

A.M.D.G.
Rules of
Elocutiores.
A synopsis of
Vandenbus's
System.

Elocution.

What is elocution? A system of rules, which enables us to express our thoughts, with justness, variety, and elegance. It embraces;

- I. Articulation with vocalic sounds; Syllabic distinctness; Correct accentuation.
- II. Pause; Inflection; Emphasis.
- III. Intonation; Energy; Expression.
- IV. Action with Naturalness; Pace; Dignity; Grace.

I.

Articulation.

The Elementary sounds of our language are divided into 1. Tonics - 2. Sub-Tonics - 3. Attonics.

1. Tonics which have a perfect vocality; as, a, e, o, u, ɔ.
in arm, all &c.; eye; old &c.
2. Sub-Tonics which have inferior vocality; as, b, d, f, m, n, in bad, dear, bone, mode, nose, &c..
3. Attonics which have mere impulsion of breath; as, p, t, s, k, in pad, line, sigh, fade &c..

Examples of vicious Articulation.

<u>fat</u> ... not <u>fatte</u> :-	<u>particular</u> ... not <u>plikular</u> :-
<u>rebel</u> ... <u>rubet</u> :-	<u>sobriety</u> ... <u>sobrietty</u> :-
<u>provinces</u> ... <u>provence</u> :-	<u>horrible</u> ... <u>horrible</u> :-
<u>opinion</u> ... <u>uppinion</u> :-	<u>puttula</u> ... <u>puttula</u> :-
<u>cur(dies)</u> ... <u>doe</u> :-	<u>pridee</u> ... <u>pridee</u> :-

4.
presume - not - presume.

Exceptions; ruler, (ruler) &c; sure, (sure) &c.;
coming - not comin' - insists - not insist.
immaculate - not immaculate - proneness, not priness.

- II. -

Rhetorical Pauses.

There are four pauses, short, ¹; middle, ²;
full, ³; long, ⁴.

The short pause, ¹ is used after

1. The nominative phrase.
2. Objective phrase in an inverted sentence.
3. Emphatic word of force, and the subject of a sentence.
4. Each member of a series.

before

5. Infinitive mood.
6. Prepositions.
7. Relative pronouns.
8. Conjunctions.
9. Adverbs of time, similitude, and some others.
10. An ellipsis.

Examples.

1. "The passions of mankind" frequently blind them."
2. "By the violence of passion" we are frequently blinded."
3. "Well, honor" is "the subject of my story."

4. "Charity" joy "peace" patience," &c."
5. "It is prudent in every man to make early provision against the wants of age and the vicissitudes of life."
- N.B. Of (wants of age) coupling two words as one, needs no pause.
7. "Nations" like men fail in nothing which they
8. 9. boldly attempt when sustained by virtuous purpose and firm resolution."
10. "A people once enslaved may grow ages in bondage."

Note. Never pause between the verb and its objective case, in a direct sentence, unless some other words intervene; except for the sake of emphasis.

N.B. And, but, or as mere links of closely allied words need no pause.

Middle Pause.

This pause occurs in the middle of the sentence, at the end principally of the imperfect part of the sentence; and of a parenthesis; unless it be very slight: as,

1. "Nothing is more prejudicial to the great interests of a nation than unsettled and varying policy."
2. "All men admit (it matters not who and where they may be) that there is a God."
3. After the last member of a series; as,
- "Charity, joy, peace, patience are Christian ornaments."

6.

4: The middle pause is also frequently used in place of the grammatical fullstop, between two sentences which are closely allied to each other in relation to the sense, which they bear out.

Full Pause.

The full pause is used when we reach the perfect close of the sense, even in several sentences. I.e.

"Logicians may reason about abstractions," - but the great mass of mankind "can never feel an interest in them." - They must have images."

Long Pause. 1.

The long pause is used at the close of a subject, or branch of a discourse, that is, a new division of it; a new train of ideas, and a return from a digression.

This pause allows the speaker to lower his tone which may have reached a high pitch in the preceding passage.

Inflection.

Inflection is an upward or downward slide of the voice; marked by an acute, or grave accent; as in the example:



Here the voice descends on must; ascends on rise; descends on fall. The inflection, at the end of a sentence, depends on the form or nature of that

sentence; whether it be affirmative, negative, or interrogative; or whether the sense be suspended. As a principle, the rising inflection marks the incomplete sense; the falling inflection denotes the close, or completion of the sense of a sentence.

Rules.

I. Affirmative sense. Sentences containing a simple, unqualified affirmative, are marked with the falling inflection; as,

"I wrote because it amused me."

"It is time to begin our journey."

"We will go to college."

II. Negative sense. A negative sense is marked with a rising inflection; as,

"The quality of mercy is not strained."

"It is not a book I want."

Note. That in this form of sentence, the rising inflection is to be placed on the word or thing negatived; the negative particle not has usually a falling inflection, for force: ex...

"I will not stay."

III. In a sentence partly affirmative, partly negative, these rules are to be observed, as given above; as, ... I said good, not bad: virtuous not vicious.

This book is not mine, but yours.

This letter is yours, not mine.

You said you were coming home. No; I did not.

But an affirmative clause, forming part of the whole negative, shall receive the rising inflection:

as, ... We shall not be condemned because we have spoken truth: i.e., our having spoken truth will not condemn us.

The reading would be quite different if the same clause were intended to be affirmative in meaning, though occurring in a negative sentence: as, we shall not be condemned because we have spoken truth: i.e., our truth will save us.

Exception. The rule for negative sentences is not applied to doctrinal precepts and moral maxims; as, ... "Thou shalt not kill."

Unless in some cases emphasis, or antithesis require it; as,

"Mind the things that are above, not things that are upon earth."

IV. Imperative sense requires the falling inflection; as, ... I swear not at all.

"Hence, horrible shadow!

Unreal mockery, hence!"

Let me hear no more!

V. Interrogative sense is marked by the rising inflection; as,

Did he say he would come?

Will he be here to-day?

Except 1st... Questions asked with an interrogative pronoun or adverb, who, which, what, when, where, etc; as,

Who said he would come? ... Why so?

Except 2nd... The alternative part of a question; as,

Will he live, or die?

Did he say he would come?, or did he say he would not?

v.13. In cases like this, there is no alternative part:

"Is a candle brought to be put under a bushel,
or under a bed?" ... "Do men gather grapes from
thorns, or figs from thistles?"

Exception 3rd ... A stated or quoted question occurring
in an affirmative sentence; as,

The question is, — shall we proceed?

He desires me to ask you, — will you persevere?

All these exceptions require the falling inflection.

But such stated or quoted question in a simple interrogative or negative sentence, will receive the inflection due to the sentence; as,

Will you still go about and ask one another, —
what news?

I did not ask, what news?

Suspension of voice.

There is a distinction to be observed between sus-
pension of voice; — which means holding the voice up;
and a rising inflection, which is an ascent of the voice.

General Rules.

