LITTLE BLUE BOOK NO. 683
Edited by E. Haldeman-Julius

Punctuation Self Taught

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PUNCTUATION SELF TAUGHT

Most of the punctuation marks used in the writing of English are so small that people are likely to fall into the sad error of regarding them lightly. Periods and commas, especially, are no more than mere dots on the paper—it would seem, indeed, that the eye could scarcely notice them in its rapid scanning of the printed page. Yet leave punctuation marks out altogether, and they are no sooner gone than missed. The eye doesn't take conscious notice of them, but they aid the eye materially in rapid and intelligent reading. To demonstrate this fairly simple point at the very start, since it is the base on which the utility of this book must stand or fall, the following paragraph, from Thomas Carlyle's *Sartor Resartus*, is printed here shorn of its punctuation marks:

For great men I have ever had the warmest predilection and can perhaps boast that few such in this era have wholly escaped me great men are the inspired speaking and acting texts of that divine book of revelations whereof a chapter is completed from epoch to epoch and by some named history to which inspired texts your numerous talented men are the better or worse exegetic commentaries and wagonload of too stupid heretical or orthodox weekly sermons for my study the inspired texts themselves thus did not I in very early days having disguised me as a

tavern waiter stand behind the field chairs under that shady tree at treisnitz by the jena highway waiting upon the great schiller and greater goethe and hearing what I have not forgotten.

The better to convey the impression, capitals have also been ignored. The example is such that its sense can be made out without much trouble, in spite of the lack of guiding marks, but its effect is the stronger therefor, because it is shown that even so intelligible a paragraph suffers mightily from the loss of punctuation. For the benefit of the industrious student, as well as for the satisfaction of the curious, this paragraph, correctly printed, may be found in Little Blue Book No. 487, Page 47.

It is true that no devastating thunderbolt will come out of the sky to punish the unwary transgressor of rules for punctuation. Unless, indeed, such a thunderbolt comes from the irreverent hand of some "jovial" critic! But we write, when we do write, to be understood, and, preferably, to be understood correctly. With this intention in mind, punctuation must be considered. Perhaps the method endorsed by usage is not so good as some original mind, working independently and scientifically, might evolve. But this original mind would find little use for its new and better system—no one would know it! So it behooves those of us who desire to convey our poor thoughts to a goodly portion of our fellow-men to adopt the system, familiar and recognized by good usage, that will aid us in our purpose.

In matters of grammar and phases of lan-

guage generally, it has been said, and well said, that custom makes the rules, and rules never make custom. So it is with punctuation. Years ago, when the English language was still young, punctuation was a matter of personal taste—and, consequently, of little significance. Gradually, with the establishment of printing and the fixing of standards, punctuation became universally familiar in a rigid code of usage. Then, perhaps because authors wrote always with pens and inserted a punctuation mark whenever their hands stopped to rest, punctuation was much more profuse than it is today. The tendency is constantly toward simplification, and modern typography shows evidence of getting along with as little punctuation as is consistent with intelligible presentation.

Probably the typewriter has had as much to do with this simplifying movement, as anything mechanical can be said to have influence of this sort. To strike periods and commas promiscuously means wear and tear on the platen! During the war, too, business houses took up the growing practise of typing addresses and dates without punctuation, thus:

Mr John Jones
50 Elm Street
Boston Mass

Usually, the comma was kept and is kept between the city and the state, but some avoid it by typing the name or abbreviation of the state all in capitals. Dates, commonly written "July 4, 1924," with a comma between the fig-

ures for the day and those for the year, are now often written "4 July 1924," thus avoiding the comma. Abbreviations of common titles (Mr., Mrs., Dr., St., etc.) are becoming more and more common without the usual periods: throughout the *Encyclopaedia Britannica*, for example, such periods are omitted.

But not only in such particular instances is this tendency toward simplification felt. Popular style in writing is much "looser" and more open today than it was formerly. Commas suffer the most, and are omitted by some writers wherever possible—even to the extent of risking the sense in some cases. The semicolon finds very little vogue nowadays, although it was once strangely popular. The colon, too, is largely friendless, finding a place only in the very particular use as a bridge, to indicate something following (as after the *thus*, just before the sample address given above).

And so it goes, for the world must move. But, although it is possible to be much less rigid in punctuating today than it was half a century ago, punctuation is not yet a matter of guess. True, most writers punctuate by "instinct." To acquire this instinct, however, they first learned the rules and "forgot" them. If the rules are once intelligently understood, and their significance sensibly appreciated, it will not greatly matter whether the student "forgets" them or not.

PUNCTUATION MARKS

The common punctuation marks used in writing English are:

period (full stop)	.
interrogation point (or question mark)	?
exclamation point	!
comma	,
semicolon	;
colon	:
dash	—
hyphen	-
apostrophe	'
quotation marks, double	" "
single	' '
parentheses	( )
brackets	[ ]
dots, leaders, or ellipses	....
asterisks, or ellipses	****

A few other typographical marks are used in technical or text books, or in informal writing of any sort:

number sign	#
cent sign	¢
dollar sign	$
per cent sign	%
degree sign	°
sign for "at"	@
plus sign	+
minus sign	−
division sign	÷
times sign (multiplication)	×
equal sign	=

Others, less common, and peculiar to the type-box of the printer, are:

caret ^

brace { }

dagger, or obelisk †
double dagger ‡
section §
parallels ||
paragraph ¶

Diacritical marks, or marks over individual letters of words to indicate pronunciation, are used in profusion only in dictionaries. A few, but chiefly the dieresis (ë, ö), occur in ordinary printing. Grave, acute, and circumflex accents (è, é, ê) are kept when foreign words requiring them are used as such; similarly with the tilde (ñ) and the cedilla (ç). In scanning poetry, or in indicating the "long and short" of anything, the macron (–) for "long," and the breve (˘) for "short," are used. A pointing "hand" is sometimes used for an index.

The various uses of these several marks are discussed in the ensuing pages. For a clear understanding of the principles involved, a fair knowledge of the fundamentals of English grammar is almost essential. For this purpose, if the student needs grammatical training or review, *Grammar Self Taught* (Little Blue Book No. 682) is recommended. The use of the hyphen, listed above in the ordinary punctuation marks, is dealt with at some

length in *Spelling Self Taught* (Little Blue Book No. 681), under the section headed "Capital and Hyphen."

1. THE PERIOD

The period, sometimes known as a "full stop," is used chiefly at the ends of sentences —declarative or imperative sentences. The fundamental purpose of punctuation is to separate remote elements of composition, by indicating the comparative relations of one part of a piece of writing to another part, so that the sense is clear. The division really begins, of course, with the division of printed matter first into books or volumes, next into chapters, then into sections or paragraphs, and finally into sentences. One particular kind of sentence, the declarative, always ends with a period, and the next sentence begins with a capital letter.

Declarative sentences make statements. Normally, they should contain a verb, forming a subject and predicate, but in writing of all kinds incomplete sentence-elements often stand independently as finished thoughts. Consider the following colloquy:

"Which dish do you mean, mother?"
"That. The one beside the sugar bowl."
"This one with the flowers on it?"
"No. Never mind. I'll get it myself in a minute."

Of the preceding elements ending with a period, only one is a complete declarative sentence—the last, "I'll get it myself in a minute."

"Never mind" is an imperative element, and may stand independently. The other three elements, however, stand independently here simply because they are spoken that way. "That" is in reply to a question, and it is spoken as though it were a complete sentence. "The one beside the sugar bowl" lacks a verb, but it also is in answer to a question, and is spoken as though complete. "No" is spoken decisively, having no intimate connection with what follows. If it were spoken angrily or emphatically, it might be followed by an exclamation point.

In summary, the following short paragraph from Ralph Waldo Emerson's *Spiritual Laws* (Little Blue Book No. 547, Page 25) is exemplary:

> A like Nemesis presides over all intellectual works. We have yet to learn that the thing uttered in words is not therefore affirmed. It must affirm itself, or no forms of grammar and no plausibility can give it evidence and no array of arguments. The sentence must also contain its own apology for being spoken.

