — of rounding periods — of tormenting one's-self by tedious studies, in order to reduce sacred instruction into a vain amusement?"

2. In describing the vast influence of a perfect orator over the feelings and passions of his audience, Sheridan forcibly says: — "Notwithstanding the diversity of minds in such a multitude; by the lightning of eloquence, they are melted into one mass; the whole assembly, actuated in one and the same way, become, as it were, but one man, and have but one voice. The universal cry is — 'Let us march against Philip; let us fight for our liberties; let us conquer or die!'"

Remark 1. — Double marks may be used before and after a quotation inserted in that which has been introduced into an extract; as, "Channing, the friend of humanity, in every condition and under every garb, says, — 'When I consider the greater simplicity of their lives, and their greater openness to the spirit of Christianity, I am not sure but that the "golden age" of manners is to begin among those who are now despaired of for their want of refinement.'"

Remark 2. — Some writers and printers observe the following direction, in preference to the rule given in the text: — That a single inverted comma should be prefixed to a single quotation occurring in composition, and a single apostrophe annexed to it; but that two inverted commas should be introduced before, and two apostrophes after, another quotation occurring within the primary one; as, 'There are times when the spirit, oppressed with pain, worn with toil, tired of tumult, sick at the sight of guilt, wounded in its love, baffled in its hope, and trembling in its faith, almost longs for the "wings of a dove, that it might fly away," and take refuge amidst the "shady bowers," the "vernal airs," the "roses without thorns," the quiet, the beauty, the loveliness of Eden.' — But the great objection to this mode of setting off extracts is, that, by using single marks to the quotations which are of primary importance, and double to those which are merely secondary, we exhibit the former more obscurely than the latter.

Exception. — The marks under consideration may with propriety be omitted in some instances, where several quotations are so much involved, one within another, that the insertion of all the inverted commas and the apostrophes would tend to obscure the meaning of the entire passage; as,

In the New Testament, we have the following words: — "Jesus answered the Jews, 'Is it not written in your law, — I said, *Ye are gods*'?"

Remark. — By considering the example itself as an extract, there will be found here no fewer than five quotations; and yet, though two only are set off with quotation-marks, the passage is perhaps more intelligible, and to the eye certainly less offensive, than if printed thus: — "In the New Testament, we have the following words: 'Jesus answered the Jews, "Is it not written in your law, — 'I said, "Ye are gods"'?"'" — Ridiculous as it may appear, this mode of exhibiting quotations is only the application of the principle contained in the rule, but carried out beyond its legitimate purpose and extent. In the Gospel (John x. 34), the citations are made without any inverted commas, or apostrophes.

RULE III.

EXTRACTS COMPOSED OF SUCCESSIVE PARAGRAPHS.

When an extract is composed of successive paragraphs, each is commenced with inverted commas; but the apostrophes are not used till the quotation finally terminates.

EXAMPLE.

To exemplify this rule, a passage, consisting of more than one paragraph, may be taken from an essay by Godwin: —

"No subject is of more importance, in the morality of private life, than that of domestic or family life.

"Every man has his ill humours, his fits of peevishness and exacerbation. Is it better that he should spend these upon his fellow-beings, or suffer them to subside of themselves?

"It seems to be one of the most important of the arts of life, that men should not come too near each other, or touch in too many points. Excessive familiarity is the bane of social happiness."

Remark. — In the leading articles of newspapers, when an extract is embodied in the text, and sometimes in other works, when particular attention would be drawn to a passage quoted, the inverted commas are placed at the beginning of each line; as, "Slavery must fall, because it stands in direct "hostility to all the grand movements, principles, and reforms of our age; — "because it stands in the way of an advancing world. One great idea stands "out amidst the discoveries and improvements of modern times. It is, that "man is not to exercise arbitrary, irresponsible power over man." — But, except in the more transient class of publications, this mode of exhibiting extracts is now seldom used.

EXERCISES.

Write the following passages, and insert the marks of quotation before and after the words or sentences quoted :—

D'Alembert congratulated a young man very coldly, who brought him the solution of a problem. I have done this to have a seat in the academy, said the young man. — Sir, answered D'Alembert, with such motives you will never earn one. Science must be loved for its own sake, and not for the advantage to be derived. No other principle will enable a man to make true progress.

There is a sympathy which warms us in the presence of the young. He must have a narrow heart, who does not feel it. Any man, it has been well said, who has a proneness to see a beauty and fitness in all God's works, may find daily food for his mind even in an infant. — This sympathy is generally felt. It is manifested in an interest which is almost universal. It appeals to our gentler nature; and that nature answers in accents of love.