1st The voice must be suspended till it take an inflection, under some rule; and the last word of the suspended sense immediately preceding that on which the formation of complete sense begins, must be marked with a rising inflection.

2^d If the sense be completed before the close of the

period, the falling inflection must mark it; and this, even, if many other words and members follow - provided their addition do not vary or qualify, though they may explain and strengthen the previous meaning.
Examples :-

1. "Grace of manners" is so essential to princes^t that whenever it is neglected, their virtues lose a great deal of lustre."
2. "This proposition was, however, rejected;^t and not merely rejected,^t but rejected with insult."
3. "Though we have read Congreve,^t a stage-coach man may bear over-march for us in wit^t: - though we are deep-versed in the excellence Shak-speare's colloquial style^t, a village beldame may outcold us^t: - though we have read Machiavel in the original Italian^t, we may be easily outwitted by a clown^t: and though we have cried our eyes out over the New Eloise^t, a poor shepherd lad^t, who hardly knows how to spell his own name^t, may tell his tale, under the hawthorn in the dale,^t and prove a more "thriving wover." - Harlitt.

— Emphasis. —

Emphasis means a stress of the voice upon a certain word or words, to which a particular meaning or force is attached, and particular attention desired: - examples:

This book is mine, that yours.

He spoke for religion, not against it.

Definition: - Emphasis is stress and inflection of the voice. There are two kinds of emphasis;

1st Emphasis of sense.

2nd Emphasis of force.

Emphasis of sense.

Emphasis of sense marks the meaning or sense of the sentence. Transferred from word to word it varies the particular meaning of such sentence. It places on a particular word which carries the main point of the sentence, the inflection due to such sentence or member. The words so marked are called the emphatic words.

Rule. To make the emphasis of sense, throw the inflection proper to the sentence or member of it, on the emphatic word; and stress on that inflection.

Examples.

Did you walk home to-day? - (The time).

Did you walk home to-day? - (The locality).

Did you walk home to-day? - (The action).

Did you walk home to-day? - (The person).

Did you walk home to-day? - (The confirmation).

And the same can be done with an affirmative sentence, changing, however, the inflection; as,

You did walk home to-day.

You did walk home to-day. &c.

Emphasis of force.

Emphasis of force, (or it might be called emphasis of feeling), is that stress which a speaker arbitrarily uses, to add force to some particular idea or expression;

not because the sense intended to be conveyed requires, but because the force of his own feeling dictates it.

Rule. The emphasis of force requires the falling inflection, whatever may be the inflection proper to the sentence, without such emphasis; as,

Could you be so cruel? etc. (This is less an inter-

I did not say so. rogative than another expression of surprise)

In a simple declaratory sentence, we inflect the words as follows:

"In the prosecution of a virtuous enterprise, a brave man despises danger and difficulty."

But if the emphasis be thrown on the verb to repel the idea of cowardice, we inflect thus;

"In the prosecution of a virtuous enterprise a brave man despises danger and difficulty."

Again,-

"In the prosecution of a virtuous enterprise, danger and difficulty are despised by a brave man."

Again,-

A brave man despises danger and difficulty in the prosecution of a virtuous enterprise.

There is also cumulative emphasis of force; that is, when the emphasis is heaped on several words in succession; as,

I tell you, I will not do it, nothing on earth shall persuade me.

Emphasis of force is sometimes doubled; as,

Could you be so cruel?

Emphasis of force controls all general rule of inflection.

Portia's speech on mercy.

(Shak. Mer. Ven.)

The quality of mercy¹ is not strain'd;
It droppeth² as the gentle rain from heaven
Upon the place beneath:— it is twice blessed³;
It blesseth him that gives⁴; and him that takes:⁵
It is mightiest⁶ in the mightiest⁷; it becomes
The throned monarch⁸ better than his crown:⁹
His sceptre shows the force¹⁰ of temporal power¹¹;
The attribute¹² to awe and majesty,
Wherein doth sit¹³ the dread and fear of kings;
But mercy¹⁴ is above¹⁵ this despised sway¹⁶:—
It is enthroned in the hearts¹⁷ of kings;
It is an attribute¹⁸ to God himself¹⁹:—
And earthly power²⁰ doth then²¹ show likest God's²²
When mercy²³ seasons justice.²⁴ Therefore, I say—
Though justice be thy plea²⁵ consider this;
That²⁶ in the course of justice²⁷ none of us
Should see salvation²⁸;— we do pray²⁹ for mercy³⁰:—
And that same prayer³¹ doth teach us³² to render
The deeds of mercy. *

Special Rules of Inflection.

1. Apposition. — 2. Antithesis.

Apposition.

Apposition in meaning and construction requires the apposition to be marked by inflection.

Rule. Words, or phrases, in apposition with each other take the same respective inflections; unless any

of them be made emphatic for force: as,

I reside in New York — a magnificent city.

Now there remain faith, hope, and charity; these three.

Antithesis.

Antithesis, or opposition in meaning, requires antithesis of inflection.

Rule. Words, or phrases, in antithesis to each other take opposite inflections; as,

He spoke for, not against peace.

We seek not peace, but war; and we shall fight, not pray; for we had rather die than live.

Double Antithesis.

"Rational liberty is directly opposed to the wildness of anarchy."

"The peasant complains aloud; the courtier in secret repines: In want, what distress! in affluence, what satiety! The ignorant, through ill-grounded hope, are disappointed; the knowing, through knowledge, despond". — Young.

Implied Antithesis.

Antithesis implied, but not expressed is marked with the rising inflection; as,

He is a good boy, James.

(Implying some other boy is bad).

You ask too much money; I'll give you a dollar.

(Implied, not any more.)

The Apposition of Antithesis.

Rule. The words in antithesis have opposite in-

lections; and the antithetical members in apposition, have respectively the same inflections; as,

"Fire and water are not more opposed, than vice and virtue."

Inverted Sentences.

Rule. In an inverted sentence, the inverted members take the inflections, respectively proper in the direct sentence, to the members in whose place they stand; as,

Direct. "He strictly enforces, both by precept and example; the laws of religion and morality, inculcated in the Gospel."

Inverted. "The laws of religion and morality, inculcated in the Gospel, he strictly enforces, both by precept and example."

Exception. The only exception to this rule is made by the emphasis of force; the inflection of which never changes in any inversion of the sentence; as,

Direct. "Our sight is the most perfect of all our senses." "Our sight is the most perfect of all our senses.

(we suppose no emphasis of force or inversion).

Inverted. The most perfect of all our senses is our sight.

Of all our senses our sight is the most perfect.

Conditional Sentences.

The addition of a condition to an affirmative sentence, requires the rising inflection, which marks the uncertainty, raised by the condition attached; as,

He said he would come, if you would consent to see him.

If you would consent to see him (he said he would call).

Exclamation.

Interjectional phrases.

At exclamation; as,

Oh Rome! how art thou fallen!

Of apostrophe; as,

Daughter of Jove! relentless power!

At pity and sorrow; as,

Wilt! my friends! - woe is me!