ABBREVIATIONS.—A period normally follows all abbreviations, whether at the end of a sentence or not (of course, when an abbreviation ends a sentence, one period does for both the abbreviation and the sentence-ending). Thus, "Mr. G. S. Brown, M. A., and Dr. A. M. White, M. D., both of Boston, Mass., have registered at the U. B. D. Convention Headquarters." As previously mentioned, the practise of omitting the periods after "Mr" and "Dr" is

growing. But the period is still rigorously used after all other abbreviations, except in very informal typed matter. It always follows *etc.*, the abbreviation for *et cetera* or *and so forth* (the older symbol "&" being little used nowadays). It is becoming uncommon with *percent*, which is establishing itself as one word. WARNING: Shortened words from which letters *within the word* have been omitted are not true abbreviations—they are contractions, and the omissions are indicated by apostrophes (*sec'y*, *pres't*, *m'f'r*, etc.)—and when so written, they are not followed by a period (unless they end a sentence that is neither interrogative nor exclamatory in utterance). However, if the apostrophes are not used, the contraction may be recognized as a standard abbreviation (*sec.*, *pres.*, *mfr.*, etc.).

DECIMALS.—A period is used in decimal expressions, to indicate the division between the whole and the fractional part. Thus, "1.25" signifies "one and twenty-five hundredths." In a decimal monetary system, the period is used before the two figures indicating "cents" or the units of a hundred, thus: "$10.52," "$5.08," "$.99," etc.

MISCELLANEOUS.—Formerly, a period always followed a Roman numeral, whether written or printed in capitals or small letters. It is still largely used after the small Roman numerals referring to chapters of the Bible. But its use after Roman numerals is on the wane, and good usage now endorses its omission. Examples: King Henry VIII was an

amorous rogue; Chapter II or III is the one; the Scripture Reading is 2 Sam. xxii, 1-6.

Apparent abbreviations, such as 1st, 2d, 4th, 8vo, 12mo, and so on, do not require periods. On title pages, and in title headings generally, the period is commonly omitted at the ends of lines.

2. THE INTERROGATION POINT

The use of the interrogation point, or question mark, is very simple—it follows sentences, or sentence elements standing independently as complete, which ask a question, and which are usually spoken with a rising inflection. Example: "Where, oh, where is my wandering boy tonight?" Or an interrogative word might stand alone, as, "Where? Who? What?" Similarly, a declarative sentence may be spoken interrogatively, requiring a question mark. Notice the difference between the two examples following.

"You need worry no more. He is alive."
"What is that you say? He is alive?"

Originally, or so the story goes, a semicolon (;) was used after questions. This was confusing, so some printer was inspired to turn the mark upside down when it signified a question (⁏). This, with an ornamental flourish added, became our present question mark (?). In Spanish, an inverted question mark is put at the beginning of questions, and a normal mark at the end, so that the eye does not have to wait until the end to learn how to read the sentence. Under this rule, a question

looks like this: ¿Why did you do it? In English we remain content with but one mark, right side up, at the end.

Sometimes, within a sentence, a question mark in parentheses is inserted to imply doubt concerning that particular portion of the text. Example: Christopher Columbus discovered America in 1494 (?), and thereby made himself famous. Or, implying doubt about a fact: William Shakespeare had red (?) hair.

In indirect questions, or questions spoken or told about without rising inflection, no question mark is used. Example: I wonder whether it will rain. (The direct form is: Will it rain?) Sometimes, when an otherwise declarative sentence ends with a direct question, the question mark is used to show the rising inflection at the very end. Example: I have doubted your sincerity about doing this, I confess candidly; but tell me, now, will you? (Instead of the semicolon, a period might be used, making two sentences.) Or, in direct quotation: Raymond wondered silently, "Will he do it?"

Once upon a time questions expressed within a sentence took a question mark of their own, and the following element did not necessarily begin a new sentence by commencing with a capital. Example: A series of queries shot through my mind, such as what? why? wherefore?—and yet I could answer none of them. This practise is rare in modern English.

3. THE EXCLAMATION POINT

Similar to the interrogation point, the ex-

clamation point is used after exclamatory sentences, or after any sentence or sentence-element spoken or thought of as exclamatory. It expresses sharpness or abruptness of tone in speech, usually coupled with some violent emotion, such as surprise, anger, exasperation, pain. Several examples follow:

> Ouch! You hurt! Stop! What an awful sight! Terrible! We are lost! Don't you dare! Alas! My kingdom for a horse! On, on! Let's go!

The example given under the Interrogation Point, above, might be said as an exclamation, thus: "I can hardly believe it. He is alive!"

Interjections standing alone are usually followed by an exclamation point. When they occur at the beginning of sentences, the exclamation point is put at the end unless the sentence happens to be a long one. Example: "Oh, I didn't know that! (If the *Oh* is felt to be very abrupt, and somewhat divorced from the rest of the sentence, it may be set off thus: Oh! but I didn't know that.)

The difference between *O* and *oh* (the latter begins with a capital only when it begins a sentence) is chiefly that *O* is used in direct address, and *oh* everywhere else. Compare these two forms:

> O Harry, come here a moment.
> Oh, Harry didn't do it, I know.

No exclamation point is required in either case, here, because neither example is genuinely exclamatory.

In general, reserve the exclamation point for

especially strong feeling or uttterance. The mark is much overused, and when repeated often within a given text it obviously loses its force. Never double or triple it, even when an expression is felt to be doubly or triply emphatic. Doubling or tripling the exclamation point is an outgrowth of its overuse, an ungrammatical attempt to restore the potency the single mark once had, and still has in conservative writing.

4. THE COMMA

The little comma is the worst of all marks of punctuation to keep in its proper place. Its use involves the most rules, and these rules involve the greatest opportunities for unwary violation. Yet the comma can and should be used with common sense. Don't sprinkle commas about as though you were distributing them from a careless pepper-shaker! Either be sure that a comma really belongs where you put it, or else don't put it.

The three marks thus far considered (period, interrogation point, exclamation point) have been used almost exclusively at the ends of sentences, or sentence-elements standing independently. The marks, beginning with the comma, now to be considered are used almost exclusively within the sentence, to separate elements not too intimately related to one another so that the sense may be perfectly clear. The omission of a comma or commas may sometimes be the cause of great misunderstanding. Law suits have—rarely, but still often enough to be a warning—been won or

lost on the position of a single comma. Generally, it is better to omit commas than to put them where they don't belong, for the tendency is toward sparing use of all punctuation marks —but consider what the omission does to a sentence like this: *Mabel said her mother was once about to be married.* The insertion of two little commas here avoids a neighborhood scandal: *Mabel, said her mother, was once about to be married.*

WORDS IN ADDRESS.—Words, usually nouns, used in direct address (calling a person by name, or naming the thing, spoken to) are set off from the rest of the sentence by commas. Examples:

1. Please, waiter, hurry this order.
2. I tell you, Bill, that it won't work.
3. Listen, my children, and you shall hear—
4. Alice, where art thou?

YES, NO, WELL, WHY, ETC.—Single words, usually the four named as the heading of this paragraph, placed at the beginning of sentences somewhat in the nature of interjections, are usually set off by commas:

1. Yes, I will. No, I won't.
2. Well, if you say so. Why, I don't think so.

In the cases of Yes and No, the comma may be changed to a semicolon or even a period—in the latter case, of course, what follows becomes a new sentence. The mark depends entirely on the sense. If the Yes is said in close relationship with what follows, a comma is cor-

rect. If it is said in somewhat more remote relationship, a semicolon is better. If it has no immediate relationship at all, a period is proper. Compare:

1. "Will you go?" "Yes, if you wish."
2. "Will you go?" "Yes; if you wish me to, I'll bring Ned."
3. "Will you go?" "Yes. If you wish to write me, here's my address."

