between them. By expression, such a choice and arrangement of the constituent parts of verse, as serve to enforce and illustrate the thought or the sentiment.

We shall consider each of these three objects in versification, both with respect to the feet and the pauses.

1st, With regard to melody.

From the examples which we have given of verses composed in all the principal feet, it is evident that a considerable portion of melody is found in each of them, though in different degrees. Verses made up of pure Iambics have an excellent melody.

That the final and cæsural pauses contribute to melody cannot be doubted by any person who reviews the instances which we have already given of those pauses. To form lines of the first melody, the cæsura must be at the end of the second, or of the third foot, or in the middle of the third.

2d, With respect to harmony.

Verses composed of Iambics have indeed a fine harmony; but as the stress of the voice, in repeating such verses, is always in the same places, that is, on every second syllable, such a uniformity would disgust the ear in a long succession; and therefore such changes were sought for, as might introduce the pleasure of variety, without prejudice to melody; or which might even contribute to its improvement. Of this nature was the introduction of the Trochee, to form the first foot of an heroic verse: as,

Fāvoŭrs tŏ nōne, tŏ āll shĕ smīles ĕxténds,
Oft she rejècts, but never once offends.

Each of these lines begins with a Trochee; the remaining feet are in the Iambic movement. In the following line of the same movement, the fourth foot is a Trochee.

Ăll thēse ŏur nōtiŏns vāin, sēes ănd dĕrides.

The next change admitted for the sake of variety, without prejudice to melody, is the intermixture of Pyrrhics and Spondees; in which, two impressions in the one foot make up for the want of one in the other; and two long syllables compensate two short ones, so as to make the sum of the quantity of the two feet, equal to two Iambics.

On thĕ grēen bānk tŏ lōok ĭntŏ thĕ clēar
Smōoth lāke thăt tŏ mē seēm'd another sky.
Stōod rūl'd stōod vāst ĭnfĭnĭtŭde cŏnfīn'd.

The next variety admitted is that of the Amphibrach.

Which manў ă bārd hăd cháuntĕd mánў ă dāy.

In this line, we find that two of the feet are Amphibrachs; and three, Iambics.

We have before shown that the cæsura improves the melody of verse; and we shall now speak of its other more important office, that of being the chief source of harmony in numbers.

The first and lowest perception of harmony, by means of the cæsura, arises from comparing two members of the same line with each other, divided in the manner to be seen in the instances before mentioned; because the beauty of proportion in the members, according to each of these divisions, is founded in nature; being as one to two—two to three—or three to two.

The next degree arises from comparing the members of a couplet, or two contiguous lines: as,

See the bold youth" strain up the threat'ning steep,
Rush thro' the thickets" down the valleys sweep.

Here we find the cæsura of the first line, at the end of the second foot; and in the middle of the third foot, in the last line.

Hang o'er their coursers' heads" with eager speed,
And earth rolls back" beneath the flying steed.

In this couplet, the cæsura is at the end of the third foot, in the first line; and of the second, in the latter line.

The next perception of harmony arises from comparing a greater number of lines, and observing the relative proportion of the couplets to each other, in point of similarity and diversity: as,

Thy forests Windsor" and thy green retreats,
At once the monarch's" and the muse's seats,
Invite my lays." Be present Sylvan maids,
Unlock your springs" and open all your shades.

Not half so swift" the trembling doves can fly,
When the fierce eagle" cleaves the liquid sky;
Not half so swiftly" the fierce eagle moves,
When through the clouds" he drives the trembling doves.

In this way, the comparison of lines variously apportioned by the three different seats of the cæsura, may be the source of a great variety of harmony, consistent with the finest melody. This is still increased by the introduction of two cæsuras, and much more by that of semi-pauses. The semi-pauses double every where the terms of comparison; give a more distinct view of the whole and the parts; afford new proportions of measurement, and an ampler scope for diversity and equality, those sources of beauty in harmony.

Warms' in the sun" refreshes' in the breeze,
Glows' in the stars" and blossoms' in the trees;
Lives' through all life" extends through all extent,
Spreads' undivided" operates' unspent.

3d. The last object in versification regards expression.