And the like, are marked with the rising inflection, except when under the emphasis of force. Entire exclamatory sentences are closed with the falling inflection; as, in the examples;

O Rome! now art thou fallen!

Woe is me! my heart is broken!

Parenthesis.

Parenthetical members.

Rules. 1: A parenthesis must have its commencement and continuance indicated by a somewhat lower tone of voice, and a quicker movement; and the close of a parenthesis is marked by a return to the same time, pitch, and inflection of the voice, as the sense had at the point immediately preceding the parenthesis; so that,

2: If the sense of the main sentence be suspended and interrupted by parenthesis, its close shall be marked with the rising inflection: if the sense of the main sentence be completed, the parenthesis shall

be closed with the failing inflection; as,

1. Parenthesis suspending the sense.

"If there's a Power above, (and that there is all nature cries aloud in all her works), he must delight in virtue."

2. Parenthesis - in addition without a suspension; as, ... "I cannot subject my conscience to the opinions of the world (however respectable you deem those opinions)."

Exceptions. This rule, like all others, may be varied by emphasis of force; as in the example;

"They disowned their friends, persecuted their relatives and (I cannot proceed for horror), murdered their own parents."

Pronouns - Pronominal Phrase.

In Elision, when the noun is repeated, and the use of the pronoun neglected, we call the word so repeated pronominal; as,

"He advanced the doctrine; he maintained the doctrine (it); he propagated the doctrine (it)."

Rule. Pronouns and pronominal phrases have no proper inflection; but merge in that of the inflected word, with which they stand; as,

(It) struck (me) that I had seen (him) before.

Henry told (me) the truth (about it).

Note. The pronouns and pronominal phrases are in parenthesis.

Examples of pronominal phrases.

"As you have shown mercy, you shall receive mercy (it)."

Your cruelty merits cruelty (it).

He repaid your kindness with kindness (it).

Remarks. - We observe that the pronominal phrase in each instance follows the rule on the pronoun; and is subjected to the inflection of the verb or preposition, by which it is governed.

Except, demonstrative and interrogative pronouns; and pronouns or pronominal phrases when emphatic; as,

This is my book, not yours.

Who said so? What did he say?

Henry told me the truth.

I warned him: he saved me.

Common Phrase.

The same rule applies to the repetition of any phrase which is common to two or more verbs, adverbs, &c. Such repeated common phrase is read as pronominal. Examples.

He speaks truly, and he (speaks) wisely.

If we live in the spirit, let us also walk in the (spirit).

Pronomial phrase in reply.

This rule holds also on repetition of a common phrase in reply, in dialogue, or in reference to words previously spoken by another party. Example,

Question. Is that your firm opinion?

Reply. It is my (firm opinion).

Nor need the repetition be literal; if the idea or sense be repeated the phrase is read as pronominal: as,

"The gentleman boasts that he is actuated by motives the most pure and honorable. Sir, the boast is needless; who questioned (his integrity & honour)?"

Emphasis with pronominal phrase.

It will be observed that the verb or other word governing or in conjunction with the pronominal phrase becomes emphatic: this is made still more clear in the case of a negative with such phrase.

Examples: ... To be, or not to be?

Question: ... Why did you express yourself so angrily?

Reply: ... I did not (express myself so angrily).

Serial Sentences.

1. The series is simple, when it consists of single words or single ideas in succession.

2. Compound, when it is composed of members in succession, each composed of several words, conveying several ideas.

These again are 1. Commencing, when they commence a sentence, or when the sense is unfinished at their close. And,

2. Concluding, when they conclude or perfect the sense.

Rules for inflection of the series.

1. A simple, commencing series takes a rising inflection on every member of the series, except the penultimate, which has a falling inflection: as,

Faith, Hope, and Charity, are cardinal virtues.

May faith, hope, charity, peace, and patience

possess our souls.

2. A simple, concluding series takes a rising inflection on every member of the series but the last; as,
The cardinal virtues are, faith, hope, and charity.

Compound Series.

1. A commencing, compound series takes a falling inflection on every member but the last; as,

A good disposition, ¹-¹

virtuous principles, ¹-²

a liberal education ¹-³

and industrious habits, ¹-⁴

are passports to happiness and honor.

2. A concluding, compound series takes the falling inflection on every member but the penultimate; as,

Contentment, happiness, and honor, reward

a good disposition ¹-¹

virtuous principles ¹-²

a liberal education ¹-³

and industrious habits. ¹-⁴

Division

of a long, simple series.

Rule. When a simple series exceeds five members, divide the whole into two or more shorter series; and read the divisions according to rule, — marking each division with the middle pause.

In exercise on series.

"If you look about you, and consider the lives of others, as well as your own; if you think how few are born with honor, and how many die without name

in children; how little beauty we see, and how few friends we hear of; how many diseases and how much poverty there is in the world;

you will fall down upon your knees; and, instead of repining at one infliction, will admire so many blessings you have received at the hand of God!"

Negative series;

as a simple, concluding series.

Rule. A series of negative members is read with a rising inflection on every member but the last. The inflection falls on the word or thing negatived.

Compound Inflection.

Compound Inflections are distinguished from the simple rise and fall by a greater range of ascent and descent.

1. The compound rising ~

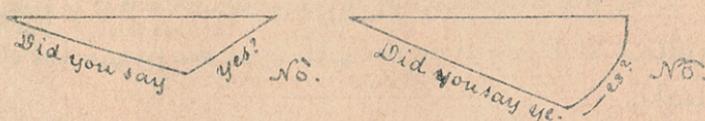
2. The compound falling ~

The use of these inflections does not set aside the rules for inflection, so far as to the point whether the inflection shall be rising or falling; but it increases the pitch and power of the inflection.

Thus, Did you say yes?

simple.

compound.



Rule. The Compound Inflections are used in strong and vehement interrogation; and for wonder, con-

tempt, and scornful indignation, ridicule, and especially, in irony.

In the Merchant of Venice, wonder, and contempt are expressed in the line;

"The quality of mercy is not strain'd."

And in these other lines the rule is exemplified;

"For Brutus is an honorable man" (J. Cæs. A.V.)

"You meant no harm: oh, no! your thoughts are innocent; you have nothing to hide; your breast is pure, stainless, all truth."

If you said so, then I said so. } Antithesis.

If you said so, then I said so.

In all the above examples, there is a certain degree of jeering or irony conveyed, and it is in the ironical expression that these compound inflections, (with high pitch), have the greatest power. These inflections are marked in "Antony's speech over the dead body of Cæsar."

Pause of Force, or Expression.

Great expression may be given to an idea by introducing the short pause with a suspension of the voice, immediately before the word conveying the idea or embodying emotion. This is the pause of force.

Like the emphasis of force, with which it is frequently allied, it depends on the will and the judgment of the speaker.

Rule. The pause of force occurs immediately before the word or member on which the speaker wishes to concentrate his power. Example: - In Antony's apos-

trope to Caesar's body, he exclaims:

"Oh! pardon me⁷ thou bleeding piece of earth⁷—
That I am meet and gentle⁷ with these⁷ butchers!"

