

writer or author; to make delivery not only expressive of the sense of what is read, so as to be understood, but to give it all that force, beauty and variety of which it is susceptible, a much *higher training* is required.—In my previous directions I have aimed at hinting to teachers how children may, step after step, be brought on to be fluent, expressive, and intelligent readers. But this supposes a still farther advance in the art of reading. A farther knowledge of punctuation is required; a higher training of the voice is requisite; a fuller knowledge of the rhetorical and grammatical divisions of sentences and their manifold connections is needed, a practical knowledge of the great varieties in compositions, which pervade our best authors is indispensable, and a higher development of mind has to be reached, ere we can make any thing like an accomplished, finished reader,—able to do justice to what he reads, for his own benefit—extracting from it the full and correct meaning of the author, and imparting to his hearers a like benefit.

If writers,—those especially to whom we look up, as our most distinguished authors—whom, in the use of words and in composition, we take as our best models, are at so much pains in their writing to purify and enrich our language, call forth with more force its plastic powers, and give trains of thoughts and their arrangement more power to enlighten and convince,—it is surely our duty no less, so to train and teach youth in the art of reading as to enable them to do justice to that on which our writers bestow so much pains, and thus make its reading profitable to themselves and others.—Every one should love and venerate his native language, his mother-tongue, as the first of his benefactors, as the awakener and stirrer up of his thoughts, the form, mould, and rule of his spiritual being, as the great bond and medium of intercourse with his fellows, as the mirror in which he sees his own nature, and without which he could not even commune with himself, as the image in which the wisdom of God has chosen to reveal itself to him; and as such, can too much be done to its right expression of utterance in reading?—too much to make the hearer feel its power as the living exponent of thought and feeling,—too much to qualify the speaker or reader to give a telling, life-utterance to the

vast world of mental elaboration therein treasured up? The riches of the productions of our distinguished writers and authors, can never receive justice by *ill taught reading*. Accuracy of language supposes accuracy of delivery; well composed thoughts, and feelings finely described, suppose an utterance suitably expressive. The efforts of a speaker or reader can never become powerful to enlighten the understanding and constrain the wails of his fellow-men, or show that what is spoken or read is the production of a master-mind,—unless spoken or read by one whose mind has been well developed and cultivated, and has been so trained in the art of reading as to estimate and effectively exhibit to others the beauty, the power, and the value of a writer in his reasoning, demonstrations, and depiction of facts.

The first thing to which, I think, attention should be directed, is punctuation, and pausing with special reference to meaning.

It would here be out of place to enter upon the history of punctuation, or, show how, by degrees, it has come to the state in which we now find it. Our remarks and directions in teaching to read, will generally be with reference to its present more improved state.

The object of punctuation is generally designed to mark the grammatical divisions of sentences, and to show the dependence and relation of words and numbers, which are separated by intervening clauses.—To make these divisions always *the only guide* for pausing is far from correct. Almost every sentence has its *rhetorical* as well as its *grammatical* division or divisions,—its divisions with reference to precise and accurate reading—as it relates specially to the sense, to the force, beauty and harmony of language—to those tones, inflections and various modulations of the voice,—and the correct application of accent and various degrees of stress, or emphases, without studied attention to which, no composition, however forcible or elegant, can be read so as to bring out its beauties and full meaning.

The following is a tabular view of the characters employed in written and printed language, with concise definitions and explanations.

Names of Characters.	Characters.	Derivations and Explanations.	HOW OR WHY USED.
The comma.	,	<i>Komma</i> , Greek. <i>Part struck off</i> .	It is used to mark off the smallest portions of sentences. Pause generally short.
The semicolon.	;	<i>Semi</i> , Latin; <i>kolon</i> , Greek. <i>Half member</i> .	Used to mark out divisions of sentences less dependent on each other than those separated by commas.
The colon.	:	<i>Kolon</i> , Greek; <i>a member, not independent</i> .	The colon-clause generally illustrates what precedes it in a sentence: it is often placed before enumerations.
The period.	.	<i>Peri</i> , <i>hodos</i> , Greek; <i>a circuit—a completion</i> .	The period indicates a complete round of meaning. It is also the sign of abbreviations.
The dash.	—	<i>Daska</i> , Swedish; <i>strike or fly off</i> .	Marks a sudden interruption,—something not expected—or a very expressive addition.
Exclamation.	!	<i>Ex</i> , <i>clamo</i> , Latin; <i>an emotional utterance</i> .	Placed after sentences, or parts of sentences, which are to be uttered with certain degrees of emotion.
Interrogation.	?	<i>Inter</i> , <i>rogo</i> , Latin; <i>sign of questioning</i> .	This character is used to mark questions.
Quotation marks.	" "	<i>Quot</i> , <i>ation</i> , Latin; <i>act of taking from</i> .	These marks are placed at the beginning and end of a quotation.
The diacrisis.	..	<i>Dia</i> , <i>haireo</i> , Greek; <i>taking a part</i> .	Signifies taking apart two vowels in pronunciation.
The crotchets.	()	<i>Crochet</i> , French; <i>hooked—enclosed</i> .	Crotchets enclose words of explanation, or to be specially noted: the words within are the parenthesis.
The brackets.	[]	<i>Brachion</i> , Greek; <i>brought together</i> .	Brought together to explain or digress.
The obelisk or dagger.	†	<i>Dague</i> , French; <i>pointing to</i> .	Marks of reference.
The double dagger.	‡		
The hyphen.	-	<i>Hupo</i> , <i>hen</i> , Greek; <i>under one, or together</i> .	A connecting mark of letters, syllables or words, it is also used to indicate a rhetorical pause.
The breve.	˘	<i>Brevis</i> , Latin; <i>short</i> .	The breve indicates the short sound of a vowel.
The apostrophe.	'	<i>Apo</i> , <i>strophè</i> , Greek; <i>turning away, omitting</i> .	This sign indicates the omission of a letter or letters in a word.
The brace.	{ }	<i>Brachion</i> , Greek; <i>binding, tying together</i> .	Is used to connect words which have one common term, or lines in poetry.
The acute accent.	´	<i>Ad</i> , <i>cantum</i> , Latin; <i>stress of pronunciation</i> .	Accents show what letter or syllable is to be emphasized in pronouncing a word, and the slide of voice the word should have.
The grave accent.	`	" " " " " "	An under-line mark to show an omission of one or more words in the place.
The circumflex accent.	ˆ	" " " " " "	A mark placed under c, and g, to show that c has the sound of s, and g that of j.
The caret.	^	<i>Cares</i> , Latin; <i>it is wanting</i> .	A sign of reference.
The cedilla.	ç	<i>Cédille</i> , French; <i>soft sound</i> .	An abbreviation of the words <i>signum sectionis</i> —the mark of a division.
The asterisk.	*	<i>Aster</i> , Greek; <i>note mark</i> .	Shows a distinct part of a discourse; it is also used as a mark of reference.
The section.	§	<i>Sectio</i> , Latin; <i>a part, a division</i> .	An arbitrary mark, to direct attention to notes at the bottom of pages.
The paragraph.	¶	<i>Para</i> , <i>grapho</i> , Greek; <i>a writing on the margin</i> .	
The parallels.		<i>Parallelos</i> , Greek; <i>side by side</i> .	