When men express their sentiments by words, they naturally fall into that sort of movement of the voice, which is consonant to that produced by the emotion in the mind; and the Dactylic or Anapæstic, the Trochaic, Iambic, or Spondaic, prevails even in common discourse, according to the different nature of the sentiments expressed. To imitate nature, therefore, the poet, in arranging his words in the artificial composition of verse, must take care to make the movement correspond to the sentiment, by the proper use of the

several kinds of feet: and this is the first and mots general source of expression in numbers.

That a judicious management of the feet and pauses, may be peculiarly expressive of particular operations and sentiments, will sufficiently appear to the learner, by a few select examples under each of those heads.

In the following instance, the vast dimensions of Satan are shown by an uncommon succession of long syllables, which detain us to survey the huge arch fiend, in his fixed posture.

Sō strētch'd oūt hūge in lēngth the ārch fiend lāy.

The next example affords instances of the power of a Trochee beginning a line, when succeeded by an Iambus.

——————and sheer within
Līghts ŏn hĭs fēet: as when a prowling wolf
Leáps o'ĕr thĕ fénce with eāse ĭntŏ thĕ fōld.

The Trochee which begins the line shows Satan in the act of lighting: the Iambus that follows, fixes him—"Līghts ŏn hĭs fēet."

The same artifice, in the beginning of the next line, makes us see the wolf—"leáp o'ĕr thĕ fénce."—But as the mere act of leaping over the fence, is not the only circumstance to be attended to, but also the facility with which it is done, this is strongly marked, not only by the smooth foot which follows—"with eāse"—itself very expressive, but likewise by a Pyrrhic preceding the last foot—"ĭntŏ thĕ fōld"—which indeed carries the wolf—"with eāse ĭntŏ thĕ fōld."

The following instances show the effects produced by cæsuras, so placed as to divide the line into very unequal portions: such as that after the first, and before the last semipede.

——————————thus with the year
Seasons return, but not to me returns
Day" or the sweet approach of even or morn.

The next perception of harmony arises from comparing a greater number of lines, and observing the relative proportion of the couplets to each other, in point of similarity and diversity: as,

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Invite my lays." Be present Sylvan maids,
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The following instances show the effects produced by cæsuras, so placed as to divide the line into very unequal portions: such as that after the first, and before the last semipede.

——————————thus with the year
Seasons return, but not to me returns
Day" or the sweet approach of even or morn.

Here the cæsura after the first semipede *Day*, stops us unexpectedly, and forcibly impresses the imagination with the greatness of the author's loss, the loss of sight.

No sooner had th' Almighty ceas'd, but all
The multitude of angels, with a shout
Loud" as from numbers without number" sweet
As from blest voices uttering joy.——

There is something very striking in this uncommon cæsura, which suddenly stops the reader, to reflect on the importance of a particular word.

We shall close the subject, with an example containing the united powers of many of the principles which have been explained.

Dīre wăs the tóssĭng" dēep the grōans' Dĕspāir'
Ténded the sick' búsiest from coúch to coúch'
And ōvĕr thĕm trĭúmphánt deăth" his dárt'
Shook' bŭt dĕlāy'd tŏ strīke.

Many of the rules and observations respecting Prosody, are taken from "Sheridan's Art of Reading;" to which book the Compiler refers the ingenious student, for more extensive information on the subject.

PUNCTUATION *.

PUNCTUATION is the art of dividing a written composition into sentences, or parts of sentences, by points or stops, for the purpose of marking the different pauses which the sense, and an accurate pronunciation require.

The comma represents the shortest pause; the Semicolon, a pause double that of the comma: the Colon, double that of the semicolon; and the Period, double that of the colon.

Exercises, p. 141. Key, p. 111.

The precise quantity or duration of each pause, cannot be defined; for it varies with the time of the whole. The same composition may be rehearsed in a quicker or a slower time; but the proportion between the pauses should be ever invariable.

In order more clearly to determine the proper application of the points, we must distinguish between an *imperfect phrase*, a *simple sentence*, and a *compound sentence*.

An imperfect phrase contains no assertion, or does not amount to a proposition or sentence: as, "Therefore; in haste; studious of praise."