SERIES OF WORDS.—Words (usually nouns or adjectives, but often other parts of speech and even phrases or clauses) strung together in a series are separated from each other by commas:

1. Babyhood, childhood, boyhood, youth, manhood, are the stages of growth.
2. A massive, heavy, cumbersome machine was installed.
3. But be our experience in particulars what it may, no man ever forgot the visitations of that power to his heart and brain, which created all things new; which was the dawn in him of music, poetry and art; which made the face of nature radiant with purple light; the morning and the night varied enchantments; when a single tone of one voice could make the heart beat, and the most trivial circumstances associated with one form, is put in the amber of memory; when we became all eye when one was present, and all memory when one was gone; when the youth becomes a watcher of windows, and studious of a glove, a veil, a ribbon, or the wheels of a carriage; when no place is too solitary, and none too silent for him who has richer company and sweeter conversation

in his new thoughts, than any old friends, though best and purest, can give him; for, the figures, the motions, the words of the beloved object are not like other images written in water, but, as Plutarch said, "enameled in fire," and make the study of midnight. (Ralph Waldo Emerson.)

4. For who would bear the whips and scorns of time,
The oppressor's wrong, the proud man's contumely,
The pangs of dispriz'd love, the law's delay,
The insolence of office, and the spurns
That patient merit of the unworthy takes,
When he himself might his quietus make
With a bare bodkin?
(William Shakespeare.)

Some pairs of adjectives are so closely related that they are not separated by commas. Examples: *She was a pretty little minx.* But it is possible to have a series of pairs, each pair separated by a comma: *The idol was a cute little, queer old, dear ugly keepsake.* Or pairs connected by a conjunction: *They were all ready to put on: hat and coat, shirt and collar, shoes and stockings.* A series connected throughout by a repeated conjunction (usually *and* or *or*) does not require commas: *I gave him food and clothing and shelter.*

A series like the above, but with a conjunction (usually *and*) joining the last item of the series to those preceding, retains the comma before the conjunction: *The colors of the Amer-*

ican flag are red, white, and blue. (There is a tendency to omit the comma before *and* when no confusion in meaning results.)

Notice that in such series as these, the items of each series are all in the same grammatical construction. It would be a violation of grammar to unite elements of different construction in such a series. WRONG: *I admire his honesty, original, and sportsman.* RIGHT: *I admire his honesty, originality, and sportsmanship.*

In corporation-names using *and Company* no comma is used. Example: *Smith, Evans and Company.* The comma is omitted after the last adjective of a series, and after the last noun when it is joined to the preceding nouns by a conjunction. Example: *Anger, joy, love, and hate are strong emotions.*

APPOSITION.—Words used in apposition with some element of a sentence are set off by commas:

1. Calvin Coolidge, president of the United States, is a silent man.
2. Boston, the capital of Massachusetts, is sometimes called the Hub.
3. Mexico, a country in which revolutions are common, lies to the southwest of us.
4. Perhaps that man, the one in the derby hat, is the one you are seeking.
5. He, John, said that he, Henry, refused to agree.

Simple appositions thought of in very close relationship do not require commas:

1. My daughter Ethel accompanied me.

2. The poet Browning.
3. See how the baby loves his uncle Jim!

Titles and degrees are often written as appositives:

1. The letter was addressed to John Jones, Esq.
2. James Knowmuch, Ph. D., is the new professor.

ADDRESSES AND DATES.—Elements of an address are usually separated by commas. On envelopes and in the beginnings of business letters, where the use of a separate line for each element is separation enough, the commas are sometimes omitted. The numerals of a date obey the simple rule that two numbers, referring to different things, and occurring in juxtaposition, must be separated by a comma. Examples:

1. Walt Whitman was born on May 31, 1819, at West Hills, Long Island, New York.
2. In that wreck of 1909, 118 people lost their lives.
3. This envelope is postmarked Paradise, Texas, March 18, 1918.
4. My new address will be 214 Bolton Terrace, Springfield, Ohio.

Observe that the European practise of inserting a comma after the number of a house on a street is not followed in America. No separation is needed for clarity, hence no comma. The date of a year, in close association, requires no comma: *The fire was in the year* 1895.

REPEATED WORDS.—Words are sometimes

repeated for emphasis. Usually they must be set off by commas:

1. I am waiting, waiting, for something to happen.
2. I could cry, cry, cry, and you'd never hear me.

PARENTHETICAL WORDS.—Parenthetical words or phrases—that is, "loosely" modifying words or phrases which have a somewhat remote relationship to the rest of the sentence—are usually set off by commas:

1. I concluded, therefore, that you didn't want me.
2. It doesn't matter, however, whether you like it or not.
3. Nevertheless, I do.
4. John, of course, will agree at once.
5. In fact, he never doubted it.
6. The new officers, you may feel confident, will do better.
7. Their leader, it has been reported, is dead.
8. You don't like candy, it seems.
9. We may go, you know, after all.
10. Light rays, I have heard, can go around corners.

Such parenthetical words are sometimes called *non-restrictive*. They do not restrict or limit the sense of the sentence—they could be left out without altering the essential statement. Sometimes, however, these very same words or phrases may be used restrictively, when, since they do limit the sense, they have a closer relationship and are not ordinarily set off by commas:

1. Of course I will.
2. The weather is bad, but I am enjoying myself nevertheless.
3. You may feel confident of my support.
4. I have heard strange sounds at night.
5. It seems true, yet I can hardly believe it.

LOOSE MODIFIERS.—There is a class of loose modifiers, or non-restrictive modifiers, which is not parenthetical—not "thrown in" much as the examples above—but which can be done away with without destroying the essential statement. The so-called *nominative absolute* construction belongs in this class. A few examples should make the matter clear:

1. Mutually relieving each other, they clambered up a narrow gully.
2. Passing through the ravine, they came to a hollow.
3. On entering the amphitheater, new objects of wonder presented themselves.
4. He now suspected that the grave roisterers of the mountain had put a trick upon him, and having dosed him with liquor, had robbed him of his gun.
5. A mountain stream was now foaming down it, leaping from rock to rock, and filling the glen with babbling murmurs.
6. The rocks presented a high impenetrable wall, over which the torrent came tumbling in a sheet of feathery foam, and fell into a broad deep basin, black from the shadows of the surrounding forest.
7. Having nothing to do at home, and being arrived at that happy day when a man can do nothing with impunity, he took his place once more on the bench.

Notice that if the "loose modifiers" are omitted, the essential statement remains unchanged:

1. They clambered up a narrow gully.
2. They came to a hollow.
3. New objects of wonder presented themselves.
4. He now suspected that the grave roisterers of the mountain had put a trick upon him, and had robbed him of his gun.
5. A mountain stream was now foaming down it.
6. The rocks presented a high impenetrable wall.
7. He took his place once more on the bench.

However, when such modifiers, very often participial phrases used adjectively, do restrict the sense—that is, they cannot be omitted and leave the essential statement complete—they do not require commas:

1. He was generally seen trooping like a colt at his mother's heels.
2. For some time Rip lay musing on this scene.

These restrictive modifiers cannot be omitted without doing severe damage to the basic statement:

1. He was generally seen . . .
2. For some time Rip lay . . .

Notice the difference, when they are made non-restrictive:

1. He was generally seen every morning early, trooping like a colt at his mother's heels.
2. For some time Rip lay quietly alone, musing on this scene.

Similarly, other highly restrictive modifiers require no commas:

1. On a level spot in the center was a company of odd-looking personages playing at nine-pins.
2. He found an old firelock lying by him.
3. He found the gully up which he and his companion had ascended the preceding evening.
4. There were rows of houses which he had never seen before.