The dash marks the pause of force before the emphatic word butchers. Again;

"And earthly power doth then show likest⁷ God's,
When mercy seasons justice."

The pause of force precedes the word God's. Again;

"And now there remain Faith, Hope, and Charity;
These three: but the greatest of these⁷ is⁷— Charity."

In excited passages of feeling, it gives the orator an opportunity of concentrating the full power of voice on the one word or phrase; as, in the well-known burst of Othello's passion.

"If thou dost slander her, and⁷— torture me,
Never pray more!"

Here great power is given by the pause of force to the words torture me. The strength of the passage is increased by introducing the same pause before "Never pray more"; in which case the pause will be doubled in time, as there is already a pause of sense after torture me.

The passage will then stand marked with pause, inflection of antithesis, and emphasis of force; as,

"If thou dost slander her, and⁷ torture me—
Never pray more!"

Cumulative Emphasis.

The emphasis of sense marks meaning only; the emphasis of force marks intensity and energy. The ex-

pression is augmented by doubling the emphasis, and is brought to its climax of power by applying two or several words in succession. This is called cumulative emphasis. It should be reserved for great occasions. An example from Othello:

"If thou dost slander her and torture me—
Never pray more: abandon all remorse;
On horror's head horrors accumulate;
Do deeds to make heav'n weep, all earth anazied—
For nothing canst thou to damnation add—
Greater than this!"

III.

Graces of Elocution.

Intonation.

Intonation is the art of giving true and perfect tone to the organ of the voice; its practise forms the education of the voice, and gives it fullness and volume.

Process of Intonation.

1: Inflation of the lungs.— We must regularly supply what they expend in respiration, by an imperceptible inspiration at each pause. Here the rhetorical pause is of great service.

2: Opening the Mouth well.— We must not speak through the teeth, nor, as it is called, eat our words,— (which nine speakers out of ten do).

3. Pouring out the voice regularly. This must be done with an even and continuous flow and swell, — not in irregular jerks and starts.

This process is perfectly simple, and requires but exercise to make it easy.

Swell and decreasing of the voice.

The swell or increasing of voice is denoted by this mark, <, and the decreasing by this, > : the whole swell and decrease is therefore thus marked, <> .

Ex. "Romans" countrymen¹ and lovers! Hear me¹
for my cause¹— and be silent¹ that you may hear.
Believe me¹ for mine honour¹— and have respect
to mine honour¹ that you may believe. Censure
me in your wisdom¹— and awake your senses¹
that you may the better judge. If there be
any¹ in this assembly¹ any dear friend of Cæ-
sar¹— to him I say¹ that Brutus' love for Caesar¹
was no less than his. If then¹ that friend demand¹
why Brutus rose against Caesar¹— this is my an-
swer¹— Not¹ that I loved Caesar¹ less¹— but¹ that
I loved Rome¹ more! "

Poetical Elocution.

As intonation is so necessary to the reading and delivery of verse and poetic language, we introduce some observations on Poetical Elocution.

The general style of reading or reciting verse and poetic language, should be higher than that of prose. The voice must flow more softly, must undulate gently, and not jump or jerk on the inflections; so that

the verse may run smoothly, and without jar up on the ear.

Extract from Burke.

"His extortion is not like the generous rapacity of the princely eagle, who snatches away the living, struggling prey; he is a vulture who feeds upon the prostrate, the dying and the dead. As his cruelty is more shocking than his corruption, so his hypocrisy has something more frightful than his cruelty. For whilst his bloody and rapacious hand signs proscriptions and sweeps away the food of the widow and the orphan, his eyes overflow with tears; and he converts the healing balm, that bleeds from wounded humanity, into a rancorous and deadly poison to the race of man."

(Impeachment of Warren Hastings.)

The evocation must correspond to this lofty direction. Hence the speaker should use the Orotund.

Orotund.

The orotund is that full and swelling tone which is produced by the same organic form and action of the mouth, as are necessary, perfectly to enunciate the tonic α , as in old, cold, &c. Ex.

"Oh holy Hope" that flows thro' all my soul!

From note to note, the deep-toned thunders roll.

Low hollow moans proclaim his deep-souled woe!"

{ "And all the clouds" that lower'd upon our house,"
In the deep bottom of the ocean" buried." Shak.

Scriptural Reading.

To scriptural reading and prayer, the orotund is most appropriate; for its full, swelling tone lends depth and solemnity to the delivery, and is strongly expressive of reverential feeling. The acquisition and command of the orotund, therefore, is essential to the clergyman, whose voice is required to fill a large building, not only so as to be audible, but with a deep and solemn effect that shall secure the attention, respect and sympathy of his auditors. The figurative and sublime language of the Old Testament must not be uttered (as it too frequently is) in the familiar and undignified tone in which we would deliver an ordinary lecture, or make a statement of finance; and even the beautiful simplicity of the New Testament must not be vulgarised and degraded to the familiar tone of common-place conversation or narration. The dignity of his subject, his office, its high aim, the place, the occasion, all demand from the clergyman, dignity of style and manner; and the orotund voice, with its full, swelling stream of sound, is the one adapted to that end. It should, therefore, be a great and constant object of the clergyman to educate his voice and utterance upon this point.

Scriptural reading is a style of itself, which requires considerable practice, and cultivation of voice, so as to avoid, on the one hand, meanness, and familiarity in aiming at simplicity; and, on the other, to escape bombast and turgidity, while aspiring to dignity and power.

Reading of Verse.

The foregoing observations apply to the general style of poetical Eloquence, whether in prose or in verse. In the reading of verse, we must, moreover, be careful to preserve Rhythm and Melody.

1. Rhythm is a musical order of arrangement. There is a Rhythm even in prose; but it is uncertain, irregular, and fickle. Verse is the music of language; its regular and perfect Rhythm distinguishes it from prose.

English verse consists of the arrangement, at regular intervals, of accented and unaccented, — or, more properly speaking, of heavy and light syllables. It is a requisite, in reading verse, to mark the rhythmical accentuation of the line, as it is, in playing or singing, to observe due time. In reading verse, we must attend to the sense; and we must be careful not to fall into that sing-song style of reading verse, which is produced by the accentuation of little and insignificant words. The cesural pauses should be attended to. A rest, or slight suspension of the voice, at the end of each line, is essential to the rhythmical reading of all verse: it can never be omitted, except in the delivery of dramatic poetry, — in which the suspension at the close of each line must not be allowed to interrupt the flow of language and feeling.

A Sabbath Morn. — Grahame.

