

portant in some respect, whether he chooses to be so or not."—*Hawthorne.*

4. "The talent of success is nothing more than doing what you can do well, and doing well whatever you do, without a thought of fame."—*Longfellow.*

5. "Life bears us on like the stream of a mighty river. Our boat, at first, glides down the narrow channel, through the playful murmuring of the little brook and the winding of its grassy border. The trees shed their blossoms over our young heads, the flowers on the brinks seem to offer themselves to our young hands; we are happy in hope, and we grasp eagerly at the beauties around us, but the stream hurries on, and still our hands are empty."—*Heber.*

6. "Live for something. Do good and leave behind you a monument of virtue that the storm of time can never destroy. Write your name in kindness, love, and mercy on the hearts of thousands you come in contact with, year by year: you will never be forgotten. Your name, your deeds, will be as legible on the hearts you leave behind as the stars on the brow of evening. Good deeds will shine as the stars of heaven."—*Chalmers.*

7. "Beneath us is that beautiful rolling plain, with its dark masses of summer foliage sleeping in the sun for miles and miles away, in the varying shades of blue and green, according to the distance of the clouds."—*Rev. F. W. Faber.*

## CHAPTER IV.

### COMBINATION AND PUNCTUATION OF SENTENCES.

#### ARTICLE I. COMBINATION OF SENTENCES—THE PARAGRAPH.

114. As words are combined into sentences to express thoughts, so sentences are combined into paragraphs to express fuller developments of thought. A **paragraph** is defined to be such a portion of a composition as develops one thought or consideration. It is usually marked by a break in the composition, and the beginning of a new line.

115. The division of writings into paragraphs is less important than the division into sentences; still, it has great **advantages**: it pleases the eye, it relieves the attention of the reader, it presents to him distinct groups bearing on the same thought, and it accustoms young writers to arrange their sentences in an orderly manner.

From the explanation so far given the rules for paragraphs are obvious.

116. *The 1st Rule* is that of **unity**. Separate into distinct paragraphs sentences that develop distinct considerations. Thus, for instance, in an essay, one paragraph may be introductory, another may define the subject treated, a third may compare it with a similar subject, a fourth contrast it with its opposite, a fifth assign its causes or origin, a sixth its effects or consequence, etc. (See Book IV. Ch. V. Art. II. § 1, School Essays.) If the paragraph thus formed appear rather long, subdivide it; for instance, para-

graph each of the causes, or each class of causes or effects, etc.

117. *The 2d Rule* is that of **completeness**. Do not separate into distinct paragraphs sentences which must be read in connection to be properly understood, or which obviously belong to the same consideration.

118. *The 3d Rule* is that of **clearness**. Usually the beginning of the paragraph should clearly indicate what portion of thought it proposes to develop; and throughout the whole paragraph the leading word, subject, or idea should be kept prominently before the reader. Thus Cardinal Newman, in developing the definition of a gentleman as "a man who never inflicts pain," opens the subject by laying down this definition, and then, throughout a long paragraph, keeps the 'gentleman' as the prominent word in every sentence (*Characteristics*, p. 93). In a preceding paragraph 'pride' is made the leading word throughout (*Id.* p. 92).

119. When a thought is sufficiently developed in one sentence, the sentence itself then constitutes a paragraph. We even find that one long period of a special kind is often divided into several portions printed separately after the manner of paragraphs. This occurs in **solemn resolutions** drawn up in the form of an elaborate period, as is the memorable "Declaration of Rights" adopted by the First Continental Congress in 1774. In such documents it is usual to assign a distinct paragraph to every clause beginning with the conjunction 'whereas,' and to every one of the 'resolutions.'

120. Two points require special attention in the composition of paragraphs—namely, the **connection of the sentences** with one another, and the transition from one paragraph to the next.

The connection of sentences is usually indicated by con-

junctive words and phrases. These are of the *co-ordinate* kind; the *subordinate* ones unite dependent with principal clauses. The chief **co-ordinate** ones may be thus classified:

(a) The *cumulative*: and, also, yea, likewise, in like manner, so, first, secondly, etc., again, besides, then, too, further, moreover, furthermore, add to this, yet another, etc.

(b) The *alternative*: 'or' and 'nor' (when the latter stands for 'and not'); 'neither—nor' are better embraced in one sentence.

(c) The *adversative*: else, otherwise, but, still, yet, only, nevertheless, however, at the same time, for all that.

(d) The *illative*: therefore, wherefore, hence, whence, consequently, accordingly, thus, so, then.

(e) The *causal*, 'for.' But the causal 'because' is always treated as a subordinate conjunction; 'whereas' should be similarly treated.