A simple sentence has but one subject, and one finite verb, expressed or implied: as, "Temperance preserves health."

A compound sentence has more than one subject, or one finite verb, either expressed or understood, or it consists of two or more simple sentences connected together: as, "Good nature mends and beautifies all objects;" "Virtue refines the affections, but vice debases them."

In a sentence, the subject and the verb, or either of them

* As punctuation is intended to aid both the sense, and the pronunciation of a sentence, it could not have been exclusively discussed under the part of Syntax, or of Prosody. The nature of the subject, its extent and importance, and the grammatical knowledge which it presupposes, have induced us to make it a distinct and subsequent article.

may be accompanied with several adjuncts: as, the object, the end, the circumstance of time, place, manner, and the like: and the subject or verb may be either immediately connected with them, or mediately; that is, by being connected with something which is connected with some other; and so on: as, "The mind, unoccupied with useful knowledge, becomes a magazine of trifles and follies."

Members of sentences may be divided into simple and compound members. See page 137.

CHAPTER I.

Of the COMMA.

THE Comma usually separates those parts of a sentence, which, though very closely connected in sense and construction, require a pause between them.

Exercises, p. 141. Key, p. 111.

RULE I. With respect to a simple sentence, the several words of which it consists have so near a relation to each other, that, in general, no points are requisite, except a full stop at the end of it: as, "The fear of the Lord is the beginning of wisdom;" "Every part of matter swarms with living creatures."

A simple sentence, however, when it is a long one, and the nominative case is accompanied with inseparable adjuncts, may admit of a pause immediately before the verb: as, "The good taste of the present age, has not allowed us to neglect the cultivation of the English language;" "To be totally indifferent to praise or censure, is a real defect in character."

RULE II. When the connexion of the different parts of a simple sentence is interrupted by an imperfect phrase, a comma is usually introduced before the beginning, and at the end of this phrase: as, "I remember, *with gratitude*, his goodness to me;" "His work is, *in many respects*, very imperfect. It is, *therefore*, not much approved." But when these interruptions are slight and unimportant, the comma

is better omitted; as, "Flattery is *certainly* pernicious;" "There is *surely* a pleasure in beneficence."

In the generality of compound sentences, there is frequent occasion for commas. This will appear from the following rules; some of which apply to simple, as well as to compound sentences.

RULE III. When two or more nouns occur in the same construction, they are parted by a comma: as, "Reason, virtue, answer one great aim;" "The husband, wife, and children, suffered extremely;"* "They took away their furniture, clothes, and stock in trade;" "He is alternately supported by his father, his uncle, and his elder brother."

From this rule there is mostly an exception, with regard to two nouns closely connected by a conjunction: as, "Virtue *and* vice form a strong contrast to each other:" "Libertines call religion bigotry *or* superstition;" "There is a natural difference between merit *and* demerit, virtue *and* vice, wisdom *and* folly." But if the parts connected are not short, a comma may be inserted, though the conjunction is expressed: as, "Romances may be said to be miserable rhapsodies, *or* dangerous incentives to evil;" "Intemperance destroys the strength of our bodies, *and* the vigour of our minds."

RULE IV. Two or more adjectives belonging to the same substantive are likewise separated by commas: as, "Plain, honest truth, wants no artificial covering;" "David was a brave, wise, and pious man;" "A woman, gentle, sensible, well-educated, and religious;" "The most innocent pleasures are the sweetest, the most rational, the most affecting, and the most lasting."

But two adjectives, immediately connected by a conjunction, are not separated by a comma: as, "True worth is modest *and* retired;" "Truth is fair *and* artless, simple *and*

* As a considerable pause in pronunciation, is necessary between the last noun and the verb, a comma should be inserted to denote it. But as no pause is allowable between the last adjective and the noun, under Rule IV. the comma is there properly omitted.

See WALKER's *Elements of Elocution*.

sincere, uniform *and* consistent;" "We must be wise *or* foolish: there is no medium."

RULE V. Two or more verbs, having the same nominative case, and immediately following one another, are also separated by commas: as, "Virtue supports in adversity, moderates in prosperity;" "In a letter, we may advise, exhort, comfort, request, and discuss."