CLAUSES.—The last example preceding contains a restrictive *clause*, introduced by the relative pronoun *which*. When clauses are non-restrictive, they are always set off by commas:

1. As he approached the village, he met a number of people.
2. Surely this was his native village, which he had left but a day before.
3. It was with some difficulty that he found his way to his own house, which he approached with silent awe, expecting every moment to hear the shrill voice of Dame Van Winkle.
4. A half-starved dog, that looked like Wolf, was skulking about it.
5. Whenever her name was mentioned, however, he shook his head.

As in examples 1 and 5, a *dependent* clause standing first in a sentence should always be set off by commas.

As before stated, when clauses are *restrictive* no commas are used:

1. A tart temper never mellows with age, and a sharp tongue is the only edge tool that grows keener with constant use.
2. He heaved a heavy sigh when he

thought of encountering the terrors of Dame Van Winkle.

3. As he was about to descend he heard a voice from a distance hallooing, "Rip Van Winkle! Rip Van Winkle!"

Notice that the third example violates the rule just stated that a dependent clause standing first in a sentence requires setting off by a comma. This practise is not so rigid as it used to be, and, when the dependent clause is highly restrictive, the comma is often omitted. Remember that the tendency is to use as few commas as possible, and yet retain the sense.

BEFORE BUT, THOUGH, YET, NOR, ETC. —A comma is sometimes necessary before introductory subordinate conjunctions of this general class. Sometimes these clauses are restrictive, but the comma is required to make the meaning clear. Whenever it is a choice between a rule and making the meaning clear, the latter consideration always comes first.

1. There were some of the houses of the original settlers standing within a few years, but of small yellow bricks brought from Holland, having latticed windows and gable fronts, surmounted with weathercocks.
2. He would sit on a wet rock and fish all day without a murmur, even though he should not be encouraged by a single nibble.
3. His cow would either go astray, or get among the cabbages.
4. Though his patrimonial estate had dwindled away under his management, yet

it was the worst-conditioned farm in the neighborhood.

5. His tail drooped to the ground, or curled between his legs.

OMITTED WORDS.—The comma sometimes takes the place of an omitted word, to make the meaning clear:

1. To err is human; to forgive, divine.

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

AND.—Some grammarians state a rule to the effect that a comma should never be used before *and*—save in some exceptions. When *and* connects two similar words or word-groups, the comma is unnecessary—even wrong. But when *and* connects the last item of a series, as previously mentioned, or when it joins two parts of a compound sentence, a comma is correct:

1. The face of another seemed to consist entirely of nose, and was surmounted by a white sugar-loaf hat.

2. They suddenly desisted from their play, and stared at him with a fixed statue-like gaze.

When the connection is between similar words or word-groups, however, omit the comma:

1. To live and love are happiness.

2. The birds were hopping and twittering among the bushes.

Occasionally, even with single words, *and* does not connect similar items. Beware of omitting the comma from a command like this: *Advance, and give the countersign.* With no comma, the command would convey that one

was to advance the countersign! This is another repetition of the continual injunction: use commas wherever necessary to make the meaning clear.

QUOTATIONS.—To separate a short quotation from the rest of the sentence, commas are used. When the quotation stands alone as a complete sentence, or as a separate paragraph, of course no commas are required. Examples:

1. "Poor Wolf," he would say, "thy mistress leads thee a dog's life of it."
2. "Surely," thought Rip, "I have not slept here all night."
3. Rip inquired, "Where's Nicholas Vedder?"

When such a quotation ends with an interrogation or exclamation point, preceding some portion of the sentence to follow, the comma is unnecessary:

1. "Oh, Rip Van Winkle!" exclaimed two or three.
2. "What is your name, my good woman?" asked he.

MISCELLANEOUS.—Large numbers are separated into groups of three figures each, or "thousands," by commas — counting always from right to left. When the number involves a decimal, count beginning with the decimal point. Thus: 45,580,609; $59,780,980.62. Long decimals are not usually so separated: 59.89876.

After the formal closing of business or personal letters, a comma is customary. Examples:

1. Very truly yours,
2. Sincerely,
3. With love,
4. Best of regards,

The signature, formal or informal, follows on the next line below.

Contrasted words and phrases are normally set off by commas:

1. Death, not life, was his aim.
2. I would not hate, nor would I love him, were he a thousand times king.

When a sentence contains a word commonly modified by or governed by two differing words, the distinct elements are shown by commas:

1. He was different from, but not greater than, Napoleon.
2. I laughed with, not at, his discomfiture.
3. 'Twas smaller than, but not so insignificant as, his deed.

As mentioned under the Interrogation Point, a declarative sentence sometimes ends with a short query, followed by a question mark. This question is separated from the rest of the sentence by a comma:

1. It's raining, isn't it?
2. I didn't know this before, did you?
3. Mildred looks beautiful this morning, doesn't she?

In the preceding discussion, the expression *set off by commas* occurs frequently. This means, obviously, that if the word or words to be *set off* occur within the sentence, commas must be used on *both* sides. Don't commit the error of putting a comma on only one end of such an expression. Of course, if such an expression begins or ends a sentence, but one comma is necessary.

5. THE SEMICOLON

Quantitatively, the semicolon is half a period. Its form (;), composed of a comma under a period, tends to show this. In use, the semicolon indicates a pause greater than that shown by a comma, and less than that shown by a period.

CLOSELY RELATED SENTENCES.—Sometimes two or more short sentences are so closely related that they are written as a single sentence, separated from each other within that sentence by semicolons:

1. He was a stout old gentleman, with a weather-beaten countenance; he wore a laced doublet, broad belt and hanger, high-crowned hat and feather, red stockings, and high-heeled shoes, with roses in them.
2. He obeyed with fear and trembling; they quaffed their liquor in profound silence, and then returned to their game.

This is one very important instance where a comma CANNOT be substituted for a semicolon. To do so would be an unpardonable error in punctuation. It would show that the writer was unable to distinguish between one statement and two statements. The only possible variation is to make two sentences, putting a period in place of the semicolon, and beginning the second portion with a capital letter. Sometimes a comma may be used if a conjunction is inserted after it, but in fairly long sentences like the above examples this is poor practise. Correct:

1. I like oranges; they are delicious.
2. I like oranges, for they are delicious.
3. I like oranges. They are delicious.

Occasionally an example does occur when the comma alone is permissible, the missing conjunction being supplied mentally: *Let's buy it, it's so cheap.* Such use should be rare.

If complete statements (three or more) are in a series, however, with the last item connected by a coordinate conjunction, the comma is correct (see SERIES under The Comma, above). Even this conjunction is omitted, when three or more statements are combined in a series. Examples:

1. I came, I saw, I conquered.
2. He was mayor of his city, he was governor of his state, and he was president of his country.
3. The dawn brightened, the cock crew, the ghost fled.

In the second and third examples, especially, semicolons are correct, and in some ways better than the commas. It depends largely on the degree of pause desired between each item.

Beware of certain conjunction-like words often used to introduce new statement-elements. Usually, they must either begin a new sentence or be preceded by a semicolon. Such words are: *finally, now, then, there, nevertheless, in fact, at least, at last, accordingly, consequently, however, still, indeed.* If they are purely parenthetical, inserted between two closely connected elements of a sentence, they

are correctly set off by commas (see Comma). But often they are not inserted—they begin a new statement. Thus:

1. I love her; however, she doesn't love me.
2. Our side did the best work; indeed, it may be said to have won the game.
3. We looked and looked; finally, we made out a tiny speck.
4. You didn't do very well; in fact, you didn't try.

When a long series is made up of elements each containing one or more commas, semicolons are properly used for the series-divisions to distinguish such division from the comma-divisions within the separate items:

1. His fences were continually falling to pieces; his cow would either go astray, or get among the cabbages; weeds were sure to grow quicker in his fields than anywhere else; the rain always made a point of setting in just as he had some out-door work to do
2. We had provisions galore, including apples, oranges, bananas; pork, ham, beef, poultry; crackers, cookies, doughnuts, cake, pies; bread, butter, jam; potatoes, onions, beets, parsnips, carrots, peas; sugar. salt, pepper, vinegar; and loads of other things I don't remember.

