THE

ART OF READING:

OR RULES FOR THE

ATTAINMENT OF A JUST AND CORRECT ENUNCIATION

OF

WRITTEN LANGUAGE.

MOSTLY SELECTED

FROM WALKER'S ELEMENTS OF ELOCUTION,

AND ADAPTED

TO THE USE OF SCHOOLS.

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District Clerk's Office.

BE IT REMEMBERED, that on the eleventh day of February, A. D. 1826, and in the fiftieth year of the Independence of the United States of America, Cummings, Hilliard & Co. of the said district, have deposited in this office the title of a book, the right whereof they claim as proprietors, in the words following, to wit:

"The Art of Reading: or Rules for the Attainment of a just and correct Enunciation of Written Language. Mostly selected from Walker's Elements of Elocution, and adapted to the use of schools."

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JOHN W. DAVIS,
Clerk of the District of Massachusetts.

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PREFACE.

The Elements of Elocution is a work, which has enjoyed great reputation both in England and in this country. The correctness of its principles is generally admitted, and the rules it contains are allowed to be the most accurate guide we possess on the subject of Reading. It is not however, in its present form, well suited to the purposes of a school book. The volume is rather too expensive for general use, and contains much which can neither be applied nor understood by the majority of pupils. It occurred to the compiler, that an abridgment of this treatise, divested of all minute disquisition, and rendered strictly practical in its character, might be a useful manual for schools. This idea has been confirmed by some intelligent friends whom he has consulted, and hence this little volume is now offered to the public.

The alterations which have been attempted in the present compendium, as will be noticed on comparing it with the original work, are not numerous. They consist in occasionally varying the order of the Rules, in simplifying their language, and in supplying a few additional examples for practice. Where these changes occur, it is hoped their utility will appear sufficient to justify their introduction.

THE

ART OF READING.

THE Art of Reading is that system of rules, which teaches to pronounce written composition with justness, energy, variety, and force.

The first object of every one who reads to others, is to be perfectly heard by those whom he addresses. For this purpose, three things are especially necessary. *First*, a proper loudness of the voice. This must be proportioned to the space which is to be filled, and the number of persons present. *Second*, a due degree of slowness. *Third*, perfect distinctness of articulation. An attention to these three circumstances is the foundation of all good reading.

PAUSES.

The next important object of attention in reading, is the due arrangement of pauses. This will be the subject of the following rules.

RULE I. *The principal pause in every sentence occurs at the end, where it is always necessary to suspend the voice, before beginning a new sentence.*

This is the first and most obvious Rule for pausing. As each sentence may be considered a complete proposition by itself, it is plain, that in order to distinguish it perfectly from that which follows, a certain interval must separate them. The place where this should occur is, of course, denoted by the period. Its duration is varied in some measure by the length of the

sentence, and the number of inferior pauses it contains. The time of the final pause therefore does not admit of any definite rule; but should always be such as to afford relief to the voice, and enable the reader to commence the ensuing sentence without undue or painful effort.

The principal pause being thus attended to, we come next to consider the various subordinate pauses.

RULE II. *When the subject in a sentence consists of more than one word, it is necessary to pause after it.*

When a nominative and a verb come in a sentence unattended by adjuncts, no pause is necessary, either for the ear or understanding; thus in the following sentence—*Alexander wept:* No pause intervenes between these words, because they convey only two ideas, which are apprehended the moment they are pronounced; but if these words are amplified by dependent words, as in the following sentence—*The great and invincible Alexander, wept for the fate of Darius:* Here a pause is necessary between these words, not only that the organs may pronounce the whole with more ease, but that the complex nominative and verb may, by being separately and distinctly exhibited, be more readily and distinctly conceived.

EXAMPLES.

Sincerity and truth form the basis of every virtue.
The appearances of security are frequently deceitful.

This rule is so far from being unnecessary when we are obliged to pause after the verb, that it then becomes more essential.

EXAMPLE.

