(*b*) He was courteous, not cringing, to *superiors; affable*, not familiar, to *equals; and* kind, but not condescending or supercilious, to inferiors.

(*b*) Death is there associated, not, as in Westminster Abbey and Saint Paul's, with genius and virtue, with public veneration and with imperishable *renown; not*, as in our humblest churches and churchyards, with everything that is most endearing in social and domestic charities; but with whatever is darkest in human nature and in human destiny.

(*b*) Therefore they look out for the day when they shall have put down religion, not by shutting its schools, but by emptying *them; not* by disputing its tenets, but by the superior weight and persuasiveness of their own.

XIII.

FORMAL STATEMENTS; QUOTATIONS

The colon is used before particulars formally stated (*a*). The colon (*b*), the comma (*c*), or the dash combined with the colon (*d*) or with the comma (*e*), is used before quotations indicated by marks of quotation [" "].[1] The dash is generally used before a quoted passage which forms a new paragraph; it is joined with the comma when the quotation is short, with the colon when it is long. If the quotation depends directly on a preceding word, no stop is required (*f*).

(*a*) So, then, these are the two virtues of *building: first*, the signs of man's own good work; secondly, the expression of man's delight in work better than his own.

(*a*) *Again: this* argument is unsound because it is unfounded in fact. The facts are such as sustain the opposite conclusion, as I will prove in a very few words.

(*b*) Towards the end of your letter, you are pleased to *observe:* "*The* rejection of a treaty, duly negotiated, is a serious question, to be avoided whenever it can be without too great a sacrifice. Though the national faith is not actually committed, still it is more or less engaged."

(*c*) When the repast was about to commence, the major-domo, or steward, suddenly raising his wand, said *aloud*, "*Forbear!*—Place for the Lady Rowena."

(*d*) Alice folded her hands, and *began:*—

> "*You* are old, Father William," the young man said,
> "And your hair is uncommonly white . . "

[1] See XVII., p. 348.

(*e*) Shakspere wrote the *line*,—

> "*The* evil that men do lives after them."

(*f*) The common people raised the cry *of* "*Down* with the bishops."

(*f*) It declares *that* "*war* exists by the act of Mexico."

XIV.

THE DASH

The dash, either alone or combined with other stops, is used where the construction or the sense is suddenly changed or suspended (*a*); where a sentence terminates abruptly (*b*); for rhetorical emphasis (*c*); in rapid discourse (*d*); where words, letters, or figures are omitted (*e*); and between a title and the subject-matter (*f*), or the subject-matter and the authority for it (*g*), when both are in the same paragraph.

(*a*) The *man—it* is his system: we do not try a solitary word or act, but his habit.

(*a*) Consider the Epistle to the *Hebrews—where* is there any composition more carefully, more artificially, written?

(*a*) *Rome,—what* was Rome?

(*a*) To let loose hussars and to bring up artillery, to govern with lighted matches, and to cut and push and *prime,—I* call this, not vigor, but the sloth of cruelty and ignorance.

(*b*) "Long, long will I remember your features, and bless God that I leave my noble deliverer united *with*"—

She stopped short.

(*c*) I cannot forget that we are men by a more sacred bond than we are *citizens,—that* we are children of a common Father more than we are Americans.

(*c*) What shall become of the *poor,—the* increasing Standing Army of the poor?

(*d*) Hollo! ho! the whole world's *asleep!—bring* out the *horses,—grease* the *wheels,—tie* on the mail.

(*e*) In the first place, I presume you will have no difficulty in breaking your word with *Mrs. C——y.*

(*e*) 1874–76.

(*f*), (*g*) *Di-á-na.* —*The* usual pronunciation is *Di-án-a.*—SMART.

(*g*) The Eastern and the Western imagination *coincide.*—STANLEY.

XV.

PERIOD, NOTE OF INTERROGATION, AND NOTE OF EXCLAMATION

At the end of every complete sentence, a period [.] is put if the sentence affirms or denies; a note of interrogation [?], if the sentence asks a direct question; a note of exclamation [!], if the sentence is exclamatory. Interrogation or exclamation points are also used in the body of a sentence when two or more interrogations (*a*) or exclamations (*b*) are closely connected.

(*a*) For what is a body but an aggregate of *individuals? and* what new right can be conveyed by a mere change of name?