WARNING: Don't confuse the semicolon with the colon (:). The semicolon NEVER introduces. It never follows the salutation (*my dear sir, etc.*) in a letter. It is never a bridge, but always a break. It is a half-period.

6. THE COLON

In modern writing the colon is comparatively rare. It used to be used much as the semicolon is now, indicating a somewhat longer pause. This use, and distinction, has almost disappeared. Its principal use is as an introductory mark, indicating that something is to follow. It commonly occurs after such expressions as *as follows, their names are, to wit*, etc. It has been so used throughout this text. Examples:

1. He has three sons: George, Herbert, and Henry.
2. There are six New England states, as follows: Maine, New Hampshire, Vermont, Massachusetts, Connecticut, and Rhode Island.

The colon (or commonly, in popular use, a comma and a dash) is used after the salutation in a letter:

1. Dear sir:
2. Gentlemen:
3. My dear Mr. Jones:
4. Dear Bill:

Another use of the colon, closely related to this introductory principle, is common in writing of a literary nature. It separates two parts of a sentence that are so related that the second part is a natural or logical consequence of the first. Examples:

1. Times grew worse and worse with Rip Van Winkle, as years of matrimony

rolled on: a tart temper never mellows with age, and a sharp tongue is the only edge tool that grows keener with constant use.

2. I can see what you mean: you think I am unfair.

3. He was certainly justified: the other man attacked him first.

A colon introduces a formal quotation. It rarely supersedes the comma (see Comma) before informal, or very short, quotations. Examples:

1. I quote from William Shakespeare: "Frailty, thy name is woman!"

2. You refer to Lincoln's Gettysburg Address, beginning: "Fourscore and seven years ago our fathers brought forth upon this continent a new nation."

3. He arose with elaborate deliberation, adjusted his coat and collar and tie, and finally spoke: "Ladies and gentlemen . . ."

7. THE DASH

The dash is much longer than a hyphen, and should not be confused with it. (SUGGESTION FOR TYPISTS: Rather than use a spaced hyphen for the dash, it is better to use two or three hyphens together for this mark, something like this ---). In some instances, a pair of dashes is equivalent to parentheses ().

The dash indicates the most abrupt change in thought or structure that can be indicated by a single mark of punctuation in English. The change is usually somewhat violent or drastic, either in grammatical structure or in the thought expressed. Examples:

1. True it is, in all points of spirit befitting an honorable dog, he was as courageous an animal as ever scoured the woods —but what courage can withstand the ever-during and all-besetting terrors of a woman's tongue?

2. His dress was of the antique Dutch fashion—a cloth jerkin strapped round the waist—several pair of breeches, etc.

3. The strange man with the keg of liquor—the mountain ravine—the wild retreat among the rocks—the wo-begone party at nine-pins—the flagon—"Oh! that wicked flagon!" thought Rip—"what excuse shall I make to Dame Van Winkle?"

4. Strange names were over the doors—strange faces at the windows—everything was strange.

5. "I'm not myself—I'm somebody else—that's me yonder—no—that's somebody else, got into my shoes—I was myself last night, but I fell asleep on the mountain, etc."

The *New York Journal* recently published a joke, as follows:

THE DAMNING DASH.—Queries, quotes, and exclamation marks have been freely used to inject sarcasm into the written word; but a wicked use of the dash was this: "Dear Sir: I am sorry, but I shall not be able to use your—story."

The dash is an extremely flexible mark, and is often utilized to secure varying and sometimes startling effects:

1. Pandora opened the mysterious box and found—what?

2. There is but one thing in all this

world that I cannot squarely face—a pair of brown eyes.

3. Excuse me, George—that's your name, isn't it?

4. I turned at the sound, and—Lord!

Usually the dash alone is sufficient. It used to be largely preceded by a comma, but this practise is not common today. It may end a sentence which breaks off abruptly, without the usual period. Sometimes, though, a question mark or exclamation point is added to convey the tone of the utterance. Examples:

1. I guess so, but—
2. "I'll get it, yes, but where—?"
3. Help! Help! I'm being—!

The omission of a man's name, or a portion of it, or the omission of letters in a word of which the beginning and ending are given, is sometimes indicated by a dash. Similarly with dates. Examples:

1. Mr. — was absent. [Read as Mr. "Blank."]
2. D—n these sudden showers!
3. Calvin Coolidge: Born, 1872; Died, —.

8. THE HYPHEN

The hyphen is much shorter, in the length of the line as written or printed, than the dash. It is really more an accessory to spelling, than a mark of punctuation. Its chief use, aside from that in compound words, is to indicate a break in a word at the end of a

line, signifying that the rest of the word follows on the next line. (It is so used at the right edge of this page.) The student is referred to the more complete discussion of the hyphen in *Spelling Self Taught* (Little Blue Book No. 681).

9. THE APOSTROPHE

As a mark of punctuation, the apostrophe indicates the omission of a letter or letters from a word, chiefly in such contractions as *don't, doesn't, won't, I'll, you'd, 'cause, 'phone, talkin', wha' d' y' mean,* etc. In highly impressionistic writing (very, very *modern*), these apostrophes are often omitted to relieve the dotted appearance of a page of clipped dialect. It is not good form to omit them in even informal English, however; so to omit them makes the reading much more difficult.

The apostrophe is also used to indicate the possessive case in English, and to form the plurals of some letters and symbols. This phase is completely set forth in *Spelling Self Taught* (Little Blue Book No. 681).

10. QUOTATION MARKS

Quotation marks are normally double (" "). Their name "gives them away," for they are used to indicate quoted matter of short or long character. Notice that the printed "quotes" (as they are called in printworld vernacular) differ for the beginning and the end—they consist of two inverted *commas* at the beginning, and two *apostrophes* at the end. On the type-

writer and in handwriting two very short vertical marks are sufficient for both ends. Quotation marks are always placed "up" in English; that is, they are at about the same elevation as an apostrophe. (In German, for example, the first quotation marks are placed at the lower lefthand "corner" of the beginning of the quotation, and the ending ones are placed at the upper righthand "corner" thereof.)

DIRECT QUOTATIONS. — Quotation marks *surround* every direct quotation—if the quotation is broken into two or more separate portions, the separate portions are set off by separate quotation marks. A direct quotation is the presentation of the exact words of a speaker or writer. Examples:

1. " 'Tis some visitor," I muttered, "tapping at my chamber door—only this and nothing more."
2. "Hist! hist!" said a low voice, "stoop lower, gal; your bonnet hides the creatur's head."
3. Wasn't it Emerson who said: "Plato is philosophy, and philosophy Plato"?
4. "The Pope of Rome has given orders for a new St. Bartholomew!" cried others. "We are to be massacred, man and male child!"
5. "What does this old fellow here?" cried Edward Randolph, fiercely.
6. Readers, one and all, I ask you kindly, "lend me your ears"!

Quotation marks should be *outside* of periods or commas, always. Semicolons and colons al-

ways follow quotation marks: *I began with "to be or not to be"; still, I might have done worse.* (Of course, semicolons and colons *within* the body of any quotation, as a part of it, are not affected by this rule.) When the quotation itself ends with a question mark or exclamation point, the quotation marks are placed outside of it (examples 4 and 5 above); but when the question mark or exclamation point belongs with the statement or sentence as a whole, and is not part of the quotation, the question mark and exclamation point are placed outside of the quotation marks (examples 3 and 6 above).

In long quotations of more than one paragraph, quotation marks are placed at the beginning of the first paragraph and at the beginning of every succeeding paragraph, and finally at the end of the last paragraph. Quotation marks should not be placed at the end of every paragraph when the quoted matter is continuous. If a paragraph is omitted from the continuity, marks may be placed at the end of the paragraph where the break occurs, and ellipses (leaders . . . or asterisks ****) placed to mark the omission, going on from there as before.