This account of party patches will, I am afraid, appear improbable to those who live at a distance from the fashionable world.
Addison's Spect. No. 81.

If in this sentence we only pause at *will*, as marked by the printer, we shall find the verb swallowed up, as it were, by the nominative case, and confounded with it; but if we make a short pause both before and after it, we shall find every part of the sentence obvious and distinct.

That the nominative is more separable from the verb than the verb from the objective case, is plain from the propriety of pausing at *self-love*, and not at *forsook*, in the following example:

> Self-love forsook the path it first pursued,
> And found the private in the public good.
> *Pope's Essay on Man.*

The same may be observed of the last line of the following couplet:

> Earth smiles around with boundless bounty blest,
> And heaven beholds its image in his breast. *Ibid.*

Here though the melody invites to a pause at *beholds*, propriety requires it at *heaven*.

RULE III. *Whatever member intervenes between the nominative case and the verb, is of the nature of a parenthesis, and must be separated from both of them by a short pause.*

EXAMPLE.

When the Romans and the Sabines were at war, and just upon the point of giving battle, the women, who were all ed to both of them, interposed with so many tears and entreaties, that they prevented the mutual slaughter which threatened both parties, and united them together in a firm and lasting peace. *Addison.*

Here the member intervening between the nominative case *women*, and the verb *interposed*, must be separated from both by a short pause.

RULE IV. *Whatever member intervenes between the verb and the objective case, is of the nature of a parenthesis, and must be separated from both by a short pause.*

EXAMPLE.

I knew a person who possessed the faculty of distinguishing flavors in so great a perfection, that, after having tasted ten different kinds of tea, he would distinguish, without seeing the colour of it, the particular sort which was offered him. *Addison.*

The member intervening between the verb *distinguish* and the accusative *the particular sort*, must be separated from them by a short pause.

RULE V. *When two verbs come together, and the latter is in the infinitive mood, if any words come between, they must be separated from the latter verb by a pause.*

EXAMPLE.

No one ought, however low his station may be, to consider himself indifferent in the sight of his Creator.

In this example the phrases *no one ought* and *to consider himself* have the words *however low his station may be* interposed between them, which must therefore be separated from the latter by a short pause.

RULE VI. *When the substantive verb* to be *is followed by a verb in the infinitive mood, which may serve as a nominative case to it, and the phrases before and after the verb may be transposed, a pause falls between the verbs.*

EXAMPLES.

The practice among the Turks is, to destroy, or imprison for life, any presumptive heir to the throne.

Here the pause falls between *is* and *to destroy.*

Their first step was, to possess themselves of Cæsar's papers and money, and next to convene the Senate.

Goldsmith's Roman History.

Here we must pause between *was* and *to possess.*

Never had this august assembly been convened upon so delicate an occasion, as it was, to determine whether Cæsar had been a legal magistrate or a tyrannical usurper. *Ibid.*

Here the pause comes between *was* and *to determine.*

RULE VII. *Several subjects belonging to one verb, or several verbs belonging to one subject, should be separated from one another by a short pause.*

EXAMPLE.

Riches, pleasure, and health, become evils to those who do not know how to use them.

Here the subjects *riches*, *pleasure*, and *health*, belong each of them to the verb *become*; as *Riches become an evil*, *pleasure becomes an evil*, and *health becomes an*

evil, &c. Each of these, therefore, must be separated by a short pause; and all of them, forming only one compound nominative case, must, according to Rule II. be separated by a short pause from the verb. A similar pause occurs in the following sentence between the portions separated by commas.

He went into the cavern, found the instruments, hewed down the trees, and in one day put the vessels in a condition for sailing.
Telemachus.

RULE VIII. *Several adjectives belonging to one substantive, must be separated from each other by a pause.*

EXAMPLE.

A polite, active, and supple behaviour, is necessary to succeed in life.

In case the substantive precede the adjectives, it must be separated from them by another pause.

A behaviour, polite, active, and supple, is necessary to succeed in life.