He, indeed, it may always safely be presumed, knows least of the mind, who thinks that he knows its substance best. What is the soul? was a question once put to Marivaux. I know nothing of it, he answered, but that it is spiritual and immortal. — Well, said his friend, let us ask Fontenelle, and he will tell us what it is. — No! cried Marivaux: ask anybody but Fontenelle; for he has too much good sense to know any more about it than we do.

When you extend your view beyond the system in which we move, and penetrate into that field in which ten thousand other systems revolve around ten thousand other suns in ceaseless harmony, — oh! rest not in a cold recognition of the facts, but take one single step, and say, These are thy wondrous works: thyself how wondrous! And rest not here, but take another step, and recognise this Being as the witness of all your conduct, — as the witness even of the moral condition of the heart.

The softer accents should receive cultivation, not as a matter of mere artifice, but as a true medium of refined feeling. If your concern for pleasing others arise from innate benevolence, says the *Spectator*, it never fails of success; if from mere vanity, its disappointment is no less certain.

Socrates, the Greek philosopher, was remarkable for the power he had acquired of controlling his disposition to anger, which was naturally great. He desired his friends to apprise him when they saw him ready to fall into a passion. At the first hint of the kind from them, he softened his tone, and was silent. Finding himself in great emotion against a slave, I would beat you, says he, if I were not angry. Having received a box on the ear, he contented himself by only saying, with a smile, It is a misfortune not to know when to put on a helmet. Socrates, meeting a gentleman of rank in the street, saluted him; but the gentleman took no notice of it. His friends in company, observing what passed, told the philosopher, that they were so exasperated at the man's incivility, that they had a good mind to resent it. But he very calmly made answer, If you meet any person on the road in a worse habit of body than yourself, would you think that you had reason to be enraged at him on that account? If not, pray, then, what greater reason can you have for being incensed at a man of worse habit of mind than any of yourselves? — But, without going out of his house, he found enough to exercise his patience in all its extent. Xantippe, his wife, put it to the severest test, by her captious, passionate, violent disposition. Never was a woman of so furious and fantastical a spirit, and so bad a temper. There was no kind of abuse or injurious treatment which he had not to experience from her. She was once so transported with rage against him, that she tore off his cloak in the open street; whereupon his friends told him, that such treatment was insufferable, and that he ought to give her a severe drubbing for it. Yes, a fine piece of sport, indeed! says he: while she and I were buffeting one another, you in your turns, I suppose, would animate us on to the combat: while one cried out, Well done, Socrates, another would say, Well hit, Xantippe. At another time, having vented all the reproaches her fury could suggest, he went out and sat before the door. His calm and unconcerned behaviour did but irritate her so much the more; and, in the excess of her rage, she ran up stairs, and emptied a dish of foul water upon his head; at which he only laughed, and said that so much thunder must needs produce a shower.

OTHER MARKS USED IN WRITING AND PRINTING.

In addition to the sentential pauses and marks, explained in the preceding pages, there are other characters, occasionally used both in manuscript and in printed works, and deserving of some consideration.

I. Crotchets or Brackets [ ] are employed for the same purpose nearly as the marks of parenthesis; but they are usually confined to words, phrases, or sentences, inserted in or appended to a quotation, and not belonging to it; as, "The captain had several men died [who died] in his ship." — "To speak imperiously to servants, or to treat them with unnecessary severity, betray [a grammarian would say, *betrays*] an unchristian spirit." — "I know the banker I deal with, or the physician I usually call in, ['There is no need,' cried Dr. Slop (waking), 'to call in any physician in this case.'] to be neither of them men of much religion."

Remark 1. — From these examples, it will be seen, that brackets are chiefly intended to give an explanation, to rectify a mistake, or to supply an omission; the word, phrase, or sentence, being thus introduced, not by the speaker or the author of the quotation, but by the transcriber. But these marks are also sometimes used in the paging of books, to enclose figures when standing alone; in dictionaries and in poetry, to separate those words which, for the saving of room, are put into lines to which they do not belong; and in psalms and hymns, to include such verses as may be omitted by a congregation. Brackets, however, are now but seldom used for any other purposes than those previously mentioned.

Remark 2. — Marks of parenthesis and the bracket are often used indiscriminately; but the following rule (from *Parker's Exercises in Rhetorical Reading*, p. 23) will aid the pupil in distinguishing the difference as respects their application: — "Crotchets [the writer means, Marks of Parenthesis] are used to enclose a sentence, or part of a sentence, which is inserted *between the parts* of another sentence: Brackets are generally used to separate two subjects, or to enclose an explanation, note, or observation, standing by itself."