How still the morning⁷ of the hallowed day!⁷

Mute is the voice⁷ of rural labour;⁷ — hush'd⁷

The ploughboy's whistle⁷ and the milkmaid's song! —

The scythe lies glittering⁷—in the dewy wreath⁸
 Of tedded grass,⁹—mingled with faded flowers,¹⁰
 That yester-morn¹¹ bloom'd¹² waving in the breeze.
 Sounds¹³ the most saint¹⁴ attract the ear¹⁵— the hum
 Of early bee¹⁶ the trickling of the dew,¹⁷
 The distant bleating¹⁸ midway up the hill.—
 Calmness sits thrôned¹⁹—on yon unmoving cloud.
 To him who wanders²⁰ o'er the upland leas,²¹
 The blackbird's note²² comes mellower from the dale;
 And sweeter from the sky²³ the gladsome lark²⁴
 Warbles his hear'n-tuned song; the lulling brook²⁵
 Murmurs more gently²⁶ down the deep-worn glen;
 While from yon rook²⁷—whose curling smoke²⁸
 Overmounts the mist²⁹—is heard,³⁰ at intervals,³¹
 The voice of psalms³²—the simple song of praise.

¶ Melody and Cadence are requisite to give finish to rhythmical elocution. They are graces arising from the arrangement and variation of pitch by inflection of voice. Melody is produced by alternation of inflection: cadence is the consummation or close of a melody.

It is to be observed, that in the reading of verse, the inflections of the voice are not to be so strongly marked as in prose reading. They must be rounded and polished, and must not leap from tone to tone, but gently undulate.

A great fault in reading verse is hammering the rhyme. To avoid it, we must keep the voice suspended,— avoiding a frequent recurrence of the falling inflection, at the close of the line, except where the

close of the sense demands it.

Pope's lines are good practice for melodious reading; for he frequently suspends the sense through several successive lines, and so affords opportunity for variety of inflection and cadence.

The following passage is from his Essay on Man.

Happiness.

Oh Happiness! " our being's end and aim! "
Good, " pleasure, " ease, " content! " - whate'er thy name! -
That something, still which prompts th' eternal sigh, "
For which we bear to live, " or dare to die; "
Which still is near us, " yet beyond us lies, "
O'erlook'd, seen double " by the fool and wise; "
Plant of celestial seed! " if dropp'd below, "
Say, in what mortal soil " thou deign'st to grow? "
Fair op'ning " to some court's propitious shine, "
Or deep with diamonds " in the flaming mine? "
Twin'd with the wreaths " Parnassian laurels yield, "
Or reap'd in iron harvests " of the field? "
Where grows? where grows it not? If vain our toil,
We ought to blame the culture, " not the soil.
Fix'd to no spot, " is happiness sincere, "
'Tis nowhere to be found, " or everywhere:
'Tis never to be bought, " but always free, "
And fled from monarchs, " dwells, my friend, with thee.

Expression.

Expression is the modulating of the voice to tones
of gentleness or force, according to the nature and degree,
of feeling,

expressed in words. It is the natural language of emotion. It is a grace which requires the nicest management; and it cannot be acquired but with the best cultivation of ear and voice; in order to catch, and reecho the tones of the heart to the ears and hearts of others. It depends mainly upon pitch of voice; and the expression of each different feeling has its appropriate pitch. Intonation gives the voice, volume and power; expression adapts it to the feeling of the moment.

Even monotone has its expression.

Monotone.

Monotone is intonation without change of pitch; that is, a fullness of tone, without ascent or descent on the scale.

Expression of Monotone.

It expresses repose of feeling or scene, the calm confidence of power, vastness of thought, the over-awing sublimity of grandeur, veneration, &c.

It must not be listless, soulless monotone; it must be deep monotone, coming from the depths of the heart.

Example.

"The cloud-capt' d towers," the gorgeous palaces"
The solemn temples "the great globe itself" -
Yea "all which it inherit" shall dissolve -
And like this unsubstantial pageant "faded"
Leave not a rack "behind." Shaks..-

Pitch of voice.

Expression depends chiefly upon pitch of voice. We all know that the tones of voice vary considerably, ac-

ording to the affection of mind or passion under which a person speaks. We see this daily in nature— we hear a man give a command in one tone, and make an entreaty or ask a favour in another: his voice becomes sharper and shriller in rage, and softer and more liquid in tenderness and affection: the voice is light and rapid in pleasure,— low, moaning, and broken in grief,— dull and heavy in pain,— cracked, wild, and shrieking in despair. The voice of deep passion,— sorrow, love, woe, remorse, pity, &c.,— is seated in the chest, and its pitch is low: while that of more impulsive passion, as rage, delight, triumph, &c., is high in pitch, and may be called the head-voice.

It is on our power to command our voice at will to any pitch, that we must rely for vocal expression: that is, the adaptation of tone to sentiment and passion.

Pitch is quite distinct from force; by which, however, its effect may be aided and increased.

The speaking voice may be divided into

Middle Pitch,

High Pitch,

Low Pitch.

1. Middle Pitch.— By middle or mean pitch is meant the ordinary pitch of voice, as used in common conversation, unmarked by passion. It is proper for narration, description, (when not particularly animated), statement, and moral reflection, or calm reasoning.

2. High Pitch. - High pitch may be said to be a third above the mean pitch. It represents elevated feeling, and impetuous emotion: - joy, exultation, rage, invective, threat, eagerness. It is also proper to stirring description, or animated narration.

3. Low Pitch. - Low pitch may be said to be a third below the mean pitch. It is the natural expression of deep-seated feeling and concentrated passion, nursed darkly in the inmost recesses of the heart: it is the tone of grief, suppressed rage, brooding thought, very solemn reflection, melancholy, hate, remorse; and also, in its softest and deepest expression, of love and veneration.

Now it is on the change and variation of these several pitches, that an orator or an actor must depend for power of expression; and the greater the facility with which he can make his transitions from pitch to pitch, the greater will be his effect on his audience. For there are many passages in vehement oratory, poetry, and especially dramatic poetry, that require rapid and frequent transitions from high pitch to low, and run through every variety of tone.

ENERGY OR FORCE.

Intimately allied to expression is energy or force. As expression is the variety of intonation, energy may be called the emphasis of expression. It is the life, the soul, the animating spirit. Without it, the

34.

Speaker may be correct, and even agreeable, by a due observance of rule; but if he lack energy, he will be listened to without interest; his voice will fall powerless on the ear, and neither awake the senses, nor stir the blood.

Energy, if not in our natural temperament or constitution, is to be acquired by exercise and practice.

The first requisite in order to create an interest in others, is to feel, or at least to exhibit, an earnestness ourselves.

Between the orator and his auditory, there is a certain involuntary sympathy, communicated from one to the other. Energy quickens and infuses life into the style. It adds a brisker movement to the voice; it flushes the cheek, it lights the eye, it animates the frame; and passing from speaker to audience, it arouses them, and places their feelings, their reason, and their will, in the hands of the speaker.

Time.