(*b*) How he could *trot! how* he could run!

XVI.

ABBREVIATIONS AND HEADINGS

Periods are used after abbreviations (*a*), and after headings and sub-headings (*b*). Commas are used before every three figures, counted from the right, when there are more than three (*c*), except in dates (*d*).

(*a*) If gold were depreciated one-half, 3*l.* would be worth no more than 1*l.* 10*s.* is now.

(*a*) To retain such a lump in such an orbit requires a pull of 1 *lb.* 6 *oz.* 51 *grs.*

(*b*) WORDS DEFINED BY USAGE.

(*c*), (*d*) The amount of stock issued by the several States, for each period of five years since 1820, is as follows, viz.:—

From	1820–1825	somewhat over	$12,000,000.
"	1825–1830	" "	13,000,000.
"	1830–1835	" "	40,000,000.
"	1835–1840	" "	109,000,000.

XVII.

MARKS OF QUOTATION

Expressions in the language of another require marks of quotation [" "] (*a*). Single quotation points [' '] mark a quotation within a quotation (*b*). If, however, a quotation is made from still a third source, the double marks are again put in use (*c*).

Titles of books or of periodicals (*d*), and names of vessels (*e*) usually require marks of quotation, unless they are italicized. Sometimes, however, where they occur frequently, or in foot-notes, titles are written in Roman and capitalized (*f*).

(*a*) [See XIII. p. 346.]

(*b*) Coleridge sneered at "the cant phrase 'made a great sensation.'"

(*c*) "This friend of humanity says, 'When I consider their lives, I seem to see the "golden age" beginning again.'"

(*d*) "Waverley" was reviewed in "The Edinburgh."

(*e*) "The Constitution" is a famous ship of war.

(*f*) [See foot-notes in this book.]

XVIII.

THE HYPHEN

The hyphen [-] is used to join the constituent parts of many compound (*a*) and derivative (*b*) words; and to divide words, as at the end of a line (*c*).

(*a*) The *incense-breathing* morn.

(*a*) He wears a *broad-brimmed, low-crowned* hat.

(*b*) The *Vice-President* of the United States.

(*c*) [See "in-terrogation" under XV., fifth line; "pos-sessive" under XIX., second line.]

XIX.

THE APOSTROPHE

The apostrophe ['] is used to denote the elision of a letter or letters (*a*), or of a figure or figures (*b*); to distinguish the possessive case (*c*); and to form certain plurals (*d*). The apostrophe should not be used with the pronouns *its*, *ours*, and the like (*e*).

(*a*) *'Tis* James of Douglas, by Saint Serle!
(*a*) The *O'Donoghue* was a broth of a boy.
(*a*) What *o'clock* is it? I *can't* tell time.
(*a*) Hop-*o'*-*my*-thumb is an active little hero.
(*b*) Since that time it has been re-observed on every subsequent revolution, —in *'22*, *'25*.
(*b*) The patriots of *'76*.
(*c*) *Spenser's* adulation of her beauty may be extenuated.
(*c*) The Seven *Years'* war was carried on in America.
(*c*) The *Joneses'* dogs are on good terms with Mrs. *Barnard's* cat.
(*c*) *Ladies'* and *gentlemen's* boots made to order.
(*c*) The book can be found at Scott & Co., the *publishers'*.
(*c*) The *fox's* tail was accordingly cut off.
(*c*) For *conscience'* sake.
(*d*) Mark all the *a's* in the exercise.
(*d*) Surely long *s's* (*ſ*) have, like the Turks, had their day.
(*e*) *Its* [not it's] length was twenty feet.
(*e*) Tom Burke of *Ours*.

It is sometimes a question whether to use the possessive with an apostrophe, or to use the noun as an adjective. One may write,—

John Brown, Agent for Smith's Organs and Robinson's Pianos:
or,
John Brown, Agent for The Smith Organ and The Robinson Piano.

The latter is preferable.

XX.

PUNCTUATION IN THE SERVICE OF THE EYE

(1) A comma sometimes serves to distinguish the component parts of a sentence from one another, thus enabling the reader more readily to catch the meaning of the whole. Where, for example, a number of words which together form the object or one of the objects of a verb, precede instead of following the verb, they should be set off by a comma when perspicuity requires it (*a*) but not otherwise (*b*).