RULE IX. *Several adverbs belonging to one verb, or several verbs belonging in the same manner to one adverb, are separated by a pause; and in the first case, if the verb precede the adverbs, another pause must intervene between them.*

EXAMPLES.

To love, wisely, rationally, and prudently is, in the opinion of lovers, not to love at all.

To eat, drink, and sleep moderately, is greatly conducive to health.

RULE X. *Whatever words are put absolutely, forming what may be called the ablative absolute, must be separated from the rest by a short pause.*

EXAMPLES.

If a man borrow ought of his neighbor, and it be hurt or die, the owner thereof not being with it, he shall surely make it good.
Old Testament.

Here *the owner thereof not being with it*, is the phrase called the ablative absolute; and this, like a parenthesis, must be separated from the rest of the sentence by a short pause on each side.

God, from the mount of Sinai, whose gray top
Shall tremble, he descending, will himself
In thunder, lightning, and loud trumpets' sound
Ordain them laws. *Milton.*

Here, *he descending*, neither governs nor is governed by any other part of the sentence, and is said to be in the ablative absolute; and this independence must be marked by a short pause before and after the clause.

RULE XI. *Two nouns in apposition, provided either be accompanied by dependent words, must be separated by a pause.*

EXAMPLES.

When first thy sire, to send on earth
Virtue, his darling child, designed;
To thee he gave the heavenly birth
And bade thee form her infant mind. *Gray.*

Here the word *Virtue*, and the following member, may be said to be in apposition, and must be divided by a short pause.

Hence, where two titles are applied to the same person, and the latter consists of several terms, a short pause is necessary between them; as, *Paul, the apostle of the Gentiles; George, king of Great Britain, France, and Ireland.*

RULE XII. Who *and* which, *when in the nominative case, and the pronoun* that, *when used for* who *or* which, *require a short pause before them.*

EXAMPLES.

A man can never be obliged to submit to any power, unless he can be satisfied, who is the person, who has a right to exercise it. *Locke.*

You'll rue the time,
That clogs me with this answer. *Shakspeare.*

Nothing they but dust can show,
Or bones, that hasten to be so. *Cowley.*

Saints, that taught, and led the way to Heaven. *Tickel.*

RULE XIII. *When* that *is used as a conjunction, it ought always to be preceded by a short pause.*

EXAMPLES.

I must therefore desire the reader to remember, that by the pleasures of the imagination, I mean only such pleasures as arise originally from sight. *Spectator.*

RULE XIV. *Prepositions and conjunctions are more united with the words they precede than with those they follow; and consequently, if it be necessary to pause, the preposition and conjunction ought to be classed with the succeeding words, and not with the preceding.*

EXAMPLES.

I will not let thee go, except thou bless me.

Here the conjunction *except*, naturally associates itself with the latter part of the sentence, and requires a short pause before it.

This let him know,
Lest, wilfully transgressing, he pretend
Surprisal. *Milton.*

In this example, the conjunction *lest* is very properly separated from the preceding words by a short pause at *know*, and as the parenthetic words *wilfully trangressing* come between the conjunction, and the pronoun to which it belongs, the conjunction has very properly a pause both before and after it.

People expect in a small essay, that a point of humour should be worked up, in all its parts, and a subject touched upon, in its most essential articles, without the repetitions, tautologies, and enlargements, that are indulged to longer labours. *Spect.* No. 124.

In this sentence the preposition *up* is separated from *in*, because it enters into the composition of the verb *work*, as *to work up* forms one complex verb; the same may be observed of the preposition *upon*, in the next clause of the sentence. An exception to this rule will be found in the following.

RULE XV. *When words are placed either in opposition to, or in opposition with each other, the words so placed require to be distinguished by a pause.*

EXAMPLES.

The pleasures of the imagination, taken in their full extent, are not so gross as those of sense, nor so refined as those of the understanding.

In this example we shall find all writers and printers agree in placing but one point between the four contrasted parts, and this point is at *sense:* here, it must be owned, is the principal pause; but a short pause likewise at *gross*, and another at *refined*, convey more forcibly and distinctly every part of the sentence.