Time is the last constituent of expression. The time, i.e. the rapidity or slowness of our delivery, must accord with the character of the feeling or passion expressed. As different sentiments and passions require different pitch, so do they also different time. The utterance of grief, for instance, is slow and heavy; while that of hope and joy is light, bounding, and rapid. Again, the rush of an impetuous torrent, roaring and bursting over the plains, must be, as it were, painted to the ear, not only by appropriate pitch and

force, but also by a rapidity of utterance whose time shall be in keeping with the sweeping destruction described; while, on the contrary, the placid flow of a gentle river calmly gliding between its flower-spangled banks, amid a landscape of richest verdure, whose unbroken silence, and golden smile caught from the rays of the setting sun, breathe the quiet happiness of content and peace, — requires to be painted by a slow and even movement of the voice, whose time shall accord with the tranquillity of the scene, and allow the hearer to dwell on the placid picture before him. Ex.

"As Caesar loved me," — I weep for him; "as he was fortunate," I rejoice at it; as he was valiant," I honour him; but, "as he was ambitious," I slew him. There is "tears for his love; joy for his fortune; honour for his valour," — and death "for his ambition."

To denote the varieties and changes of these three constituents of Expression, I must employ the following signs and terms: —

For Pitch.

Middle Pitch - - - - M or m.

Low Pitch - - - - B or b.

High Pitch - - - - A or a.

For Force.

It will be necessary to use terms denoting the following —

Dynamics, or Powers of Sound!

Term.	Sign.	Explanation.	How, or for what to be used.
piano.....	p.	softly. - - -	With a soft tone, expressive of calmness, gentleness, mildness, &c.
pianissimo ..	pp.	very softly. - - -	increased expression of tenderness, &c.
forte.....	f.	loud. - - -	the reverse of the above; a loud, powerful tone.
mezzo forte..	mf.	rather loud. - - -	
fortissimo...	ff.	very loud. - - -	increased expression.
crescendo... <	<	increasing. - - -	swelling the volume of voice.
diminuendo. >	>	diminishing. - - -	reducing the volume.
fingendo... ff.	ff.	bursting. - - -	explosive, with a burst of sound.
staccato. - III		beating. - - -	with short and distinct strokes of sound; to be used in rapid and energetic delivery.
legato. - - leg. -		connected or smoothly....	a smooth, even flow of tone, proper for the delivery of unimpassioned verse
(the reverse of staccato). -			

The following terms denote the character of the expression proper to any passage: —

affetuoso... (affo) - with emotion: expressive of deep feeling.

dolce ... (dol) - sweetly: expressive of tenderness, affection, pity, &c.

maestoso with a grand, majestic expression, proper to solemn feeling.

con spirito (*con sp.*) - with spirit; for lively expression.

con fuoco (*con fu.*) - with fire; in an animated, energetic manner.

con anima (*con an.*) - with soul; that is, with a thrilling expression of intense feeling.

Time.

adagio - - - very slow - for solemn delivery.

allegro - - - (*allo.*) quick - for brisk, lively delivery.

presto - - - still quicker.

andante - - middle time and distinct.

largo - - - slowly, with fulness of tone.

moderato - - in ordinary or middle time.

ritard - - - slackening the time.

accelerando - - quickening the time.

Examples.

M. As Caesar lov'd me,¹ - I weep for him; as he
large p. was fortunate,² I rejoice at it; as he was valiant,³
 I honour him; but⁴ as he was ambitious,⁵ - I
 slew him. There is⁶ - tears for his love,⁷ joy for his
 fortune,⁸ honour for his valour,⁹ and death¹⁰ for
 his ambition.

M. *andante, con spirito.*
 All furnish'd, all in arms,

Glist'ring in golden coats like images;

As full of spirit as the month of May,

And gorgeous as the sun at midsummer!

allo. Wanton as youthful goats, wild as young bulls.

I saw young Harry, with his beaver on,

His cuisses on his thighs, gallantly arm'd,

A. *con fuoco.* Rise from the ground like feather'd Mercury,

And vaulted with such ease into his seat,
As if an angel ^{dolce.} dropp'd down from the clouds,
With Potum and wind a fiery Pegasus,
And witch the world with noble horsemanship!"

Hotsprur's eagerness for battle.

A. Let them come!
B. They come ^{allo.} like sacrifices in their train,
A. And to the fire-eyed maid of smoky war,
^{so.} All hot, and bleeding, will we offer them!
The mailed Mars shall on his altar sit
B. Up to the ears in blood. "I am on fire
^{posto.} To hear this rich reprisal is so nigh,
And yet not ours! Come, let me take my horse,
Which is to bear me like a thunderbolt
Against the bosom of the Prince of Wales:
Harry to Harry shall, hot horse to horse,
Meet, ^{staccato.} and ne'er part ^{fittard. B. R.} till one drop down a corse!"

Thus we see that Pitch, Force, and Time constitute expression; united, with just discrimination and in perfect keeping, they reach the climax of the power of Eloquence, the acme of its art, - Passion.

An exercise for Intonation.

Prospero's Invocation. Shaks.

Begin in a deep tone, and gather force and volume
in progressing.

B. *Ue* ^{Largo - maestoso} *lives of hills, brooks, standing lakes, and groves;*

And i^eye that on the sands with printless foot,

*Do chase the ebbing Neptune, and do fly him
When he comes back; you demi-puppets, that*

*By moonshine do the green, sour ringlets make,
Wheresof the eve not bites; and you whose pastime
Is to make midnight mushrooms; that rejoice*

*To hear the solemn curfew; by whose aid
(Weak masters though ye be) I have bedimm'd
The noon-tide sun, — call'd forth the mutinous wind,*

And twirled the green sea and the azure vault.

Set roaring war; to the dread rattling thunder

Have I given fire, and rifted Jove's stout oak

With his own bolt: the strong-bas'd promontory

Have I made shake, and by the spurs

Pluck'd up the pine and cedars ^{staccato.} graves at my command.

Have wak'd their sleepers; op'd and let them forth

By my so potent art.

Transition to middle pitch and a softer tone: —

M. B.^b *But this rough magic*

I here abjure; and when I have requir'd

Some heavenly music (which even now I do)

To work mine end upon their senses, that

This airy charm is for; — I'll break my staff,

Bury it certain fathoms in the earth,

A And deeper than did ever plummet sound,
I'll drown my book.

The death of Samson. — Milton.