(2) A subject-nominative may need to be distinguished from its verb, either because of some peculiarity in the juxtaposition of words at the point where the comma is inserted (*c*), or because of the length and complexity of the subject-nominative (*d*).

(3) When numerals are written in Roman letters instead of Arabic figures, as in references to authorities for a statement, periods are used instead of commas, both as being in better taste and as being more agreeable to the eye. For the same reason, small letters are preferred to capitals when the references are numerous (*e*).

(*a*) Even the kind of public interests which Englishmen care *for*, *he* held in very little esteem.
(*a*) To the tender and melancholy recollections of his early days with this loved companion of his *childhood*, *we* may attribute some of the most heartfelt passages in his "Deserted Village."
(*b*) Even his *country he* did not care for.
(*b*) To devout *women she* assigns spiritual functions, dignities, and magistracies.
(*c*) How much a dunce that has been sent to *roam*,
Excels a dunce that has been kept at home!
(*c*) One truth is clear, Whatever *is*, *is* right.
(*d*) The same modification of our Germanism by another force which seems *Celtic*, *is* visible in our religion.
(*d*) To allow the slave-ships of a confederation formed for the extension of slavery to come and go free and unexamined between America and the African *coast*, *would* be to renounce even the pretence of attempting to protect Africa against the man-stealer.
(*d*) Those Presbyterian members of the House of Commons who had many years before been expelled by the *army*, *returned* to their seats.
(*e*) Macaulay: History of England, vol. i. chap. vi. pp. 60, 65.
(*e*) Deut. xvi. 19; John vi. 58.

II.

CAPITAL LETTERS

I.

EVERY sentence opening a paragraph or following a full stop, and every line in poetry, should begin with a capital letter.

II.

Every *direct quotation*, formally introduced, should begin with a capital letter (*a*).

(*a*) [See XIII. (*b*), (*c*), p. 346.]

III.

A capital letter should begin every word which *is, or is used as, a proper name.* We should write England, not england; the American Indian, not the american indian; Shylock, not shylock; the White Star Line, not the white star line; the Bible, not the bible; Miltonic, not miltonic. We should distinguish between the popes and Pope Pius Ninth; between the constitution of society and the Constitution of the United States; between the reformation of a man's character and the Reformation of Luther; between a revolution in politics and the Revolution of 1688; between republican principles and the principles of the Republican party: the foundation of the distinction in each case being, that a word, *when used as a proper name, should begin with a capital letter.* Good authors do not uniformly follow this rule; but most departures from it probably

originate in their own or their printers' inadvertence, rather than in their intention to ignore a useful principle, or needlessly to create exceptions to it. The only exception to this rule—an exception, however, not firmly established—is in *sir, gentlemen,* in the body of a composition. The reason for not using a capital in such cases is that it would give undue importance to the word.

IV.

Capital letters exclusively are used in titles of books or chapters; they are used more freely in prefaces or introductions than in the body of the work, and more freely in books designed for instruction than in others; and they, or *italics*, may be used in order to emphasize words of primary importance. For purposes of emphasis, they should, however, be used with caution; to insist too frequently upon emphasis is to defeat its object.

V.

Phrases or clauses, when separately numbered, should each begin with a capital letter (*a*).

(*a*) Government possesses three different classes of powers: 1st, Those necessary to enable it to accomplish all the declared objects; 2d, Those specially devolved on the nation at large; 3d, Those specially delegated.

VI.

"O" should always be written as a capital letter (*a*); "oh" should not be so written, except at the beginning of a sentence (*b*).

(*a*) Break, break, break,
On thy cold gray stones, *O* Sea!
(*b*) But *oh*, the madness of my high attempt
Speaks louder yet!

VII.

In a letter, the first word after the address should begin with a capital; this word is often printed, in order to save space, on the same line with the address, but should be written on the line below. In the address, *Sir* should always begin with a capital; and the weight of good usage favors *Friend*, *Father*, *Brother*, *Sister*, both as being titles of respect and as emphatic words, rather than *friend*, *father*, *brother*, *sister*, unless when the word occurs in the body of the letter. The affectionate or respectful phrase at the end of a letter should begin with a capital.

NEW YORK, 25 Jan., 1893.

My dear Sir:

Your esteemed favor of the 22d inst. gave me the most sensible pleasure.

Your obedient servant, A. B.

