

interrupted by a lake which they passed on rafts.*

(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 St. Paul's, with genius and virtue, with public veneration and with imperishable *renewal*; 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 [" "].† 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) Toward 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 . . ."

(e) Shakespeare 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 vigour, 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.

* See also IX. (c), p. 548 and XI. (b), (a), p. 549.

† See XVII., p. 551.