Remark 3. — The grammatical punctuation of the words or sentences enclosed by brackets, and of the context, when they require such pointing, should be the same as that adopted in reference to the parenthesis, and to the clauses between which it is inserted. — *See* page 69. Dashes are sometimes used before and after a bracket, to lead the eye from the preceding portion of the sentence to the latter. They may with propriety be introduced in such examples as the following, which has been already given without the dashes: — "I know the banker I deal with, or the physician I usually call in, — ['There is no need,' cried Dr. Slop (waking), 'to call in any physician in this case.'] — to be neither of them men of much religion."

II. A Comma Inverted ['] is used instead of a very small *c*, in many of the proper names beginning with *Mac;* as, *M'Donald*, the abbreviation of *Macdonald*. The same mark is sometimes annexed to the letter *O* in proper names; as, *O'Neil:* but an apostrophe is more frequently used, and is preferable; as, *O'Neil*.

III. Two Commas [,,] are occasionally used to indicate that something is understood which was expressed in the line above; as,

Classical Pupils ..... 15*s.* 0*d.* per quarter, or 16*d.* per week.
English ,, ... 10*s.* 6*d.* per do. or 10*d.* per ,,

IV. An Index, or Hand [☞], points out a passage which the writer is anxious should not be overlooked; as, "☞ All orders promptly attended to."

V. Three Stars, placed in this form [*⁂*], or N.B. the initials of *nota bene*, "mark well," are sometimes used for the same purpose as the index. These characters are employed chiefly in cards, handbills, and advertisements; seldom in books.

VI. A Caret [∧] is inserted where a letter or word was accidentally omitted in writing, but has afterwards been placed over the line; as,

p are
Disapointments and trials often blessings in disguise.
∧ ∧

VII. A Brace [⏞] is used to connect a number of words with one common term, and to bind together a triplet, or three lines of poetry having the same rhyme; as,

12 lines, 12 inches, 3 feet } are equal to { 1 inch, 1 foot, 1 yard } imperial standard.

From ostentation as from weakness free,
It stands like the cerulean arch we see,
Majestic in its own simplicity. }

The brace is now seldom used in verse, but frequently in lists of articles, and in tabular matter, where the object is to save room, or to avoid repetition.

VIII. Marks of Ellipsis are formed by means of a long dash or of a succession of points or stars [——, ..., * * * * *], of various lengths; and are used to indicate the omission of letters in a word, of words in a sentence, or of sentences in a paragraph; as,

1. "P———t is not uniformly distinguished for dignity, wisdom, patriotism, or philanthropy."

2. "Hast thou —— But how shall I ask a question which must bring tears into so many eyes?"

3. "If the great have no other glory than that of their ancestors; if their titles are their only virtues, ... their birth dishonours them, even in the estimation of the world."

4. "Some persons believe, that there are no longer any duties to be fulfilled beyond the tomb; and there are but few who know how to be friends to the dead. * The name of our friends, their glory, their family, have still claims on our affection, which it would be guilt not to feel. They should live still in our heart, by the emotions which subsist there; in our memory, by our frequent remembrance of them; in our voice, by our eulogiums; in our conduct, by our imitation of their virtues."

Remark. — In the first example, "P———t" is substituted for *Parliament;* in the second, the question begun is left unfinished; in the third, a single clause is omitted; and in the fourth, several sentences are left out by the transcriber. —*See* page 60, Rule vi.; and page 82, Rule viii.

IX. Accents. — There are three marks, termed *accents*, placed over the vowels; namely, the Acute [′], as in *fáncy;* the Grave [‵], as in *fàvour;* and the Circumflex [ˆ], as in *fâll.* The acute accent commonly represents a sharp, the grave a depressed, and the circumflex a broad sound. But these characters are also used to denote the inflections of the voice, according to the system invented by Walker. The circumflex is employed in Latin to mark the ablative case of the first declension, and the genitive of the fourth; as well as some contractions, both in that language and in the French.

X. There are other three marks, indicating the pronunciation, which are sometimes classed among the accents; namely, the Long [¯], as in *rōsy;* the Breve, or Short [˘], as in *fŏlly;* and the Diæresis [¨], as in *aërial.* The diæresis is usually placed over the latter of two vowels, and denotes that they are to be pronounced separately.

XI. Marks of Reference. — The Asterisk, or little Star [*], the Obelisk, or Dagger [†], the Double Dagger [‡], the Section [§], Parallel Lines [‖], and the Paragraph [¶], are employed when references are made to observations or notes in the margin. When the references in the same page are numerous, the marks may be doubled or trebled [**, †††]. To avoid, however, the clumsy appearance which these have, it is preferable to use letters or figures of a small size, technically called *Superiors*.