Two verbs immediately connected by a conjunction, are an exception to the above rule: as, "The study of natural history expands *and* elevates the mind;" "Whether we eat *or* drink, labour *or* sleep, we should be moderate."

Two or more participles are subject to a similar rule, and exception: as, "A man, fearing, serving, and loving his Creator;" "He was happy in being loved, esteemed, and respected;" "By being admired *and* flattered, we are often corrupted."

RULE VI. Two or more adverbs immediately succeeding one another, must be separated by commas: as, "We are fearfully, wonderfully framed;" "Success generally depends on acting prudently, steadily, and vigorously, in what we undertake."

But when two adverbs are joined by a conjunction, they are not parted by the comma: as, "Some men sin deliberately *and* presumptuously;" "There is no middle state; we must live virtuously *or* viciously."

RULE VII. When participles are followed by something that depends on them, they are generally separated from the rest of the sentence by a comma: as, "The king, *approving the plan*, put it in execution;" "His talents, *formed for great enterprises*, could not fail of rendering him conspicuous;" "All mankind compose one family, *assembled* under the eye of one common Father."

RULE VIII. When a conjunction is divided by a phrase or sentence from the verb to which it belongs, such intervening phrase has usually a comma at each extremity: as, "They set out early, *and*, before the close of day, arrived at the destined place."

RULE IX. Expressions in a direct address, are separated

from the rest of the sentence by commas: as, "*My son*, give me thy heart;" "I am obliged to you, *my friends*, for your many favours."

RULE X. The case absolute, and the infinitive mood absolute, are separated by commas from the body of the sentence: as, "His father dying, he succeeded to the estate;" "At length, their ministry performed, and race well run, they left the world in peace;" "To confess the truth, I was much in fault."

RULE XI. Nouns in apposition, that is, nouns added to other nouns in the same case, by way of explication or illustration, when accompanied with adjuncts, are set off by commas: as, "Paul, the apostle of the Gentiles, was eminent for his zeal and knowledge;" "The butterfly, child of the summer, flutters in the sun."

But if such nouns are single, or only form a proper name, they are not divided: as, "Paul the apostle;" "The emperor Antoninus wrote an excellent book."

RULE XII. Simple members of sentences connected by comparatives, are for the most part distinguished by a comma: as, "*As* the hart panteth after the water brooks, *so* doth my soul pant after thee;" "*Better* is a dinner of herbs with love, *than* a stalled ox and hatred with it."

If the members in comparative sentences are short, the comma is, in general, better omitted: as, "How much *better* is it to get wisdom *than* gold!" "Mankind act *oftener* from caprice *than* reason."

RULE XIII. When words are placed in opposition to each other, or with some marked variety, they require to be distinguished by a comma: as,

"Tho' deep, yet clear; tho' gentle, yet not dull;
Strong, without rage; without o'erflowing, full."

"Good men, in this frail, imperfect state, are often found not only in union *with*, but in opposition *to*, the views and conduct of one another."

Sometimes when the word with which the last preposition agrees, is single, it is better to omit the comma before

it: as, "Many states were in alliance *with*, and under the protection *of* Rome."

The same rule and restriction must be applied when two or more nouns refer to the same preposition: as, "He was composed both under the threatening, and at the approach *of* a cruel and lingering death;" "He was not only the king but the father *of* his people."

RULE XIV. A remarkable expression, or a short observation, somewhat in the manner of a quotation, may be properly marked with a comma: as, "It hurts a man's pride to say, I do not know;" "Plutarch calls lying, the vice of slaves."

RULE XV. Relative pronouns are connective words, and generally admit a comma before them: as, "He preaches sublimely, *who* lives a sober, righteous, and pious life;" "There is no charm in the female sex, *which* can supply the place of virtue."

But when two members, or phrases, are closely connected by a relative, restraining the general notion of the antecedent to a particular sense, the comma should be omitted: as, "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." In the latter example, the assertion is not of "a man in general," but of "a man who is of a detracting spirit;" and, therefore, they should not be separated.