The necessity of distinguishing opposite or contrasted parts in a sentence, will sometimes oblige us to separate words that are the most intimately united.

EXAMPLES.

To suppose the zodiac and planets to be efficient of, and antecedent to, themselves, would be absurd. *Bentley.*

Here the prepositions *of* and *to* are in opposition to each other, and both connected intimately with the word *themselves*; but this connexion does not preclude the necessity of a pause after each, to show their distinct and specific relation to their governing words, and their equal relation to the word *themselves.* Indeed, the words *of* and *to*, in this sentence, are emphatical, from that exactness and precision, which the argument seems to require.

It is objected by readers of history, that the battles in those narrations are scarce ever to be understood. This misfortune is to be ascribed to the ignorance of historians, in the methods of drawing up, changing the forms of a battalia, and the enemy retreating from, as well as approaching to, the charge. *Spectator*, No. 428.

The pretexts were, his having invaded and overcome many states that were in alliance with, and under the protection of Rome.
Goldsmith's Rom. Hist.

Though a pause seems admissible both after *from* and *to* in this sentence, yet the opposition between these propositions seems as much marked by emphasis as by rest: and in examples of this kind it seems necessary to pause a smaller time after the last preposition than after the first.

RULE XVI. *When a sentence consists of two parts, connected by a conjunction, these parts must be separated by a pause.*

EXAMPLES.

Innocence confers tranquillity on the mind, and leaves it open to every pleasing sensation.

Sometimes the two parts commence with corresponding conjunctions, as in the following sentence.

As we cannot discern the shadow moving along the dial-plate, so the advances we make in knowledge are only perceivable by the distance gone over.

A sentence of this sort, where the first part depends on the latter for sense, is called a Direct Period.

Sometimes the latter conjunction is understood.

EXAMPLE.

As in my speculations I have endeavoured to extinguish passion and prejudice, I am still desirous of doing some good in this particular.

Here the word *so*, answering to *as*, is implied by the sense, and the pause of course falls at the comma.

Where the first part forms sense, but is modified by the last, it is called an Inverted Period.

EXAMPLE.

Many things are believed, though they exceed the capacity of our wits.

Where the first part is independent of the second, they constitute a Loose Sentence.

EXAMPLE.

Persons of good taste expect to be pleased, at the same time they are informed; and think that the best sense always deserves the best language.

INFLECTIONS OF THE VOICE.

Besides the pauses which indicate a greater or less separation of the parts of a sentence and its conclusion, there are certain inflexions of voice accompanying these pauses, which are equally necessary to the sense; these

are called the rising and the falling Inflection. They may be illustrated by the following Example.

Cæsar does not deserve fame, but blame.

Here, in the most natural and obvious mode of reading the sentence, the rising inflection accompanies the pause at *fame*, and the falling occurs at *blame*: and we find all sentences constructed in the same manner have, like this, the rising inflection on the negative, and the falling on the affirmative member.

The distinction of the inflections is still better shewn by placing the same word in opposition to itself.

Does he say fame, or fame?
He does not say fame, but fame.

Every reader, in pronouncing the above phrases, will give the first *fame* the rising, and the last the falling inflection.

The rising inflection is marked with the acute accent (′); the falling with the grave accent (`).

FURTHER EXAMPLES.

Did he do it vóluntarily, or involuntarily.
He did it vòluntarily, not involuntarily.

Exercise and temperance strengthen the constitùtion.
Exercise and temperance strengthen the constitútion, and sweeten the enjoyments of life.

The variations of tone, which these passages require, are more minutely shewn in the following plate, where the rising and falling inflections are denoted by a corresponding direction of the words.

EXPLANATION OF THE PLATE.