This being narrative, does not admit of so solemn a tone
as the preceding: —

M. ^{Andante-moderato.} The building was a spacious theatre,
Half-round, on two main pillars vaulted high,
With seats where all the lords, and each degree
Of sort, might sit in order to behold.
The other side was open, where the throng
On banks and scaffolds under sky might stand.
The feast and noise grew high; and sacrifice
Had fill'd their hearts with mirth, high cheer, and wine,
When to their sports they turn'd. Immediately
Was Samson as a public servant brought,
In their state livery clad: before him pipers
And timbrels, on each side went armed guards,
Both horse and foot; before him and behind,
Archers and singers, cataphracts and spears.
Accelerando
At sight of him, the people with a shout,
Puff'd the air, clamouring their God with praise,
Who had made their dreadful enemy their thrall.
He patient, but undaunted, where they led him,
Came to the place; and what was set before him,
Which without help of eye might be assay'd,
To heave, pull, draw, or break, he still perform'd,
All with incredible, stupendous force;
None daring to appear antagonist.
At length, for intermission's sake, they led him

Between the pillars; he his guide requested,
 As over-tir'd, to let him lean awhile
 With both his arms on those two massy pillars,
 That to the arched roof gave main support.
 He, unsuspecting, led him; which, when Samson
 Felt in his arms, with head awhile inclin'd,
 And eyes fast-fix'd, he stood, as one who pray'd,
^{ritard.} Or some great matter in his mind revolv'd: I
^{presto.}
 At last, with head erect, thus cried aloud:
^{mod.}
 "Hitherto, lords, what your commands impos'd,
 I have perform'd, as reason was, obeying;
 Not without wonder or delight beheld:
 Now, of my own accord, such other trial
 I mean to show you of my strength, yet greater,
 As with amaze shall strike all who behold."
^{mod.}
 This utter'd, straining all his nerves, he bow'd:
 B. As with the force of winds and waters pent,
 When mountains tremble, those two massy pillars
 With horrible convulsion to and fro
^{face.}
 He tugg'd, he shook, till down they came; — and drew
 The whole roof after them with burst of thunder,
 Upon the heads of all who sat beneath;
 Lords, ladies, captains, counsellors, or priests,
 Their choice nobility and flower,
 Met from all parts, to solemnise this feast. I
^{maestoso.}
 Samson with these immix'd, inevitably
 Pull'd down the same destruction on himself!

An Exercise in Rhythymical Reading.

The object of the following exercise is practically to school the ear of the pupil to a just rhythmical pulsation of the voice in the reading of verse: for that purpose the accents are marked as a guide to the pupil for pulsation and remission of voice; he must also fill up the rhythm with proper rests.

Broadicea. — Cowper.

When the British warrior-queen,
 Bleeding from the Roman rods,
 Brought, with an indignant mien,
 Counsel of her country's gods,
 Sage, beneath a spreading oak,
 Sat the Druid, hoary chief,
 Ev'ry burning word he spoke,
 Full of rage, and full of grief.

"Princess, if our aged eyes
 Weep upon thy matchless wrongs,
 'Tis because resentment ties
 All the terrors of our tongues.

"Rome shall perish! write that word
 In the blood that she has spilt;
 Perish, hopeless and abhorr'd,
 Deep in ruin, as in guilt!

Rome, for empire far renown'd,
 Tramples on a thousand states;
 Soon her pride shall kiss the ground —
 Hark! the Gaul is at her gates!

"Other Romans shall arise,
Headless of a soldier's name;
Souls, not arms, shall win the prize,
Harmony the path to fame!

Then, the progeny that springs
From the forests of our land,
Arm'd with thunder, clad with wings,
Shall a wider world command.

"Regions César never knew,
Thy posterity shall sway;
Where his eagles never flew
None invincible as they!"

Such the bard's prophetic words,
Pregnant with celestial fire,
Binding as he swept the chords
Of his sweet, but awful lyre.
She with all a monarch's pride,
Felt them in her bosom glow;
Rush'd to battle, fought, and died,
Dying, hurled them on the foe!

"Russians! pitiless as proud,
Hear'n awards the vengeance due;
Empire is on us bestowed,
Shame and ruin wait for you!"

Exercise in Expression.

The Passions — An Ode. — Collins.

Introduction or Prelude.

Directions. — Begin calmly, smoothly, and in moderate time, and middle pitch.

{ When Music, heavenly maid, was young
Ere yet in early Greece she sung,
The Passions oft, to hear her shell,
Throng'd around her magic cell;

The tone and time must here change, and be varied to express the different emotions described.

{ ^{ad.} Quelting, Trembling, Raging, fainting,
^{p.m.f.} Possess'd beyond the Muse's painting,
By turns they felt the glowing mind,
Disturb'd, delighted, raised, refined;
Till once, 'tis said, when all were fir'd,
^{con fuoco} Fill'd with fury, rapt, inspir'd,

This must be rapid, to express the suddenness of the action.

{ ^{presto.} From the supporting myrtles round,
They seized her instruments of sound,
In ordinary time.

{ And, as they oft had heard apart,
^{dolee.} Sweet lessons of her forceful art,
Each, — ^{wildly & a} for madness rul'd the hour —
^{m mod.} Would prove his own expressive power.

1. Fear.

Fear deprives the voice of its power: the tone becomes thin and feeble, and the utterance (when the passion

is highly-wrought) tremulous, indistinct, and broken.

Slowly, and with hesitation.

M. *First Fear;* his hand, ^{p.} its skill to try,
Amid the chords ^{t.}—bewilder'd laid;
presto. And back recoil'd, — he knew not why, —
^{f.} ^{ritard.}
legato. Even at the sound himself had made!

2. Anger.

Anger is high in pitch, loud, and quick in the time of its utterance; and the words do not flow, but burst out in sudden starts, indicative of the rashness of passion.

This is distinct from the expression of dignified anger, just severity, and reproof, which is solemn and measured in its delivery, and low in pitch.

Loudly and hurriedly, with impetuous bursts of sound.

A. *Next anger rush'd;* — his eyes on fire;
alla con fuoco. In lightnings own'd his secret stings;
f. In one rude clash ^{staccato.} he struck the lyre,
And swept ^{presto.} with hurried hand the strings.

3. Despair.

Despair vents itself in a low, moaning tone; till it reaches its wildest paroxysm, when it is cracked and shrieking. Both shades of expression are beautifully and distinctly individualised by the poet in the descriptive verses.

In a low, sullen tone; monotonous, — with
deep pitch.
largo e maestoso. B.
With woeful measures wan Despair —
Low sullen sounds, his grief beguil'd;

A solemn, strange, and mingled air,
Contrast... 'Twas ^{b.} sad by fits, ^{Presto.} ^{f.} 'twas wild!

1. Hope.

The expression of Hope is in direct contrast with that of Despair; lively, animated, joyous; in rather a high pitch of voice, but at the same time sweet and flowing.

Mark the transition from the preceding passion by change of tone and time; and, as the feeling grows, let the voice swell and increase in volume.

A. allo. con spirito.
 But thou, O Hope, with eyes so fair,
 What was thy delighted measure?
 Still it whisper'd promis'd pleasure,
 And bade the lovely scenes at distance hail!
legato.
 Still would her touch the strain prolong,
 And from the rocks, the woods, the vale,
 She called on Echo still through all the song;
 And where her sweetest theme she chose,
dolce.
 A soft responsive voice was heard at every close;
con spirito.
 And Hope enchanted, smil'd, and wav'd her
 golden hair!

5. Revenge. — 6. Pity.

The features of Revenge are of the same family as Anger; but bolder, stronger, and more highly coloured. The tone must be fiercer, harsher, and more concentrated than mere Anger. Revenge, when most intense, speaks between the set teeth; and utters its denunciations in a hoarse, guttural voice; and with fitful bursts of passion. Pity, on the contrary, speaks in a low, soft, and gen-

the tone of voice, but full and flowing, as from the exuberance of a warm heart.