The fifteenth rule applies equally to cases in which the relative is not expressed, but understood: as, "It was from piety, warm and unaffected, that his morals derived strength;" "This sentiment, habitual and strong, influenced his whole conduct." In both of these examples, the relative and verb *which was*, are understood.

RULE XVI. A simple member of a sentence, contained within another, or following another, must be distinguished by the comma: as, "To improve time whilst we are blessed with health, will smooth the bed of sickness;" "Very often, while we are complaining of the vanity, and the evils of human life, we make that vanity, and we increase those evils."

If, however, the members succeeding each other, are very closely connected, the comma is unnecessary: as, "Revelation tells us how we may attain happiness."

When a verb in the infinitive mood, follows its governing verb, with several words between them, those words should generally have a comma at the end of them: as, "It ill becomes good and wise men, to oppose and degrade one another."

Several verbs in the infinitive mood, having a common dependence, and succeeding one another, are also divided by commas: as, "To relieve the indigent, to comfort the afflicted, to protect the innocent, to reward the deserving, are humane and noble employments."

RULE XVII. When the verb *to be* is followed by a verb in the infinitive mood, which, by transposition, might be made the nominative case to it, the former is generally separated from the latter verb, by a comma: as, "The most obvious remedy is, to withdraw from all associations with bad men;" "The first and most obvious remedy against the infection, is, to withdraw from all associations with bad men."

RULE XVIII. When adjuncts or circumstances are of importance, and often when the natural order of them is inverted, they may be set off by commas: 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." "Our interests are interwoven by threads innumerable;" "By threads innumerable, our interests are interwoven."

RULE XIX. Where a verb is understood, a comma may often be properly introduced. This is a general rule, which, besides comprising some of the preceding rules, will apply to many cases not determined by any of them: as, "From law arises security; from security, curiosity; from curiosity, knowledge." In this example, the verb "arises" is understood before "curiosity" and "knowledge;" at which words a considerable pause is necessary

RULE XX. The words, *nay, so, hence, again, first, secondly, formerly, now, lastly, once more, above all, on the contrary, in the next place, in short,* and all other words and phrases of the same kind, must generally be separated from the context by a comma: as, "Remember thy best and first friend; *formerly,* the supporter of thy infancy, and the guide of thy childhood; *now,* the guardian of thy youth, and the hope of thy coming years;" "He feared want, *hence,* he over-valued riches;" "This conduct may heal the difference, *nay,* it may constantly prevent any in future;" "*Finally,* I shall only repeat what has been often justly said;" "If the spring put forth no blossoms, in summer there will be no beauty, and in autumn, no fruit; *so,* if youth be trifled away without improvement, riper years may be contemptible, and old age miserable."

In many of the foregoing rules and examples, great regard must be paid to the length of the clauses, and the proportion which they bear to one another. An attention to the sense of any passage, and to the clear, easy communication of it, will, it is presumed, with the aid of the preceding rules, enable the student to adjust the proper pauses, and the places for inserting the commas.

CHAPTER II.

Of the SEMICOLON.

THE Semicolon is used for dividing a compound sentence into two or more parts, not so closely connected as those which are separated by a comma, nor yet so little dependent on each other, as those which are distinguished by a colon.

Exercises, p. 150. Key, p. 121.

THE semicolon is sometimes used, when the preceding member of the sentence does not of itself give a complete sense, but depends on the following clause: and sometimes when the sense of that member would be complete without the concluding one: as in the following instances: "As the

desire of approbation, when it works according to reason, improves the amiable 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."

"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."

"Straws swim upon the surface; but pearls lie at the bottom."

"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 least idea."

CHAPTER III.

Of the COLON.

THE Colon is used to divide a sentence into two or more parts, less connected than those which are separated by a semicolon; but not so independent as separate distinct sentences.

Exercises, p. 152. Key, p. 123.

The Colon may be properly applied in the three following cases.

1. When a member of a sentence is complete in itself, but followed by some supplemental remark, or further illustration of the subject: as, "Nature felt her inability to extricate herself from the consequences of guilt: the gospel reveals the plan of Divine interposition and aid." "Nature confessed some atonement to be necessary: the gospel discovers that the necessary atonement is made."