The phrases used for *returning* are chiefly 'to return,' 'to proceed,' 'to resume'; those for summing up, 'in short,' 'in a word,' 'on the whole,' 'to conclude,' 'in conclusion,' 'to sum up,' 'to recapitulate,' etc. Any of these conjunctive words or phrases may be used to connect paragraphs.

121. When the connection between the sentences is obvious the **tendency in our language** is to omit the connective, on the correct principle that superfluous words are generally worse than useless. But when the connection is not obvious it is a great mistake to neglect such links of thought: many writings are obscure owing to such omissions, because the reader does not know whether a sentence contains an illustration of the preceding sentence, or an exception, or is the beginning of a new consideration.

122. There is one class of connectives which is of spe-

cial importance—namely, those which indicate a **transition** from one portion of our subject to another. They are like the bolts and hinges that connect the larger portions of a machine. Sometimes the transition contains two parts, one referring to what precedes by such words as 'hitherto,' 'so far,' 'thus far,' 'we have seen,' 'it has been proved,' etc.; and the other part introducing the new matter by such words as 'next,' 'besides,' 'in the second place,' 'we shall now,' etc. In reasoning, transitions should not be lightly dispensed with. In order that the reader may follow us with ease and profit he should at all times see what we are striving to prove, and what particular argument is proposed for his consideration. But in addresses to the passions transitions are better hidden. Now, sensational writers are always addressing the passions; hence they habitually dispense with connectives. This is one of the ways in which sensational literature is causing style to deteriorate.

123. As a **specimen** of the careful use of connective words and phrases we quote this passage from the writings of Cardinal Newman:

"This practice of asserting simply on authority, with the pretence and without the reality of assent, is what is meant by formalism. To say, 'I do not understand a proposition, but I accept it on authority,' is not formalism; it is not a direct assent to the proposition, still it is an assent to the authority which enunciates it; but what I here speak of is professing to understand without understanding. It is thus that political and religious watchwords are created; first one man of name and then another adopts them, till their use becomes popular, and then every one professes them because every one else does. Such words are 'liberality,' 'progress,' 'light,' 'civilization'; such are 'justification by faith only,' 'vital religion,' 'private judgment,' 'the Bible, and nothing but the Bible.' Such, again, are 'Rationalism,' 'Gallicanism,' 'Jesuitism,' 'Ultramontanism'—all of which, in the mouths of conscientious thinkers, have a definite meaning, but are used by the multitude as war-cries, nicknames, and shibboleths, with scarcely enough of the scantiest

grammatical apprehension of them to allow of their being considered really more than assertions."—*Grammar of Assent.*

124. The best kind of **exercises** on the combination of sentences consists in the constant application of these precepts to the compositions of the students. If pupils are made to carry out in practice what they learn in theory, the object of teaching is fully attained.

#### ARTICLE II. PUNCTUATION.

125. **Punctuation** is the use of artificial marks as aids in making the writer's meaning clear. It does not so much regard the length of the pauses as the grammatical relation of the words, clauses, and members of the sentence. The ancients knew little or nothing of punctuation. St. Jerome appears to have used some signs, which he called *commas* and *colons*; but the marks now in use were not generally adopted till after the invention of printing. The present system of punctuation is ascribed to the Manutii, learned printers of Venice at the beginning of the sixteenth century. It has since undergone many minor changes, and even to-day, while its leading principles are generally acknowledged, the application of them by various writers and printers is extremely varied. We shall briefly explain and illustrate the rules most commonly followed.

126. When the formation of the period and the analysis of the sentence have been well understood, a few rules will suffice for training an intelligent pupil to a sensible mode of punctuation, without imposing on him laws which, no matter how ingeniously devised, are not obeyed by the public. There is no more need of **uniformity in punctuation** than of uniformity in style. The general principles of both should be clearly understood; in the application some latitude must be allowed. Some writers introduce as many points or marks as the composition will admit; others con-

fine themselves to such as are absolutely necessary to avoid confusion of sense. One advantage in training pupils to follow the latter course is that they are apt to continue punctuating through life, while many who have been trained to the other system find it so troublesome as soon to abandon punctuation altogether. Besides, easy and elegant constructions, such as all should cultivate, require but little punctuation.

### § 1. *The Period.*

127. **Rules.**—The **period**, or full-stop, is put: 1. At the end of every sentence; 2. After such headings, addresses, signatures, numbers, letters, etc., as do not belong to any sentence; 3. After a word that is not written in full.