In quoting poetry, quotation marks are placed at the beginning of every stanza, and at the end of the last.

Sometimes, in printing, quoted matter is set in a smaller font of type than the main body of the text. This is sufficient distinction, and no quotation marks are then required. The practise occurs in this book—the main body

of the text is set in eight point type, and the quoted matter, when of fairly good length, is set indented slightly on both sides. Many of the examples are set the same way, but these quotation marks are kept because they are necessary for distinguishing the quoted portion of a sentence from the rest of it. Only when the whole body of matter so set is the quotation can the marks be omitted.

Quotation marks are also often used to surround single words or phrases quoted from the vernacular, or "language of the street." Thus, an author might write: *The show was "bully"; I was just "crazy" about it.* This would indicate that he considered himself to be quoting those words (*bully* and *crazy*, so used), and did not care to endorse them as a portion of his regular vocabulary. A writer in the habit of using slang as a recognized part of his style would not set off his slang with quotation marks. Sometimes this practise is employed with words quoted from a character within a story. Thus:

> "Wal, I'll be dinged," said Hiram, "if it ain't a ottymobeeel!"
>
> Whereupon the "ottymobeeel" stopped dead, and refused to move another inch.

Portions of familiar quotations used in the body of a text, or within a sentence as a part of its sense, and not as a quotation, are often enclosed in quotation marks to give due credit for the borrowing. Examples:

> 1. I warn you. If you do this thing, you'll "sleep no more."

2. He may be a "mute, inglorious Milton," as you say, but I doubt it.

3. It was that quiet twilight time when "the curfew tolls the knell of parting day."

4. A little "watchful waiting" will solve the problem.

SINGLE "QUOTES."—A *quotation within a quotation* is distinguished by what are called *single* quotation marks (those just discussed are *double*)—consisting of one inverted comma at the beginning, and one apostrophe at the end. For example, if the item about Hiram, above, were quoted in another text, it might be written something like this:

An example used in "Punctuation Self Taught" is this:

"'Wal, I'll be dinged,' said Hiram, 'if it ain't a ottymobeeel!'

"Whereupon the 'ottymobeeel' stopped dead, and refused to move another inch."

The double quotes at the beginning of each of the two paragraphs, and at the end of the second, set off the quoted matter from the explanatory line that precedes. The single quotes indicate where the double quotes occurred within the original matter.

Occasionally, a writer becomes involved with still a third quotation inside of a quotation already within a quotation. In this case, he simply reverts to the double quotes again, and, if he is so unfortunate as to be troubled with a fourth quotation within these, he turns again to the single quotes, and so on, alternating. More than three distinct quotations telescoped one within the other is a rare combination and

likely to prove awkward and confusing. Avoid it.

Some American publishers reverse this practise, using single quotes in the places of double as explained in this text, and double in the places of single. The *Atlantic Monthly* follows this practise.

11. PARENTHESES

Remarks ("on the side," or in any way extraneous or foreign to the main construction of a sentence or paragraph, but still related in some way (perhaps as explanation), are put within parentheses. These marks have been often used throughout this text, and, as seen, even in the foregoing sentence. A few examples may serve to make their use entirely clear:

1. *A. D.* stands for *Anno Domini* (in the year of the Lord).

2. I sometimes wonder whether Shakespeare (that bard of Stratford) ever existed.

3. But the Deacon swore, (as Deacons do,
With an "I dew vum," or an "I tell *you*,")

4. When the eyes of Prince Prospero fell upon this spectral image (which with a slow and solemn movement, as if more fully to sustain its role, stalked to and fro among the waltzers) he was seen to be convulsed in the first moment with a strong shudder either of terror or distaste; but, in the next, his brow reddened with rage.

Modern writers, in work of literary pretensions, tend to use a double dash for the parentheses, leaving the parentheses for use in textbooks and technical works only. Thus a dash might be substituted for each mark of parenthesis in the second, third, and fourth examples above. Dashes would not be quite appropriate in the first example, or in similar cases.

Parentheses may serve to avoid confusion, even though the matter is not really parenthetical:

1. The names of some states may be abbreviated (Mass., N. H., Va., Miss., etc.), but the names of others should be spelled out (Ohio, Utah, Idaho, etc.).
2. Four members (Gregg, Hamilton, Green, and Taine) were absent, but two of them (Hamilton and Green) had ample excuse.

Ordinarily, no mark of punctuation should be placed *before* an expression within parentheses, or before the mark of parenthesis itself. The expression within the parentheses is punctuated normally, save that it never begins with a capital (unless a proper name) and never ends with a period (unless an entire sentence, standing alone, beginning with a capital, and ending with a period, is placed within parentheses), although it may end with an interrogation mark or exclamation point. A mark of punctuation within a sentence, such as a comma or semicolon, may follow the end of the parenthesis, outside of the last mark. Examples:

1. If they come (dare I think it?) I'll surely die.
2. Mary refused (of course!), but I'm still confident.
3. I offer a line from Coleridge (1772-1834): "In Xanadu did Kubla Khan."

12. BRACKETS

Brackets [] are square, parentheses () are round. So much for their shape. Brackets have their own peculiar use, and it is a rather restricted one. They set off matter from the rest of the text that does not really belong. That is, if an author is being quoted and words are inserted to explain or make clear some portion of the quotation, these words, since they are not a part of the quotation, are inserted in brackets. Thus:

1. Fourscore and seven years [that is, eighty-seven years] ago our fathers brought forth upon this continent a new nation.
2. And with a sudden vigor it doth posset [thicken]
   And curd, like eager [vinegar] droppings into milk.
3. They did like those Macedonians, that are therefore by the Apostle Paul commended, "give themselves up, first unto God, and then to one another [2 Cor. viii 5]."

Brackets are rare save in printed works. Consequently, they are not given on most typewriter keyboards. Nor does the average penman ever have much, if any, occasion to use them.

13. ELLIPSES

When an author is being quoted at some length, it is often desirable to omit portions of his text that do not bear on the matter immediately in hand. If this is done, it is only fair to the author so quoted to indicate that something has been omitted, and to show just where it has been omitted. This serves two important purposes: (1) the omitted portions probably qualify the entire text, and to omit them without any indication that the author's words are abridged is really to misquote him; (2) a reader desiring the complete version thus knows the location of the missing parts. The punctuation marks used to indicate such omissions are known as *ellipses*.

Leaders, or a row of from three to five periods, are used the most commonly. They are always best for short omissions, or for omissions within a long sentence. When entire paragraphs or pages are omitted, a row of three or four asterisks is sometimes used. Examples:

1. Thus conscience does make cowards of us all;
   And thus . . . resolution
   Is sicklied o'er with . . . thought.

2. Whoever has made a voyage up the Hudson, must remember the Kaatskill mountains. * * *

   At the foot of these fairy mountains, the voyager may have descried the light smoke curling up from a village . . .

In the second example, the final sentence is not completed. To indicate an ellipsis of this sort, the periods are better than the asterisks. Periods might also be substituted for the asterisks in the first sentence.

Asterisks sometimes occur in triangles of three, and, when so written, are known as *asterisms*. These do not usually denote omissions, but serve to call attention to a particular passage. Single asterisks also serve in many other capacities, the particular capacity they serve in any given text usually being explained in the introduction or heading of that text. A common use is to place an asterisk before the names in a list or catalogue which represent deceased persons.

Recently the use of leaders, or periods, has undergone a new variation. As used, for instance, by H. G. Wells in his *Outline of History*, they do not indicate an omission, but a pause. The pause amounts to a short break in the sense, not adequately conveyed by a new indention or paragraph. To clearly understand this use, it is suggested that the student refer to a copy of the *Outline*.

The dash is also occasionally used as an ellipsis (see Dash), as is the apostrophe (see Apostrophe).