XII. The Asterisk [*] is used in some dictionaries to note that a word is of Greek origin; and the Obelisk [†], that a word or phrase is barbarous or obsolete.

XIII. The Section [§] is sometimes employed, as in *Locke's Essay on the Human Understanding*, to divide books or chapters into smaller portions; and the Paragraph [¶], as in the authorised version of the Bible. But the characters in question are now seldom used for these purposes.

XIV. Medical Signs and Abbreviations.

℞ .... represents .... *recipe*, take
āā ..... *ana*, of each a like quantity
℔ ..... *libra*, a pound
℥ ..... ounce
ʒ ..... drachm
℈ ..... scruple
ß *or* ss. ..... *semis*, half
J, i.j. &c. ..... one, two, &c.
Cong. ..... *congius*, a gallon
Coch. ..... *cochleare*, a spoonful
M. ..... *misce*, mix
F.M. ..... *fiat mixtura*, let a mixture be made
M. ..... *manipulus*, a handful
P. ..... *pugillum*, so much as can be taken betwixt the ends of two fingers
P. æq. ..... *partes æquales*, equal parts
Q. s. ..... *quantum sufficit*, a sufficient quantity
Q. p. ..... *quantum placit*, as much as you please
Q. l. ..... *quantum libet*, as much as you please
S. a. ..... *secundum artem*, according to art

XV. Astronomical Signs and Characters.

° denotes a Degree ..... 45° implying 45 degrees
′ ——— a Minute ..... 50′ ——— 50 minutes
″ ——— a Second ..... 25″ ——— 25 seconds

THE TWELVE SIGNS OF THE ZODIAC.

♈ ..... *Aries*, the Ram
♉ ..... *Taurus*, the Bull
♊ ..... *Gemini*, the Twins
♋ ..... *Cancer*, the Crab
♌ ..... *Leo*, the Lion
♍ ..... *Virgo*, the Virgin
♎ ..... *Libra*, the Balance
♏ ..... *Scorpio*, the Scorpion
♐ ..... *Sagittarius*, the Archer
♑ ..... *Capricornus*, the Goat
♒ ..... *Aquarius*, the Water-bearer
♓ ..... *Pisces*, the Fishes

THE PLANETS.

☉ ..... the Sun
☿ ..... Mercury
♀ ..... Venus
⊕ ..... the Earth
☽ ..... the Moon
♂ ..... Mars
♃ ..... Jupiter
♄ ..... Saturn
♅ ..... Uranus
⚶ ..... Vesta
⚵ ..... Juno
⚳ ..... Ceres
⚴ ..... Pallas

THE MOON, AND ITS CHANGES.

☽ ..... New Moon
☽ ..... First Quarter
☽ ..... Full Moon
☾ ..... Last Quarter

ASPECTS OF THE PLANETS.

☌ ..... Conjunction
☍ ..... Opposition
△ ..... Trine
□ ..... Quartile
⚹ ..... Sextile
☊ ..... Dragon's Head
☋ ..... Dragon's Tail
⊖ ..... Part of Fortune

XVI. Arithmetical, Algebraic, and Geometrical Signs.

℔ signifies *per;* ℔, or *lb.* pound weight; @, at *or* to.

£ denotes *libræ*, pounds sterling; *s.*, *solidi*, shillings; *d.*, *denarii*, pence; *q.* or *qr.*, *quadrantes*, farthings.

\+ represents *plus*, more; and is the sign of addition
− ..... *minus*, less; ..... subtraction
× ..... into; ..... multiplication
÷ ..... by; ..... division
= ..... equal to; ..... equality
: :: : .... as, so is, to; ..... proportion
√ ..... the radical sign; ..... evolution

□ ..... regular quadrangle
△ ..... triangle
∠ ..... angle
⊥ ..... perpendicular
▭ ..... rectangled parallelogram
⊐ or 7 ..... greater than
⊏ or ∠ ..... less than
—: ..... the difference, or excess
∥ ..... parallelism
⅄ ..... equiangular, or similar
⩦ ..... equilateral
∺ ..... geometrical proportion

XVII. Abbreviated Terms used for the Sizes of Books.

Fol. denotes *folio;* a sheet folded into two leaves, or four pages.
4to ..... *quarto;* a sheet, into four leaves, or eight pages.
8vo ..... *octavo;* a sheet, into eight leaves, or sixteen pages.
12mo ..... *duodecimo*, or twelves; a sheet, into twelve leaves, or twenty-four pages.
24mo ..... *vicesimo-quarto*, or twenty-fours; a sheet, into twenty-four leaves, or forty-eight pages.