2. When several semicolons have preceded, and a still greater pause is necessary, in order to mark the connecting or concluding sentiment: as, "A divine legislator, uttering his voice from heaven; an almighty governor, stretching forth his arm to punish or reward; informing us of perpe-

tual rest prepared hereafter for the righteous, and of indignation and wrath awaiting the wicked: these are the considerations which overawe the world, which support integrity, and check guilt."

3. The colon is commonly used when an example, a quotation, or a speech is introduced: as, "The Scriptures give us an amiable representation of the Deity, in these words: 'God is love.'" "He was often heard to say: 'I have done with the world, and I am willing to leave it.'"

The propriety of using a colon, or semicolon, is sometimes determined by a conjunction's being expressed, or not expressed: as, "Do not flatter yourselves with the hope of perfect happiness: there is no such thing in the world." "Do not flatter yourselves with the hope of perfect happiness; *for* there is no such thing in the world."

CHAPTER IV.

Of the Period.

When a sentence is complete and independent, and not connected in construction with the following sentence, it is marked with a Period.

Exercises, p. 154. Key, p. 125.

Some sentences are independent of each other, both in their sense and construction: as, "Fear God. Honour the king. Have charity towards all men." Others are independent only in their grammatical construction: as, "The Supreme Being changes not, either in his desire to promote our happiness, or in the plan of his administration. One light always shines upon us from above. One clear and direct path is always pointed out to man."

A period may sometimes be admitted between two sentences, though they are joined by a disjunctive or copulative conjunction. For the quality of the point does not always depend on the connective particle, but on the sense and structure of sentences: as, "Recreations, though they may be of an innocent kind, require steady government, to keep them within a due and limited But such as are of an

irregular and vicious nature, are not to be governed, but to be banished from every well-regulated mind."

"He who lifts himself up to the observation and notice of the world, is, of all men, the least likely to avoid censure. For he draws upon himself a thousand eyes, that will narrowly inspect him in every part."

The period should be used after every abbreviated word: as, "M.S. P.S. N.B. A.D. O.S. N.S." &c.

CHAPTER V.

Of the Dash, *Notes of* Interrogation *and* Exclamation, *etc.*

Exercises, p. 156. Key, p. 128.

THE DASH.

The Dash, though often used improperly by hasty and incoherent writers, may be introduced with propriety, where the sentence breaks off abruptly; where a significant pause is required; or where there is an unexpected turn in the sentiment: as, "If thou art he, so much respected once—but, oh! how fallen! how degraded!" "If acting conformably to the will of our Creator;—if promoting the welfare of mankind around us;—if securing our own happiness;—are objects of the highest moment;—then we are loudly called upon, to cultivate and extend the great interests of religion and virtue."

"Here lies the great——False marble, where?
Nothing but sordid dust lies here."

Besides the points which mark the pauses in discourse, there are others, which denote a different modulation of voice, in correspondence to the sense. These are.

The Interrogation point,	?
The Exclamation point,	!
The Parenthesis,	( )

INTERROGATION.

A note of interrogation is used at the end of an interro-

gative sentence; that is, when a question is asked: as, "Who will accompany me?" "Shall we always be friends?"

Questions which a person asks himself in contemplation, ought to be terminated by points of interrogation: as, "Who adorned the heavens with such exquisite beauty?" "At whose command do the planets perform their constant revolutions?"

A point of interrogation is improper after sentences which are not questions, but only expressions of admiration, or of some other emotion.

"How many instances have we of chastity and excellence in the fair sex!"

"With what prudence does the son of Sirach advise us in the choice of our companions!"

A note of interrogation should not be employed, in cases where it is only said a question has been asked, and where the words are not used as a question. "The Cyprians asked me, why I wept." To give this sentence the interrogative form, it should be expressed thus: "The Cyprians said to me, 'Why dost thou weep?"

EXCLAMATION.

The note of Exclamation is applied to expressions of sudden emotion, surprise, joy, grief, &c. and also to invocations or addresses: as, "My friend! this conduct amazes me" "Bless the Lord, O my soul! and forget not all his benefits!"