128. *Note*—The period used after abbreviations does not dispense with any other mark required by the sense, except the period; as, "He is an LL.D., that is certain; and he signs all his letters 'H. Smith, Jr., LL.D.'" Short forms of Christian names used in conversation, and such forms as 1st, 2d, etc., do not take the mark of abbreviation; as, 'Ben Jonson,' 'Tom Moore.'

### § 2. *The Colon.*

129. **Rules.**—The **colon** is used: 1. Before a **formal quotation** of some length; but very short quotations take a comma, and those not formally introduced require no special points. Thus:

"From the cold grave a hollow murmur flowed:  
'Time sowed the seed, we reap in this abode.'"

—*Marsden.*

"Away, then, with your expensive follies, and you will not then have so much cause to complain of hard times, heavy taxes, and chargeable families; for

*Women and wine, game and deceit,  
Make the wealth small and the want great.*

And, further, *What maintains one vice would bring up two children.* You may think, perhaps, that a little tea, or a little punch now and then, diet a little more costly, clothes a little finer, and a little entertainment now and then, can be no great matter; but remember, *Many a little makes a mickle.* Beware of little expenses; a *small leak will sink a great ship*, as Poor Richard says; and again, *Who dainties love shall beggars prove*; and moreover, *Fools make feasts, and wise men eat them.*"—*Franklin.*

130. 2. Before a detailed **enumeration**; while a brief one takes a semicolon. Thus:

"There are two questions that grow out of this subject: 1st. How far is any sort of classical education useful? 2dly. How far is that particular classical education adopted in this country useful?"—*Sydney Smith.*

"Grammar is divided into four parts; namely, Orthography, Etymology, Syntax, and Prosody."—*Gould Brown.*

131. 3. Before the **details of a description**, narration, etc. Thus:

"How beautiful is night:  
A dewy freshness fills the silent air;  
No mist obscures, nor cloud, nor speck, nor stain  
Breaks the serene of heaven:  
In full-orbed glory yonder moon divine  
Rolls through the dark-blue depths;  
Beneath her steady ray  
The desert-circle spreads,  
Like the round ocean, girdled with the sky.  
How beautiful is night!"—*Southey.*

132. 4. Before a **new member** of a sentence, complete in itself and shedding some additional light on the thought so far expressed; but if it begins with a conjunction, a semicolon is used. Thus:

"We have but faith: we cannot know;  
For knowledge is of things we see;  
And yet we trust it comes from Thee,  
A beam in darkness: let it grow."—*Tennyson.*

133. 5. To separate the **main divisions** of a sentence when minor divisions are marked by semicolons. Thus :

"Homer was the greater genius ; Virgil the better artist : in the one we admire the man ; in the other the work."—*Pope*.

### § 3. *The Semicolon.*

134. The **semicolon** separates members having a closer connection than those requiring the colon. It occurs much more frequently than the colon, and less frequently than the comma.

135. **General Rule.**—Use the semicolon for all considerable divisions of a sentence for which the colon is not required by the preceding rules.

136. **Special Rules.**—The semicolon is used to separate :

1. **Co-ordinate clauses**, one or more of which contain a comma ; thus :

"Such, O men of Athens ! were your ancestors : so glorious in the eyes of the world ; so bountiful and munificent to their country ; so sparing, so modest, and so self-relying."—*Demosthenes*.

2. To mark a somewhat **more emphatic pause** when commas precede or follow ; thus :

"Books are needed, but not many books ; a few well read. An open, true, patient, and valiant soul is needed ; that is the one thing needed."—*Carlyle*.

3. To separate the **subdivisions** of members that are marked with a colon ; thus :

"Love thyself last ; cherish those that hate thee :  
Corruption wins not more than honesty."—*Shakspeare*.

4. Before an **additional remark** beginning with a conjunction or incomplete in itself ; thus :

"Among the oaks I observed many of the most diminutive size ; some not above a foot high, yet bearing small bunches of acorns."—*Irving*.

137. *Note.*—Many writers use the semicolon, instead of the colon, even though the additional remark makes complete sense and has no conjunction ; thus :

"Speak clearly, if you speak at all ;  
Carve every word before you let it fall."—*Holmes*.

### § 4. *The Comma.*

138. In the use of the **comma** considerable diversity exists ; most writers, however, observe the following rules :

**Rules.**—Use commas for any of these three purposes :

1. To indicate the **omission** of such words as are readily suggested to the mind ; as :

"Conversation makes a ready man ; writing, an exact man."—*Bacon*.