XVIII. Abbreviated Titles and Other Words.

A.B. denotes *Artium Baccalaureus*, Bachelor of Arts
A.C. *Ante Christum*, before the birth of Christ
A.D. *Anno Domini*, in the year of our Lord
A.M. *Artium Magister*, Master of Arts; *anno mundi*, in the year of the world; *ante meridiem*, before noon
Anon. Anonymous
Ant. Chr. *Ante Christum*, before the birth of Christ
A.P.G. Professor of Astronomy in Gresham College
A.U.C. *Ab Urbe Condita*, from the building of the city
B.A. Bachelor of Arts
Bart. Baronet
B.C. Before Christ
B.C.L. Bachelor of Civil Law
B.D. *Baccalaureus Divinitatis*, Bachelor of Divinity
B.M. *Baccalaureus Medicinæ*, Bachelor of Medicine
Brit. Mus. British Museum
B.V. Blessed Virgin
c. *or* cap. *caput*, chapter
Cal. *Calendis*, the first day of the month
C.B. Companion of the Bath
C.C. Caius College
C.C.C. Corpus Christi College
cf. *confer*, compare
Cl. Dom. Com. Clerk of the House of Commons
Col. *Collega*, a colleague; *Collegium*, a college
C.P. Common Pleas
C.P.S. *Custos Privati Sigilli*, Keeper of the Privy Seal
C.R. *Custos Rotulorum*, Keeper of the Rolls
Cr. Creditor
C.S. *Custos Sigilli*, Keeper of the Seal
D.C.L. Doctor of Civil Law
D.D. *Divinitatis Doctor*, Doctor of Divinity
D.F. Dean of Faculty (Scotland)
Do. *Ditto*, the same
Dr. Doctor *or* Debtor
E. East
e.g. *or* ex.g. *exempli gratiâ*, as for example
Esq. Esquire
etc. *or* &c. *et cæteri, et cæteræ, et cætera*, and the others; referring to men, women, or things, not mentioned
F.A.S. *or* F.S.A. *Fraternitatis Antiquariorum Socius*, Fellow of the Society of Antiquaries
F.D. *Fidei Defensor*, Defender of the Faith
F.E.S. Fellow of the Entomological Society
F.G.S. Fellow of the Geological Society
F.H.S. Fellow of the Horticultural Society
Fil. *Filius*, a son
F.L.S. *Fraternitatis Linneanæ Socius*, Fellow of the Linnean Society
F.R.S. *Fraternitatis Regiæ Socius*, Fellow of the Royal Society
F.R.S.L. Fellow of the Royal Society, London
F.S.A.E. Fellow of the Society of Antiquaries, Edinburgh
G.C.B. Grand Cross of the Bath
G.C.H. Grand Cross of the Royal Hanoverian Guelphic Order
G.R. *Georgius Rex*, George the King
h.e. *hoc est*, that is, *or* this is
H.E.I.C. Honourable East India Company
H.M. His *or* Her Majesty
H.M.S. His *or* Her Majesty's Ship
H.R.H. His Royal Highness

Ib. *or* Ibid. *Ibidem*, in the same
Id. *Idem*, the same [place
i.e. *id est*, that is
I.H.S. *Jesus Hominum Salvator*, Jesus the Saviour of man
Incog. *Incognito*, unknown
Inst. *Instant*, of this month
J.D. *Jurum Doctor*, Doctor of Laws
J.V.D. *Juris utriusque Doctor*, Doctor of both Laws (of the Canon and Civil Law)
K.B. Knight of the Bath
K.B. King's Bench
K.C. King's Counsel
K.C.B. Knight Commander of the Bath
K.G. Knight of the Garter
K.M. Knight of Malta
Knt. Knight
K.T. Knight of the Thistle
Lib. *Liber*, book
Lieut. Lieutenant
LL.B. *Legum Baccalaureus*, Bachelor of Laws
LL.D. *Legum Doctor*, Doctor of Laws (the Canon and Civil Law)
L.S. *Loco Sigilli*, Place of the
M. *Monsieur*, Sir [Seal
M.A. Master of Arts
M.B. *Medicinæ Baccalaureus*, Bachelor in Medicine
M.D. *Medicinæ Doctor*, Doctor of Medicine
Messrs. *Messieurs*, Gentlemen
Mons. *Monsieur*, Sir
M.P. Member of Parliament
Mr. Mister. Mrs. Mistress
M.R.A.S. Member of the Royal Asiatic Society
M.R.I.A. Member of the Royal Irish Academy
MS. Manuscript
MSS. Manuscripts
Mus. D. Doctor of Music
N. North. n. note
N.L. North Latitude
No. *In numero*, in number, *or* number. Nos. Numbers
N.S. New Style
N.T. New Testament
Ob. *Obiit*, he *or* she died
Olym. Olympiad
O.S. Old Style
O.T. Old Testament
oz. ounce
p. page; pp. pages [hundred
Per Cent. *Per Centum*, by the
Ph.D. *Philosophiæ Doctor*, Doctor of Philosophy
P.M. *Post Meridiem*, afternoon
P.M.G. Professor of Music at Gresham College
Prof. Professor [Society
P.R.S. President of the Royal
P.S. *Post scriptum*, written after
P.S. Privy Seal
P.Th.G. Professor of Divinity at Gresham College
Q. *Quære, inquire;* qy. query
Q.C. Queen's Counsel
Q.C. Queen's College
R. *Rex*, a king. *Regina*, a queen
R.A. Royal Academician
R.A. Royal Artillery
R.E. Royal Engineers
Rev. Reverend
R.M. Royal Marines
R.N. Royal Navy
S. South. s. sect. section
scil. *scilicet*, to wit
St. Saint
S.T.P. *Sacræ Theologiæ Professor*, Professor of Divinity
Tr. Br. Mus. Trustee of the British Museum
U.E.I.C. United East India Company
U.J.D. *Utriusque Juris Doctor*, Doctor of both Laws
ult. *ultimus*, the last
U.S. United States of America
v. verse; *vide*, see; *versus*, against
v.g. *verbi gratiâ*, as for example
viz. *videlicet*, namely
V.R. *Victoria Regina*, Queen
W. West [Victoria
W.S. Writer to the Signet
Xt. Christ. Xn. Christian
y. the; $y^{n.}$ then; $y^{s.}$ this