14. MISCELLANEOUS MARKS

Such marks as the number sign (♯), dollar sign ($), cent sign (¢), percent sign (%), etc., and the marks of plus and minus, are never used in writing of a literary nature. They are reserved exclusively for textbooks and tech-

nical works (and footnotes). The dollar sign is an exception: in histories and similar works, large sums of money (thousands or millions) are not usually spelled out, but are written with figures preceded by a dollar sign. If a long list of temperatures (three or more) is given, figures and the degree sign (°) may be used. Otherwise it is better to say *forty degrees above zero.* Arithmetical marks are used only in arithmetics and mathematical textbooks, or in discussions of a purely mathematical nature.

A number of other typographical marks occur in printing, but are used almost exclusively in textbooks. They have been listed and named at the beginning of this book.

The caret (∧) serves to indicate an omitted word or words, which are usually written above the line at the point indicated. Its use is common only in incomplete manuscript. The brace (⏞) *brackets* two or more lines together, vertically (sometimes horizontally, especially in genealogies written diagramatically); it is usually reserved for textbooks. The section (§) is used in textbooks to mark a new Section, or division of the text. The paragraph (¶) has a similar use, though less common in actual practise.

FOOTNOTES.—In various texts, for purposes of explanation, footnotes[1] (at the "foot" or bottom of the page) are added. To indicate within the text, at the proper point[2], that a footnote

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[1]Like this Footnote.
[2]This superior figure indicates the "proper point."

bearing on the matter is to be found at the bottom of the page, various devices are employed. If there are a great many such footnotes, the best method is to use superior figures[3], as the "1," "2," and "3" inserted in this paragraph for examples. The numbering is continuous throughout a given text. Footnotes are usually set in smaller type than the body of the text.

Another method, less common, and usually reserved for cases where only two or three footnotes are required, is to use an asterisk to refer the reader to the note. If there is a second note on the same page, two asterisks are used for that reference, or a dagger (†), sometimes called an obelisk. For a series of such notes, if the writer is using typographical marks for his references, the symbols are used in this order: asterisk (*), obelisk (†), double dagger (‡), section (§), parallels (‖), and paragraph (¶).

In some texts, usually those for use in schools, the notes are not put at the bottom of the page on which the reference occurs, but are gathered together in numerical order in the back of the book. In this case, the point to which the note refers may or may not be indicated in the text. Save where it is desired to make the student work for himself, works of an informative or utilitarian nature should mark the location of notes to aid the reader as much as possible.

15. TYPOGRAPHICAL DEVICES

By changing the form or style of type, or the

[3]Like this "3".

arrangement of typed matter, it is possible to secure a great many varied effects, either for clearness or for emphasis. The only device of this sort common in literary work is the use of *italics*—the style of type in which the word is here set (first used by Manutius in 1500, who dedicated the form to the Italian states, hence the name).

Words to be strongly emphasized in thought or utterance are set in italics, or are said to be *italicized*. Example: Are those *her* sails that glance in the Sun, Like restless gossameres! This use, to preserve the strength of the emphasis, should be employed sparingly.

Foreign words not yet anglicized are written in italics. Example: I was speaking of the *amour propre*. However, words which were once foreign but which have become fully domesticated are not written in italics. Example: She played the role of coquette. Both *role* and *coquette* might have been italicized a few years ago. Readers may notice that in older works, when certain foreign words were still more foreign than domestic, italicized words occur that writers of today regard as a valid portion of the English vocabulary.

The names of ships and the titles of books are very commonly italicized in printing. Example: The *Hesperus* is eulogized by Longfellow in his *Wreck of the Hesperus*. This, of course, is the title of a poem, but titles generally are often italicized. They are sometimes written within quotation marks, instead; indeed, the practise of merely capitalizing the chief words (including the first and last words)

without quotation marks or italics, is growing. If a chapter-title of a certain book is specified, the chapter-title is usually distinguished from the book-title by being put into quotation marks, or by simply capitalizing the chief words, thus: Look up the "Rhythm of Poetry," Chapter II in Clement Wood's *Hints on Writing Poetry* (Little Blue Book No. 514).

Where it is desired to separate certain portions of a text from the rest, italics are sometimes used. Thus, in responsive readings in religious books, the part spoken by the congregation, for instance, is sometimes set in italics to distinguish it from the pastor's part. In Little Blue Book No. 282 (Coleridge's *Ancient Mariner*), the prose paragraphs used as a running commentary on the verse are set in italics to avoid confusion in reading.

Other styles of type are frequent in textbooks, chiefly for emphasis or clarity in presenting the subject involved. A common form is known as **boldface**—the style in which the word is here set—which stands out boldly from the page. There are also LARGE CAPS and SMALL CAPS, in printer's jargon, used for headings or for varying degrees of emphasis. For instance, within a given magazine the name of that magazine is commonly set in small caps, so that *Life and Letters*, referring to itself within its own columns, might print its name LIFE AND LETTERS. Old English, or black-letter, is seldom used within a printed text—it is reserved for formal engravings on cards and invitations. Type styles are many and various, but the other forms are known and used

only in various kinds of printed matter, for display purposes, and in display advertisements. The common style, in which the body of this book is set, is always used for all printed matter unless otherwise specified—it goes by the plebeian name of Roman! Its various sizes are specified in *points* (a point being .0138 of an inch), and its range is between 3½-point (once called *brilliant*) up through 6-point (*nonpareil*), 7-point (*minion*), 8-point (*brevier*), and 9-point (*bourgeois*), to 18-point (*great primer*).

Of course, these various styles of type are not on most typewriters (which affect a Roman style, ordinarily, but achieve a distinct style of their own, termed a *typewriter* font), and the longhand writer would find it an eternal job to attempt to imitate them. In preparing manuscript for the printer, then, or in typed or hardwritten compositions, words underlined once are equivalent to italics, words underlined twice equal small caps, words underlined three times equal large caps or simply caps (or capitals), and words underlined with a wavy line equal boldface. To avoid misunderstanding, in script going to the printer, for all save italics it is wise to add, in the margin, specific instructions—*b. f.* (boldface), *s. c.* (small caps), *caps.* (large caps), and, when marking a long passage that it would be tedious to underline, *ital.* (italics).

16. OTHER MARKS

For the specialist in various fields various typographical marks are provided. Certain

Greek letters, for instance, have particular meanings in mathematics. There are the symbols for square root, for an integral, for infinity. Medicine has its own code, including the peculiar R for prescriptions (℞), an abbreviation for the Latin *recipe* (take). There are meteorological signs for the weather man, astronomical signs for the astronomer and almanac-maker. There are bookkeeping and commercial signs—a/c for *account*, c/o for *care of*, B/L for *bill of lading*, etc. Botany and chemistry have their symbols, too. And music has signs, marks, and symbols galore, from the five lines of the staff with its various notes to the tiny dots signifying *repeat.*

These marks are not present in all printers' fonts, and should not be used by a writer unless justified, for so to use them may mean the casting of a special lot of type to meet the requirement.

Another special group is the array of proofreader's signs, used to correct typographical errors in proof. There is no space to present these here, and most students would find little use for them, anyway. Students who are interested are referred to special works on preparing manuscript and proof, available in all public libraries, or to articles in encyclopedias or unabridged dictionaries, which often list these signs.

EXERCISES FOR DRILL

The student should now be in a position to punctuate intelligently. To crystallize his knowledge, and fix the fundamental principles firmly in his mind, it is suggested that he submit himself to a rigorous drill. For this purpose, numerous exercises follow. In some cases, for the correct version, the student is referred to other volumes of this series—done in the prime interest of conserving space needed for further examples. Where this has not been done, the correct versions are given at the end of the present text.

Several passages, especially those from older works, may be punctuated often in more than one way, and still be correct. Where his punctuation differs from the original, however, the student should go warily, making sure that his variation is justified, and that he understands clearly the reasons therefor.