"Oh! had we both our humble state maintain'd,
And safe in peace and poverty remain'd!"

"Hear me, O Lord! for thy loving kindness is great!"

It is difficult, in some cases, to distinguish between an interrogative and exclamatory sentence; but a sentence, in which any wonder or admiration is expressed, and no answer either expected or implied, may be always properly terminated by a note of exclamation: as, "How much vanity in the pursuits of men!" "Who can sufficiently express the goodness of our Creator!" "What is more amiable than virtue!"

The interrogation and exclamation points are indeterminate as to their quantity or time, and may be equivalent in that respect to a semicolon, a colon, or a period, as the sense may require. They mark an elevation of the voice.

The utility of the points of Interrogation and Exclamation, appears from the following examples, in which the meaning is signified and discriminated solely by the points

"What condescension!"
"What condescension?"
"How great was the sacrifice!"
"How great was the sacrifice?"

PARENTHESIS.

A Parenthesis is a clause containing some necessary information, or useful remark, introduced into the body of a sentence obliquely, and which may be omitted without injuring the grammatical construction: as,

"Know then this truth, (enough for man to know,)
Virtue alone is happiness below."

"And was the ransom paid? It was; and paid
(What can exalt his bounty more?) for thee."

"To gain a posthumous reputation, is to save four or five letters (for what is a name besides?) from oblivion." "Know ye not, brethren, (for I speak to them that know the law,) how that the law hath dominion over a man as long as he liveth?"

If the incidental clause is short, or perfectly coincides with the rest of the sentence, it is not proper to use the parenthetical characters. The following instances are therefore improper uses of the parenthesis. "Speak you (who saw) his wonders in the deep." "Every planet (as the Creator has made nothing in vain) is most probably inhabited." "He found them asleep again; (for their eyes were heavy;) neither knew they what to answer him."

The parenthesis marks a moderate depression of the voice, and may be accompanied with every point which the sense would require, if the parenthetical characters were omitted.

It ought to terminate with the same kind of stop which the member has, that precedes it; and to contain that stop within the parenthetical marks. We must, however, except cases of interrogation and exclamation: as, "While they wish to please, (and why should they not wish it?) they disdain dishonourable means." "It was represented by an analogy, (Oh, how inadequate!) which was borrowed from paganism." *See the Octavo Grammar on this subject.*

There are other characters which are frequently made use of in composition, and which may be explained in this place, viz.

An Apostrophe, marked thus ' is used to abbreviate or shorten a word: as, *'tis* for *it is; tho'* for *though; e'en* for *even; judg'd* for *judged.* Its chief use is to show the genitive case of nouns: as, "A man's property; a woman's ornament."

A Caret, marked thus ^ is placed where some word happens to be left out in writing, and which is inserted over the line. This mark is also called a circumflex, when placed over a particular vowel, to denote a long syllable: as, "Euphrâtes."

A Hyphen, marked thus - is employed in connecting compounded words; as, "Lap-dog, tea-pot, pre-existence, self-love, to-morrow, mother-in-law."

It is also used when a word is divided, and the former part is written or printed at the end of one line, and the latter part at the beginning of another. In this case, it is placed at the end of the first line, not at the beginning of the second.

The Acute Accent, marked thus ´: as "*Fáncy.*" The Grave thus `: as, "*Fàvour.*"

In English, the accentual marks are chiefly used in spelling-books and dictionaries, to mark the syllables which require a particular stress of the voice in pronunciation.

The stress is laid on long and short syllables indiscriminately. In order to distinguish the one from the other, some writers of dictionaries have placed the grave on the former,

and the acute on the latter, in this manner: "Minor, mineral, lively, lived, rival, river."

The proper mark to distinguish a long syllable, is this ¯: as, "Rōsy:" and a short one this ˘: as, "Fŏlly." This last mark is called a breve.

A Diæresis, thus marked ¨, consists of two points placed over one of the two vowels that would otherwise make a diphthong, and parts them into two syllables: as, "Creätor, coädjutor, aërial."

A Section, marked thus §, is the division of a discourse, or chapter, into less parts or portions.