Mr. C. D., Boston.

SEPT. 29, 1892.

My dear Friend,

Your favor of August 1st has just come to hand. Whatever sweet things may be said of me, there are not less said of you.

Yours faithfully, X. Y.

To the Editor of The Nation:—

Sir: The "great mercy" in Ohio is doubtless a cause for great rejoicing on the part of all honest men.

L. H. B.

WEST S——, MASS., Oct. 16, 1892.

NEW YORK, Oct. 28, 1892.

The Honorable —— and Others:

Gentlemen,—Your favor of the 26th instant is received, asking me to speak next Monday at Faneuil Hall upon the political issues of to-day. Thanking you for its courteous terms, I accept your invitation, and am

Very truly yours, S. L. W.

WEATHERSFIELD, 20 May, '93.

I am here, my dear brother, having arrived last evening.

Affectionately yours, C. W.

It will be observed that in these examples the marks of punctuation between the address and the body of the letter differ. The comma is less formal than the colon, and the colon alone less formal than the dash with either comma or colon.

III.

ILLUSTRATIVE EXTRACTS

[From Irving's *Oliver Goldsmith*. New York: G. P. Putnam. 1851.]

Oliver Goldsmith was born on the 10th of November, 1728, at the hamlet of Pallas, or Pallasmore, county of Longford, in Ireland. He sprang from a respectable, but by no means a thrifty, stock. Some families seem to inherit kindliness and incompetency, and to hand down virtue and poverty from generation to generation. Such was the case with the Goldsmiths. "They were always," according to their own accounts, "a strange family; they rarely acted like other people; their hearts were in the right place, but their heads seemed to be doing anything but what they ought."—"They were remarkable," says another statement, "for their worth, but of no cleverness in the ways of the world." Oliver Goldsmith will be found faithfully to inherit the virtues and weaknesses of his race.

[From R. W. Emerson's *Society and Solitude*. Boston: Fields, Osgood & Co. 1870.]

Next to the knowledge of the fact and its law is method, which constitutes the genius and efficiency of all remarkable men. A crowd of men go up to Faneuil Hall; they are all pretty well acquainted with the object of the meeting; they have all read the facts in the same newspapers. The orator possesses no information which his hearers have not; yet he teaches them to see the thing with his eyes. By the new placing, the circumstances acquire new solidity and worth. Every fact gains consequence by his naming it, and trifles become important. His expressions fix themselves in men's memories, and

fly from mouth to mouth. His mind has some new principle of order. Where he looks, all things fly into their places. What will he say next? Let this man speak, and this man only.

[From George Eliot's *Middlemarch*. William Blackwood & Sons: Edinburgh and London. 1871.]

This was the physiognomy of the drawing-room into which Lydgate was shown; and there were three ladies to receive him, who were also old-fashioned, and of a faded but genuine respectability: Mrs. Farebrother, the Vicar's white-haired mother, befrilled and kerchiefed with dainty cleanliness, upright, quick-eyed, and still under seventy; Miss Noble, her sister, a tiny old lady of meeker aspect, with frills and kerchief decidedly more worn and mended; and Miss Winifred Farebrother, the Vicar's elder sister, well-looking like himself, but nipped and subdued as single women are apt to be who spend their lives in uninterrupted subjection to their elders. Lydgate had not expected to see so quaint a group: knowing simply that Mr. Farebrother was a bachelor, he had thought of being ushered into a snuggery where the chief furniture would probably be books and collections of natural objects. The Vicar himself seemed to wear rather a changed aspect, as most men do when acquaintances made elsewhere see them for the first time in their own homes.

[From Daniel Webster's *Works*. Boston: Little, Brown & Co. 1866.]

Finally, Gentlemen, there was in the breast of Washington one sentiment so deeply felt, so constantly uppermost, that no proper occasion escaped without its utterance. From the letter which he signed in behalf of the Convention when the Constitution was sent out to the people, to the moment when he put his hand to that last paper in which he addressed his countrymen, the Union,—the Union[1] was the great object of his thoughts. In that first letter he tells them that, to him and his brethren of the Convention, union appears to be the greatest interest of every true American; and in that last paper he conjures them to regard that unity of government which constitutes

[1] See III. p. 352.

them one people as the very palladium of their prosperity and safety, and the security of liberty itself. He regarded the union[1] of these States less as one of our blessings, than as the great treasure-house which contained them all. Here, in his judgment, was the great magazine of all our means of prosperity; here, as he thought, and as every true American still thinks, are deposited all our animating prospects, all our solid hopes for future greatness. He has taught us to maintain this union, not by seeking to enlarge the powers of the government, on the one hand, nor by surrendering them, on the other; but by an administration of them at once firm and moderate, pursuing objects truly national, and carried on in a spirit of justice and equity. . . .