139. *Note.*—If the place where the word is omitted requires a comma for another reason, a semicolon is usually substituted ; if it requires a semicolon, a colon is then used ; as, "My comrade, on the contrary, made himself quite one of the family ; laughed and chatted with them." Here the insertion of 'and' before 'laughed' would leave only a comma ; while the insertion of 'he' without 'and' would require a colon.

140. 2. To mark off the **members of a series** or enumeration when all are brief ; while if any are long, all take the semicolon ; thus :

"He tried each art, reprov'd each dull delay,  
Allured to brighter worlds, and led the way."  
—*Goldsmith*.

When words are arranged in pairs, each pair takes a comma after it ; as :

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

141. 3. To mark a **break** in the grammatical construction :

(a) Before and after the *vocative* case ; as :

“Pizarro, hear me !—Hear me, chieftains ! And thou, All-powerful, whose thunder can shiver into fragments the adamantine rock,” etc.—*Sheridan*.

(b) After *introductory* and before *appended* words, phrases, or clauses ; and both before and after incidental ones ; as :

“Whilst almost the whole of Europe was desolated by war, peaceful Ireland, free from the invasion of external foes, opened to the lovers of learning and piety a welcome asylum. . . . In crowds, numerous as bees, as Aldhelm writes, the English went to Ireland, or the Irish visited England, where the Archbishop Theodore was surrounded by Irish scholars.”—*Card. Newman*.

(c) After an *inversion* ; as :

“Of the most celebrated Anglo-Saxon scholars and saints, many had studied in Ireland.”—*Card. Newman*.

(d) Before *appositives*, and

(e) Before *relative clauses* when they do not restrict the meaning of the antecedents. Thus :

“Among these were St. Egbert, the author of the first Anglo-Saxon mission to the pagan continent, and the blessed Willibrod, the Apostle of the Frieslanders, who had resided twelve years in Ireland.”—*Card. Newman*.

No qualifying word or clause should be separated from the word with which it forms one integral meaning. Thus :

“Though the people who own that language is Protestant, a race pre-eminently Catholic has adopted it, and has a share in its literature ; and this Catholic race is, at this very time, of all tribes of the earth the most fertile in emigrants both to the West and to the South.”—*Card. Newman*.

(f) Wherever the insertion of a comma may *prevent an*

*ambiguity*, in the use of such words as ‘however,’ ‘besides,’ ‘hence,’ ‘then,’ ‘only,’ ‘chiefly,’ etc.; as, “Those who seek for pleasure only, defeat their own object.”

142. *Note*.—There is much **variety in the practice of writers** with regard to *incidental words and phrases*; some usually mark them by commas, others seldom mark them unless for emphasis or to avoid ambiguity. The same diversity exists in regard to brief clauses united by ‘and,’ ‘or,’ and other conjunctions that produce close union. Thus :

“O what a tangled web we weave  
When first we practise to deceive !”

admits a comma after ‘weave.’ “Cicero and Seneca remarked that in their time there was not a single people professing atheism,” may be punctuated as follows: “Cicero and Seneca remarked, that, in their time, there was not a single people professing atheism.” “The morning stars sang together ; and all the sons of God shouted for joy.” Here the semicolon is by many changed into a comma.

### § 5. The Interrogation and Exclamation.

143. I. An **exclamation** or wonder mark is placed—

(a) After every *interjection* except ‘O’ ; as, ‘Fie !’ ‘Be-gone !’ When words accompany the interjection the mark is placed after them ; as, ‘Woe is me !’

(b) After words that are *shouted* ; as :

“To arms ! they come ! the Greek ! the Greek !”—*Halleck*.

(c) After words, clauses, or sentences expressive of *strong emotion* ; as, “We must fight !—I repeat it, sir, we must fight !”—*Patrick Henry*.

II. The **interrogation** point marks a direct question, whether asked for information or used as a rhetorical

figure; as, "When shall we be stronger? Will it be the next week? or the next year?"—*Patrick Henry*.

144. *Note*.—The marks of interrogation and exclamation supersede the points with which they may coincide.

### § 6. *The Dash.*

145. The **dash** is a comparatively recent invention, intended to express various modifications of thought not sufficiently expressed by any of the other points.

(a) When a speech, a drama, a conversation is written or printed, the dash denotes an accidental or intentional **pause in the discourse**.

(b) In a narration, it expresses a sudden pause or **interruption in the action** related.

(c) In a document or didactic treatise, it marks an **omission** of a word or phrase, such as 'namely,' 'that is,' 'for example,' etc.

(d) In any composition, it denotes the **end** of an enumeration; omitted names, dates, letters, etc.; a **sudden change** in the course of the sentence, either parenthetically, to insert a brief remark, or definitively, without resuming the original construction.