1. When in the course of human events it becomes necessary for one people to dissolve the political bands which have connected them with another and to assume among the powers of the earth the separate and equal station to which the laws of nature and of nature's God entitle them a decent respect to the opinions of mankind requires that they should declare the causes which impel them to the separation

2. We hold these truths to be self-evident that all men are created equal that they are endowed by their Creator with certain in-

alienable rights that among these are life liberty and the pursuit of happiness that to secure these rights governments are instituted among men deriving their just powers from the consent of the governed that whenever any form of government becomes destructive of these ends it is the right of the people to alter or to abolish it and to institute new government laying its foundation on such principles and organizing its powers in such form as to them shall seem most likely to effect their safety and happiness

3. In the same village and in one of these very houses which to tell the precise truth was sadly time-worn and weather-beaten there lived many years since while the country was yet a province of Great Britain a simple good-natured fellow of the name of Rip Van Winkle he was a descendant of the Van Winkles who figured so gallantly in the chivalrous days of Peter Stuyvesant and accompanied him to the siege of Fort Christina he inherited however but little of the natural character of his ancestors I have observed that he was a simple good-natured man he was moreover a kind neighbor and an obedient hen-pecked husband indeed to the latter circumstance might be owing that meekness of spirit which gained him such universal popularity for those men are most apt to be obsequious and conciliating abroad who are under the discipline of shrews at home their tempers doubtless are rendered pliant and malleable in the fiery furnace of domestic tribulation and a curtain lecture is worth all the sermons in the world for teaching the vir-

tues of patience and long-suffering a termagant wife may therefore in some respects be considered a tolerable blessing and if so Rip Van Winkle was thrice blessed

4. Every lady in this land
Hath twenty nails upon each hand
Five and twenty on hands and feet
And this is true without conceit

5. Idleness so called which does not consist in doing nothing but in doing a great deal not recognized in the dogmatic formularies of the ruling class has as good a right to state its position as industry itself it is admitted that the presence of people who refuse to enter in the great handicap race for sixpenny pieces is at once an insult and a disenchantment for those who do a fine fellow as we see so many takes his determination votes for the sixpences and in the emphatic Americanism goes for them

6. Have you heard of the wonderful one-hoss shay
That was built in such a logical way
It ran a hundred years to a day
And then of a sudden it ah but stay
I'll tell you what happened without delay
Scaring the parson into fits
Frightening people out of their wits
Have you ever heard of that I say

7. Hence arose the saying if I love you what is that to you we say so because we feel that we love is not in your will but above it it is the radiance of you and not you it is that which you know not in yourself and can never know

8. We the people of the United States in Order to form a more perfect Union establish Justice insure domestic Tranquility provide for the common defense promote the general welfare and secure the Blessings of Liberty to ourselves and our Posterity do ordain and establish this Constitution for the United States of America

9. He holds him with his skinny hand
There was a ship quoth he
Hold off unhand me gray-beard loon
Eftsoons his hand dropt he

10. We are in a capital situation now said Mr Pickwick looking round him the crowd had gradually dispersed from their immediate vicinity and they were nearly alone
Capital echoed both Mr Snodgrass and Mr Winkle
What are they doing now inquired Mr Pickwick adjusting his spectacles
I I rather think said Mr Winkle changing color I rather think they're going to fire
Nonsense said Mr Pickwick hastily
I I really think they are urged Mr Snodgrass somewhat alarmed

11. But as he warmed and glowed in his simple and eloquent language
Quite forgetful of self and full of the praise of his rival
Archly the maiden smiled and with eyes over-running with laughter
Said in a tremulous voice why don't you speak for yourself John

12. Fond pride of dress is sure a very curse
Ere fancy you consult consult your purse

The following sentences are incorrectly punctuated. The student should correct them, endeavoring to supply a reason for each of his corrections. These sentences are repeated, correctly punctuated, at the end of this book.

1. Pride is as loud a beggar as Want; and a great deal more saucy.

2. Fools make feasts and wise men eat them.

3. But soft, what light through yonder window breaks.
It is the east and Juliet is the sun.
Arise fair sun and kill the envious moon;
Who is already sick and pale with grief,
That thou her maid, art far more fair than she.

4. He has plundered our seas; ravaged our coasts; burnt our towns—and destroyed the lives of our people.

5. "Let us fly"! exclaimed Elizabeth grasping the arm of Louisa, whose form yielded like melting snow.

6. What! ! he's "drownded?"

7. Leatherstocking remained on the hill (gazing after their retiring figures) until they were hidden by a bend in the road; when he whistled in his dogs and shouldering his rifle he returned into the forest.

8. Friends; Romans; countrymen; lend me your ears?

I come to bury Caesar not to praise him.

9. "O Lord of Hosts," cried a voice among the crowd. Provide a Champion for thy people."

10. "Sir", said I. "Or Madam. Truly your forgiveness I implore,
But the fact is I was napping and so gently you came rapping;
And so faintly you came tapping tapping at my chamber door—
That I scarce was sure I heard you".
Here I opened wide the door.
Darkness there, and nothing more.

11. He stood up impressively, "I suggest friends, that lawyer Brown read us the will. "You shall read us the will, Caesar's will." We are determined to hear it, now Brown."

12.

59, Skyrocket Ave,
New York N. Y.
July 4 1924,

Dear Sir;

I enclose ten cents. For which I would like to have you send me a large pkg of Chinese, firecrackers that make a loud noise. Won't you hurry this order. Because we want them before our holiday is over.

Yours very truly.
John Ginger

KEY TO EXERCISES

The correct versions of the unpunctuated exercises, or notations as to where they can be found, follow:

1. When, in the course of human events, it becomes necessary for one people to dissolve the political bands which have connected them with another, and to assume among the powers of the earth the separate and equal station to which the laws of nature and of nature's God entitle them, a decent respect to the opinions of mankind requires that they should declare the causes which impel them to the separation.

2. We hold these truths to be self-evident: that all men are created equal; that they are endowed by their Creator with certain inalienable rights; that among these are life, liberty, and the pursuit of happiness; that to secure these rights, governments are instituted among men, deriving their just powers from the consent of the governed; that whenever any form of government becomes destructive of these ends, it is the right of the people to alter or to abolish it, and to institute new government, laying its foundation on such principles, and organizing its powers in such form, as to them shall seem most likely to effect their safety and happiness.

3. Little Blue Book No. 57 (Rip Van Winkle), Page 4.

4. Every lady in this land

Hath twenty nails: upon each hand
Five, and twenty on hands and feet;
And this is true without conceit.

5. Little Blue Book No. 349 (An Apology for Idlers), Page 3.

6. Have you heard of the wonderful one-hoss shay,
That was built in such a logical way
It ran a hundred years to a day,
And then, of a sudden, it—ah, but stay,
I'll tell you what happened without delay,
Scaring the parson into fits,
Frightening the people out of their wits,—
Have you ever heard of that, I say?

7. Little Blue Book No. 546 (Essays on Love, etc.), Page 16.

8. We the people of the United States, in Order to form a more perfect Union, establish Justice, insure domestic Tranquility, provide for the common defense, promote the general Welfare, and secure the Blessings of Liberty to ourselves and our Posterity, do ordain and establish this Constitution for the United States of America.

9. Little Blue Book No. 282 (Ancient Mariner), Page 4.

10. Little Blue Book No. 381 (Wit and Wisdom of Dickens), Page 24.

11. Little Blue Book No. 283 (Courtship of Miles Standish), Page 22.

12. Fond pride of dress is sure a very curse;
Ere fancy you consult, consult your purse.

The erroneous sentences, with the errors corrected, are repeated here:

1. Pride is as loud a beggar as Want, and a great deal more saucy.

2. Fools make feasts, and wise men eat them.

3. But, soft! what light through yonder window breaks?
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That thou, her maid, art far more fair than she.

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INDEX

(Numbers refer to pages and are inclusive)

INDEX—(Continued)