CAPITAL LETTERS
AND
ITALIC CHARACTERS.

Though the subject of capital letters is but indirectly allied to punctuation, it will not perhaps be deemed improper if we lay down a few principles, useful to all who are desirous of combining taste and propriety in their writings, and especially to persons likely to become in any way connected with the public press.

It was formerly the custom to use capitals with greater frequency, and with less discrimination, than it is at the present day. Even authors and printers commenced with a large letter every noun, and many other words of slight importance. But, as the practice was to a great extent arbitrary, and did not possess the advantage of either ornament or utility, the use of the letters in question is now very properly limited to the applications about to be mentioned.

RULE I.

THE FIRST WORD OF A BOOK, TRACT, &c.

The first word of every book, tract, essay, &c. and of their great divisions, — chapters, sections, paragraphs, and notes, — must commence with a capital letter; as,

The object of this journal is devoted entirely to subjects of miscellaneous interest.

REMARK. — Numerous exemplifications of the rule will be found in the present or any other work.

RULE II.

THE FIRST WORD AFTER A FULL POINT, &c.

The first word after a full point, and after a note of interrogation or exclamation, should begin with a capital.

CLASSIFIED EXAMPLES.

1. First Word after a Period. — Let the tone of your conversation be invariably benevolent. Differ without asperity: agree without dogmatism. Kind words cost no more than unkind ones.

2. First Word after a Note of Interrogation. — What is it that keeps men in continual discontent and agitation? It is, that they cannot make realities correspond with their conceptions.

3. First Word after a Note of Exclamation. — Fair, fair, shall be the flowers that spring over thy tomb, dear, gentle Elia! Sweet shall be the song — sweet as thine own — that shall lure the wanderer to the spot where thy urn receives the tears of the stranger.

Remark. — Some printers always commence with a capital letter the word immediately following a colon; but this should take place only at the beginning of a sentence, or of a list of articles.

Exception 1. — When the period is the mark of a contracted word or expression which does not end a sentence, the following word is commenced, not with a capital, but with a small letter; as,

Franklin had the degree of LL.D. conferred on him by the University of St. Andrew's.

Remark. — From the preceding example, it will be seen, that, while the initial of *conferred* is small, the abbrevation *St.* is begun with a capital; but this arises from the circumstance, that *St. Andrew's* is a proper name.

Exception 2. — When two or more sentences, of an exclamatory or interrogative kind, are closely connected in sense and construction, all of them, except the first, are begun with a small letter; as,

1. How ugly a person appears, upon whose reputation some awkward aspersion hangs! and how suddenly his countenance clears up with his character!

2. What child is there who, in a toyshop, does not prefer the gaudiest toy, if all other circumstances of attraction be the same? or, rather, to what child are not this very glare and glitter the chief circumstances of attraction? and in what island of savages have our circumnavigators found the barbarian to differ in this respect from the child?

RULE III.

APPELLATIONS OF GOD AND CHRIST.