(e) Besides, printers often use a dash instead of beginning a **new paragraph**, and also before examples and references. But many writers, chiefly in periodicals, abuse the dash by using it for other points of definite meaning.

146. **Rule**.—Do not use the dash except to express something that the other points do not signify.

*Note*.—The dash need not supersede, but rather follow, any other point that the sense requires; but many neglect this distinction.

147. The following **examples** will suffice to explain its proper use:

(a) *Emphasis*: "Give me liberty, or give me—death."

(b) *Hesitation*: "It was to inquire by what title General—but catching himself, Mr. Washington chose to be addressed."—*Irving*.

(c) *Pause*: "I pause for a reply.—None? Then none have I offended.—I have done no more to Cæsar than you should do to Brutus."—*Shakspeare*.

(d) *Breaking off, or Omission*:

"Here lies the great—false marble, where?  
Nothing but sordid dust lies there."—*Shakspeare*.

"The pulse fluttered—stopped—went on—throbbed—stopped again," etc.—*Sterne*.

"A man—one unknown or indefinite; *the man*—one known and particular."—*Gould Brown*.

(e) *Close of enumeration*: "The noble indignation with which Emmet repelled the charge of treason against his country, the eloquent vindication of his name, and his pathetic appeals to posterity—all these entered deeply into every generous breast."—*Irving*.

(f) *Unexpected transition*:

"Whatever is, is right.—This world, 'tis true,  
Was made for Cæsar—but for Titus too."—*Pope*.

(g) *A parenthetical remark*: "There was a little picture—excellently done, moreover—of a ragged, bloated New England toper."—*Hawthorne*.

(h) *Intended disconnection of words or sentences*: "Traitor!—I go, but I return.—This—trial!—Here I devote your senate!"—"I've had wrongs," etc.—*Croly*.

### § 7. *Curves, brackets, and quotation marks.*

148. **Curves, or parentheses**, are used to enclose words, phrases, clauses, numbers, letters, points, etc., which are to be kept independent of the main construction. If the

insertion is prompted by emotion, especially if its words fall readily into the construction of the sentence, two dashes are usually preferred.

149. **Brackets, or crotchets**, are chiefly used to insert the words of some one else, by way of explanation, correction, or comment.

**Examples:**

(a) *Emotion*: "I had given all my savings—five pennies—to the poor peddler."

(b) *Explanation*: "I had given all my savings (five pennies) to the poor peddler."

(c) *Comment*: "I had given all my savings [five pennies] to the poor peddler."

Sometimes, to mark a total want of connection, the dash and the curves are combined; as:

"Thou idol of thy parents—(Hang the boy!  
There goes my ink)—  
With pure heart newly stamped from nature's mint—  
(Where did he learn that squint?)"—*Hood*.

As appears from this example, the portion between the curves takes such points as its own meaning requires. The main sentence is **punctuated** as it would be if the whole parenthesis were taken away. If the parenthesis affects more directly the words preceding it, the stop, if any occurs, is marked after the curves or brackets; if it affects more directly what follows it, the point is placed before the brackets; if it refers equally to both parts, the point is marked before the first curve and repeated before the second. No parenthesis should occur at the beginning or at the end of a sentence.

150. **Examples**: "*W*—This letter (which is unmarked) is a consonant."—*Noah Webster*.

"The sound *p* (unmarked), as in pay, page, etc."—*Id.*

"I send you, my dear child, (and you will not doubt) very sincerely the wishes of the season."—*Chesterfield*.

"Hear him with patience, (and at least with seeming attention,) if he is worth obliging."—*Id.*

"By adding *able* or *ible*: (sometimes with a change of the final letters :) as 'perish,' 'perishable.'"—*G. Brown*.

151. **Quotation marks** are double inverted commas put before and after whatever is presented as the identical words of others, or of the same writer on another occasion. A quotation occurring inside of another is included between single points. Either double or single marks enclose words, phrases, etc., mentioned as examples, or pointed out particularly as if underscored. When a quotation runs continuously through several paragraphs, each of these has the double commas at the beginning.

"The Switzer gazed—the arrow hung,  
'My only boy!' sobbed on his tongue;  
He could not shoot.  
'Ha!' cried the tyrant, 'doth he quail?  
Mark how his haughty brow grows pale!  
But a clear voice rang on the gale—  
'Shoot, in God's name!'"

As **Capital Letters**, the **Hyphen**, the **Apostrophe** belong properly to the spelling of words, they are supposed to be fully known before the study of rhetorical precepts is undertaken.