Gentlemen, I propose—"The Memory of George Washington."

[From J. S. Mill's *Dissertations and Discussions.* New York: Henry Holt & Co. 1873.]

Is there, then, no remedy? Are the decay of individual energy, the weakening of the influence of superior minds over the multitude, the growth of charlatanerie,[2] and the diminished efficacy of public opinion as a restraining power,—are these the price we necessarily pay for the benefits of civilization? and can they only be avoided by checking the diffusion of knowledge, discouraging the spirit of combination, prohibiting improvements in the arts of life, and repressing the further increase of wealth and of production? Assuredly not. Those advantages which civilization cannot give—which in its uncorrected influence it has even a tendency to destroy—may yet coexist with civilization; and it is only when joined to civilization that they can produce their fairest fruits. All that we are in danger of losing we may preserve, all that we have lost we may regain, and bring to a perfection hitherto unknown; but not by slumbering, and leaving things to themselves, no more than by ridiculously trying our strength against their irresistible tendencies: only by establishing counter-tendencies, which may combine with those tendencies, and modify them.

[1] See III. p. 352.

[2] *Charlatanry* is the preferable form.

[From Macaulay's *History of England.* New York: Harper & Brothers. 1878.]

When this had been done it would be impossible for our rulers to misunderstand the law: but, unless something more were done, it was by no means improbable that they might violate it. Unhappily the Church had long taught the nation that hereditary monarchy, alone among our institutions, was divine and inviolable; that the right of the House of Commons to a share in the legislative power was a right merely human, but that the right of the King to the obedience of his people was from above; that the Great Charter was a statute which might be repealed by those who had made it, but that the rule which called the princes of the blood-royal to the throne in order of succession was of celestial origin, and that any Act of Parliament inconsistent with that rule was a nullity.

[From Thomas Carlyle's *Inaugural Address,* in Critical and Miscellaneous Essays. New York: Scribner, Welford & Co. 1872.]

Finally, Gentlemen, I have one advice to give you, which is practically of very great importance, though a very humble one. In the midst of your zeal and ardor,—for such, I foresee, will rise high enough, in spite of all the counsels to moderate it that I can give you,—remember the care of health. I have no doubt you have among you young souls ardently bent to consider life cheap, for the purpose of getting forward in what they are aiming at of high; but you are to consider throughout, much more than is done at present, and what it would have been a very great thing for me if I had been able to consider, that health is a thing to be attended to continually; that you are to regard that as the very highest of all temporal things for you [*Applause*]. There is no kind of achievement you could make in the world that is equal to perfect health. What to it are nuggets and millions? The French financier said, "Why, is there no sleep to be sold!" Sleep was not in the market at any quotation.

[From HAWTHORNE'S *Blithedale Romance.* Boston: J. R. Osgood & Co. 1875.]

"You mistake the matter completely," rejoined Westervelt.

"What, then, is your own view of it?" I asked.

"Her mind was active, and various in its powers," said he. "Her heart had a manifold adaptation; her constitution an infinite buoyancy, which (had she possessed only a little patience to await the reflux of her troubles) would have borne her upward, triumphantly, for twenty years to come. Her beauty would not have waned — or scarcely so, and surely not beyond the reach of art to restore it—in all that time. She had life's summer all before her, and a hundred varieties of brilliant success. What an actress Zenobia might have been! It was one of her least valuable capabilities. How forcibly she might have wrought upon the world, either directly in her own person, or by her influence upon some man, or a series of men, of controlling genius! Every prize that could be worth a woman's having—and many prizes which other women are too timid to desire—lay within Zenobia's reach."

"In all this," I observed, "there would be nothing to satisfy her heart."

"Her heart!" answered Westervelt, contemptuously.

[Those who wish still further to pursue the study of Punctuation are referred to WILSON'S Treatise on the subject.]

INDEX