All words used as names of the Deity and of Jesus Christ must be commenced with a capital letter; as,

1. Jehovah, Lord, God; Creator, Father, Preserver, Governor; the Eternal, the Almighty, the All-wise, the Supreme Being.

2. The Messiah, the Anointed; the Son, the Saviour, the Redeemer; Prophet, Teacher; Judge of the World.

REMARK. — Some of these and similar words are begun, sometimes with a capital, and sometimes with a small letter, according to the sense in which they are taken. Thus, *God*, with a large initial, is the name of the Supreme Being; *god*, with a small character, an appellation occasionally used of angels, men, and false divinities. With a capital letter, *Lord* is applied to God or Christ: with a small *l*, the same word denotes a man having authority and power. *Nature*, begun with a capital, signifies the God of *nature*, or of the universe, and the laws by which it is governed. *Providence*, with an initial capital, implies a reference to the Being who provides for his creatures; but *providence*, beginning with a small character, denotes merely human care or foresight. And *Heaven*, with a capital *H*, signifies God, the Sovereign of *heaven*, or the celestial regions. — A similar distinction exists between many other words in common use; as, *Father*, father; *Maker*, maker; *Governor*, governor; *Saviour*, saviour; &c. When, however, these are used of men as titles of distinction and merit, they may severally begin with a capital; as, "The *Fathers* of the church are those writers who flourished immediately after the age of the apostles." — "Cicero was hailed as the *Saviour* of Rome."

RULE IV.

TITLES OF HONOUR AND RESPECT.

Titles of honour and respect — either descriptive of persons in exalted situations, or addressed to them — are usually begun with capitals; as,

Her Majesty, His Excellency, His Honour; Your Royal Highness, Your Grace; my Lord, my Lady; dear Sir, respected Madam.

REMARK. — *Her majesty; king, queen; duke, duchess; lord, lady; sir, madam*, and other words of similar import, may be written or printed with small letters, when they occur very frequently, or without any particular expression of honour. When prefixed to proper names, however, they are always begun with capitals; as, "*Queen* Victoria; the *Duke* of Wellington; the *Countess* of Blessington; *Lord* Brougham; *Sir* Robert Peel."

RULE V.

NAMES OF MEN, PLACES, &c.

All proper names, whether of animate or inanimate existences, are begun with capitals.

CLASSIFIED EXAMPLES.

1. HEATHEN DEITIES, HUMAN BEINGS, AND ANIMALS. — Jupiter, Juno; William, Sarah; Dick, Polly.

2. PORTIONS OF THE EARTH, COUNTRIES, AND THEIR PRINCIPAL DIVISIONS. — Europe, France, Great Britain, England, Lancashire.

3. CITIES, TOWNS, VILLAGES, STREETS, &c. — London, Manchester, Levenshulme, High-street, St. Ann's Square, Deansgate.

4. OCEANS, SEAS, LAKES, RIVERS, SHIPS, MOUNTAINS, &c. — The Atlantic, the Red Sea, the British Channel, the Frith of Forth, the Lake of Geneva, the Thames, the Victoria, the Alps, Ailsa Craig.

5. MONTHS, WEEK-DAYS, AND FESTIVALS. — January, Monday, Christmas, Whitsunday, Good Friday, Easter, Ash Wednesday.

REMARK. — When *North*, *South*, *East*, and *West*, denote certain countries of which we are accustomed to speak, or signify the people who reside in certain parts of the globe or in districts of our own land, they are written or printed with initial capitals, as follow: — "This man's accent shows that he belongs to the *South*." — The *North* of Europe is up in arms." But, when they refer to places or things as only being more to the north, south, &c. than others, these words are begun with small letters; as, "London is situated *east* of Windsor." — "The house you are searching for is further *west*."

RULE VI.

NOUNS AND ADJECTIVES DERIVED FROM PROPER NAMES.

Gentile nouns, adjectives derived from gentile nouns, and nouns or adjectives derived immediately from proper names, are begun with capitals; as,

1. NAMES DISTINGUISHING NATIONS. — A Hebrew, a Greek, a Roman, a German, a Spaniard, a Dane, an Englishman.

2. ADJECTIVES DERIVED FROM NAMES OF COUNTRIES. — Hebrew, Grecian, Roman, Italian, French, Spanish, English.

3. NOUNS OR ADJECTIVES DERIVED IMMEDIATELY FROM PROPER NAMES. — A Christian, a Mahometan; Augustan, Elizabethan.

REMARK. — Names of sectaries, whether formed from proper nouns or otherwise, ought to begin with capitals; as, "A *Lutheran*, a *Unitarian*, a *Roman Catholic*, a *Protestant*, the *Society of Friends*."

RULE VII.

WORDS OF PRIMARY IMPORTANCE.