The transition from the calm joyousness of Hope, to the fierce excitement of Revenge, must be marked by the assumption of a deeper and louder tone, and an impetuous utterance.

{ And longer had she sung — ^{presto} but, with a frown,
 B. rit. ^{A.} Revenge's impatient rose;
^{affo.} He threw his blood-stain'd sword in thunder down,
 And, with a withering look,
 The war-denouncing trumpet took;
 A. And blew a blast so loud and dread,
 B. ritard. ^{maestoso} Were ne'er prophetic sounds so full of woe,
 A. presto. And ever and anon, he beat ^{staccato} the
 The dowering drum with furious heat;

Mark the change to the gentle and tender tone of Pity.

B. ritard. ^{large maestoso.} And though sometimes, each dreary pause be-
 tween; —
 Dejected Pity, at his side,
 affo. legato. dol. Her soul-subduing voice applied,

Return to the rapid movement and force utterance of Revenge.

A. presto. Yet still he kept his wild unalter'd mien,
 ffagato. While each strained ball of sight seem'd a burst-
 ing from his head!

7. Jealousy.

Jealousy has a changeful tone, varying as it yields to love or hate; sometimes indulging in the tenderness of

affection, at others venting itself in all the harshness and bitterness of revenge. The poet has well distinguished these two different phases of the passion.

Begin in a low tone and slowly; changing according as

the alteration of feeling described.

B. larg. p. Thy numbers? Jealousy,^{presto m.s.} to-might were fix'd, —
B. maestoso. Sad proof of thy distressful state? —
M. presto. Of differing themes, the veering song was mix'd, —
M. p. ritard. And now it courted Love, — *aff. dole.* now railing —
called on Hate!

8. Melancholy.

The voice of Melancholy is low in tone, soft, mellow, and slow in utterance.

Mark the gentleness of the passion by a smooth, flowing delivery, and rather deep

tone.

B. larg. p. With eyes up-rais'd, as one inspir'd,
Pale Melancholy sat retir'd —
And from her wild, sequester'd seat,
M. In notes by distance made more sweet,
Pour'd through the mellow hōn' her pensive soul:

A lighter tone and movement.

A. allo. dole. m.s. And dashing soft from rocks around,
Bubbling runnels join'd the sound;

Change back to deep tone, and slow, flowing utterance

B. maestoso. Through glades and glooms the mingled measure
stole,
Or o'er some haunted stream with fond delay? —

Round a holy calm diffusing,
Love of peace and lowly musing,
In hallow murmurs died away.

9. Cheerfulness.

Cheerfulness - which is the direct contrast of the last passion - speaks in a high pitch, briskly and "trip-jingly on the tongue."

10. Joy.

Joy - whose tone is richer and fuller, and utterance still more lively and animated, usually subsides into the happy tranquillity of cheerfulness; unless it be dashed by grief, in which case it sometimes changes into the darkest despair.

In the present instance the passion receives additional force and impulse from its union with

11. Love, and 12. Mirth;

the expression proper to which, must be of the most animated, spiritual, and enthusiastic kind: it must be all soul!

Indicate the transition from Melancholy to Cheerfulness, by a higher pitch and a brisker utterance.

^{A faint} But sh. how alter'd was its sprightlier tone,-
When Cheerfulness, a nymph of healthiest hue,
Her bow across her shoulder flung,
Her boskins gemm'd with morning dew,-
Blew an inspiring air that dale and thicket
ring:-
The winter's call, to Faun and Dryad known.

The oak-crowned sisters and their chaste-eyed
Queen,

Satyrs and syrian boys were seen,
Peeping from forth their allies green; ⁴-

Express the briskness of the action of Sport and
Exercise by a quicker time and a stronger ut-
terance.

{ Brown Exercise rejoy'd to hear,

{ ^{presto.} And Sport leap'd up ⁴ and seiz'd his beechen spear.

Heighten the expression of Cheerfulness to a
fuller and richer tone, and even more lively
and enthusiastic delivery, increasing, as the
descriptive verses grow, and the picture is
heightened in colouring and effect by the in-
troduction of Love and Mirth, whose appear-
ance on the scene must be marked by still
greater expression of tone.

{ ^{Salto - con anima, & dolce.} Last came Joy's ecstatic trial, ⁴-

He, with viny crown advancing,

First to the lively pipe his hand address'd, ⁴-

But soon he saw the ^{con spirto.} brisk, awaking viol,

Whose sweet entrancing voice he lov'd the best.

{ ^{legato.} They would have thought, who heard the strain,

They saw in Temp's vale her native maids,

Amidst the festal-sounding shades,

To some unweared minstrel dancing, ⁴-

{ ^{presto.} While as his flying fingers kiss'd the strings,

{ ^{dolce.} Love fram'd with Mirth a gay fantastic round; ⁴-

Loose were her tresses seen, her zone unbound, ⁴-

{ And he, amidst his mimic play,
 As if he would the charming air repay,
 Shook thousand odours^{conspicuous} from his dewy wings!

The Young Gladiator. — Byron.

This concluding extract from Childe Harold, affords an opportunity, in a short space, for great variety and quick transition of tone, in accordance with the changes of Expression from Pity to Indignation mounting to Rage.

Commence in a deep tone and slowly.
By adagio p.
 I see before me^t the Gladiator lie: —
 He leans upon his hand, — his manly brow
 Consents to death, — but conquers agony, —
 And his droop'd head sinks gradually low, —
 And through his side^t the last drops, ^{scar'd} ebbing slow^t
 From the red gash, — fall heavy, one by one, —
 Like the first of a thunder shower; and now^t
 The arena swims around him; — he is gone, —
 Ere ceas'd the inhuman shout^t which hail'd the wretch
 Who won.

undante.
 He heard it, but he heeded not — his eyes^t
affo. dol. Were with his heart, — and that was far away; —
 He reck'd not of the life he lost, or joyce, —
 But^t where his rude hut by the Danube lay, —
 There were his young barbarians^t all at play, —
 There was their ^{con'am.} Dacian mother — the their sire^t
 Butcher'd^t to make a Roman holiday! —

^{legato}
All this rush'd with his blood ____ shall he expire,^{rusty}
And unaveng'd? Arise! ye Goths! and glut your ire!

— IV. —

~ Action with naturalness, &c. ~

It is absolutely necessary that the action of a speaker be altogether natural, easy, dignified, and graceful. Unless it possess these qualities, he will not touch the hearts of his hearers. Everything must appear natural and easy; nothing forced, nothing affected; in this, indeed, will never be, unless we feel what we say. An orator should possess dignity, but he should not be haughty or contemptuous.

He must show respect for his audience, especially in the exordium, — where he endeavors to gain their good-will and confidence. However, he should have regard to his position; for what would suit an old, experienced, and authoritative person, would not always suit a young person of less authority.

Finally, everything should be graceful. Nothing more seems to us necessary to be said concerning this important part of elocution; since it consists less in theory than in practice.

(Via. Notes on Gesture.)

— Finis. —

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