A Paragraph ¶ denotes the beginning of a new subject, or a sentence not connected with the foregoing. This character is chiefly used in the Old and New Testaments.

A Quotation " ". Two inverted commas are generally placed at the beginning of a phrase or a passage, which is quoted or transcribed from the speaker or author in his own words; and two commas in their direct position, are placed at the conclusion: as,

"The proper study of mankind is man."

Crotchets or Brackets [ ] serve to enclose a word or sentence, which is to be explained in a note, or the explanation itself, or a word or a sentence which is intended to supply some deficiency, or to rectify some mistake.

An Index or Hand ☞ points out a remarkable passage or something that requires particular attention.

A Brace } is used in poetry at the end of a triplet or three lines, which have the same rhyme

Braces are also used to connect a number of words with one common term, and are introduced to prevent a repetition in writing or printing.

An Asterisk, or little star *, directs the reader to some note in the margin, or at the bottom of the page. Two or three asterisks generally denote the omission of some letters in a word, or of some bold or indelicate expression, or some defect in the manuscript.

An Ellipsis —— is also used, when some letters in a word, or some words in a verse, are omitted: as, "The k —g," for "the king."

An Obelisk, which is marked thus †, and Parallels thus ‖, together with the letters of the alphabet, and figures, are used as references to the margin, or bottom of the page.

PARAGRAPHS.

It may not be improper to insert, in this place, a few general directions respecting the division of a composition into paragraphs.

Different subjects, unless they are very short, or very numerous in small compass, should be separated into paragraphs.

When one subject is continued to a considerable length, the larger divisions of it should be put into paragraphs. And it will have a good effect to form the breaks, when it can properly be done, at sentiments of the most weight, or that call for peculiar attention.

The facts, premises, and conclusions, of a subject, sometimes naturally point out the separations into paragraphs; and each of these, when of great length, will again require subdivisions at the most distinctive parts.

In cases which require a connected subject to be formed into several paragraphs, a suitable turn of expression, exhibiting the connexion of the broken parts, will give beauty and force to the division. *See the Octavo Grammar.*

DIRECTIONS RESPECTING THE USE OF CAPITAL LETTERS.

Exercises, p. 154. Key, p. 125.

It was formerly the custom to begin every noun with a capital: but as this practice was troublesome, and gave the writing or printing a crowded and confused appearance, it has been discontinued. It is, however, very proper to begin with a capital.

1. The first word of every book, chapter, letter, note, or any other piece of writing.

2. The first word after a period; and, if the two sentences are *totally independent*, after a note of interrogation or exclamation.

But if a number of interrogative or exclamatory sentences are thrown into one general group; or if the construction of the latter sentences depends on the former, all of them, except the first, may begin with a small letter: as, "How long, ye simple ones, will ye love simplicity? and the scorners delight in their scorning? and fools hate knowledge?" "Alas! how different! yet how like the same!"

3. The appellations of the Deity: as, "God, Jehovah, the Almighty, the Supreme Being, the Lord, Providence, the Messiah, the Holy Spirit."

4. Proper names of persons, places, streets, mountains, rivers, ships: as, "George, York, the Strand, the Alps, the Thames, the Seahorse."

5. Adjectives derived from the proper names of places: as "Grecian, Roman, English, French, and Italian."

6. The first word of a quotation, introduced after a colon, or when it is in a direct form: as, "Always remember this ancient maxim: 'Know thyself.'" "Our great Lawgiver says, 'Take up thy cross daily, and follow me.'" But when a quotation is brought in obliquely after a comma, a capital is unnecessary: as, "Solomon observes, 'that pride goes before destruction.'"

The first word of an example may also very properly begin with a capital: as, "Temptation proves our virtue."

7. Every substantive and principal word in the titles of books: as, "Johnson's Dictionary of the English Language;" "Thomson's Seasons;" "Rollin's Ancient History."

8. The first word of every line in poetry.

9. The pronoun *I*, and the interjection *O*, are written in capitals: as, "I write:" "Hear, O earth!"

Other words, besides the preceding, may begin with capitals, when they are remarkably emphatical, or the principal subject of the composition