Words marking some great event, or remarkable change in religion or government, are commenced with capital letters; as,

The Reformation, effected mainly by Luther, is one of the most wonderful events in modern times. — The Revolution of 1688 is an epoch in the history of England. — The Rebellion of 1745 was signalised by the exhibition of great virtues, and the commission of atrocious crimes.

RULE VIII.

TITLES OF BOOKS, AND OTHER PUBLICATIONS.

Every noun or leading word, in the titles of books and other publications, is begun with a capital; as,

Shakspere's Plays and Poems. — Goldsmith's History of the Earth and Animated Nature. — Walker's Critical Pronouncing Dictionary, and Expositor of the English Language. — Virginius, a Tragedy. By Sheridan Knowles. — A Christmas Carol, in Prose; being a Ghost Story of Christmas. By Charles Dickens.

Remark. — The principal words in advertisements, handbills, and cards, — such as the names of the arts and sciences, and nouns occurring in a list of articles, — are usually begun with capital letters.

RULE IX.

COMMENCEMENT OF LINES IN VERSE.

The first word of every line in poetry is begun with a capital letter; as,

No eye beheld when William plunged
Young Edmund in the stream;
No human ear, but William's, heard
Young Edmund's drowning scream.

Remark. — In humorous verse, when a portion of the word is divided at the end of one line, and at the beginning of the succeeding one, it is necessary to commence the poetical line with a small letter; as,

Paganini, Paganini!
Never was there such a geni-
us before as Paganini.

RULE X.

THE PRONOUN *I*, AND THE INTERJECTION *O*.

The pronoun *I*, and the interjection *O*, should invariably be written or printed in capitals; as,

——— To thee I call,
But with no friendly voice, and add thy name,
O Sun! to tell thee how I hate thy beams.

RULE XI.

PROSOPOPŒIA, OR PERSONIFICATION.

Every noun denoting a real or imaginary being, when personified or invoked, should begin with a capital; as,

Better to sit in Freedom's hall,
With a cold, damp floor, and a mouldering wall,
Than to bend the neck, or to bow the knee,
In the proudest palace of Slavery.

RULE XII.

QUOTATIONS, EXAMPLES, &c.

The first word of every quotation, example, or precept, introduced in a direct form, must begin with a capital letter; as,

Pythagoras says, "Reverence thyself." — This was the motto of the nobleman: "Fear not."

REMARK. — When a quotation is brought in obliquely or indirectly, a capital letter is unnecessary; as, "It is well said by a celebrated writer, that '*precious* as thought is, the love of truth is still more precious."

RULE XIII.

CAPITALS USED INSTEAD OF FIGURES.

Numerals are sometimes written or printed wholly in capitals, as abbreviated characters. Thus,

I. is used instead of *one*, or *first*; IV. for *four*, or *fourth*; XI. for *eleven*, or *eleventh*; XX. for *twenty*, or *twentieth*; XL. for *forty*, or *fortieth*; XCIII. for *ninety-three*, or *ninety-third*; CCCXII. for *three hundred and twelve*, or *three hundred and twelfth*.

RULE XIV.

INSCRIPTIONS, TITLEPAGES, &c.

Dedications of printed works, and inscriptions upon monuments, except when very long, are put entirely on capitals. The titlepages of books, and the heads of chapters, sections, &c. are also usually distinguished in the same manner.

Remark. — A portion of this rule is often exemplified in the present work.

General Remark. — The various methods adopted respecting the use of capitals have been the means of giving to the compositor much vexation and trouble. Were authors to note with accuracy the words which they wish to be begun with capitals, or to allow the printer to exercise his own taste and judgment, not only would a great loss of time be saved to the workman, but the work itself would have a neater and more uniform appearance.

RULE XV.

WORDS IN ITALIC CHARACTERS.

Italic characters are used chiefly to point out emphatical expressions, or to distinguish words and phrases not belonging to the language.

Remark 1. — It is quite impracticable to lay down definite and unvarying rules in respect to all the circumstances in which it is proper to use Italic characters. Their employment was at one time much more common than it is at the present day; almost every word of more than ordinary significance having been thus written or printed. A sparing use of Italics is, however, strongly recommended to authors and typographers; for it is obvious, that, as there are in composition innumerable shades and degrees of emphasis, a prodigal introduction of words of a sloping character would tend rather to confound the sense, and perplex the reader, than to elucidate the meaning, or to assist in discriminating the relative importance which ought to be attached to different sentiments.

Remark 2. — When words are designed to be printed in LARGE capitals, three lines are drawn with a pen under such words. To denote SMALL capitals, a double line only is used. A single line under a word, phrase, or sentence, shows that it is to be printed in *Italics*.

JOHN WILSON, PRINTER, SALFORD, MANCHESTER.