The sentence, No. I. and any other sentence constructed in exactly the same manner, must necessarily adopt the rising inflection on the first member, and the falling on the last; that is, the rising inflection on *voluntarily*, and the falling on *involuntarily;* and this pronunciation is so appropriated to this species of sentence, that the dullest and most unpractised ear would, without the least reflection, adopt it. The same may be

said of the sentence, No. II. which every ear would agree in pronouncing with the same inflections in a contrary order; that is, the falling inflection on *voluntarily*, and the rising on *involuntarily*.

No. III. and IV. shew, that the same words take different inflections in correspondence with the sense and structure of the sentence; for as the word *constitution*, in No. IV. only ends a member of the sentence, and leaves the sense unfinished, it necessarily adopts the suspending or rising inflection; and harmony requires that the preceding words should be so arranged, as to form the greatest harmony and variety, which is done by giving every one of the words an inflection, different from what it has in No. III. where *constitution* ends the sentence.

The inflections being thus explained, we next proceed to the rules for their application.

COMPACT SENTENCE.

RULE XVII. *Every direct period, so constructed as to have its two principal constructive parts connected by correspondent conjunctions, requires the long pause with the rising inflection at the end of the first principal constructive member.*

EXAMPLES.

As we cannot discern the shadow moving along the dial-plate, so the advances we make in knowledge are only perceivable by the distance gone over.

As we perceive the shadow to have moved, but did not perceive it móving; so our advances in learning, consisting of insensible steps, are only perceivable by the distance.

As we perceive the shadow to have moved along the dial, but did not perceive it moving; and it appears the grass has grown, though nobody ever sáw it grow: so the advances we make in knowledge, as they consist of such minute steps, are only perceivable by the distance.

Each of these three sentences consists of two principal correspondent parts; the first commencing with *as*, and the last with *so*; as the first member of the first sentence is simple, it is marked with a comma only

at *dial-plate;* as the second is compounded, it is marked with a semicolon at *moving;* and as the last is compounded, it is marked with a colon at *grow;* for it is certainly proper that the time of the pause should increase with the increase and complexity of the members to which it is annexed, as more time is required to comprehend a large and complicated member than a short and simple one: but whatever may be the time taken up in pausing at the different points, the inflection annexed to them must always be the same; that is, the comma, semicolon, and colon, must invariably have the rising inflection.

The same may be observed of the following sentences:

Although I fear it may be a shame to be dismayed at the entrance of my discourse in defence of a most valiant man; and that it no ways becomes me, while Milo is more concerned for the safety of the state than for himself, not to show the same greatness of mind in behalf of him; yet this new form of prosecution terrifies my eyes, which, whatever way they turn, want the ancient custom of the forum, and the former manner of trials.

Cicero's Oration for Milo.

Although, son Marcus, as you have now been a hearer of Cratippus for a year, and this at Athens, you ought to abound in the precepts and doctrines of philosophy, by reason of the great character both of your instructer and the city, one of which can furnish you with knowledge, and the other with examples; yet, as I always to my advantage joined the Latin tongue with the Greek, and I have done it not only in oratory, but likewise in philosophy, I think you ought to do the same that you may be equally conversant in both languages. *Cicero's Offices, book* 1. *chap.* 1.

These sentences begin with the concessive conjunction *although*, and have their correspondent conjunction *yet;* and these conjunctions form the two principal constructive members. The words *him* and *examples*, therefore, at the end of the first members, must have the rising inflection, and here must be the long pause.

Rule XVIII. *Every direct period, consisting of two principal constructive parts, and having only the first part commence with a conjunction, requires the rising inflection and long pause at the end of this part.*

EXAMPLES.

As in my speculations I have endeavored to extinguish passion and préjudice, I am still desirous of doing some good in this particular. *Spectator.*

Here the sentence divides itself into two correspondent parts at *prejudice;* and as the word *so* is understood before the words *I am*, they must be preceded by the long pause and rising inflection.

If impudence prevailed as much in the forum and courts of justice, as insolence does in the country and places of less resórt; Aulus Cæcina would submit as much to the impudence of Sextus Æbutius in this cause, as he did before to his insolence when assaulted by him.

If I have any genius, which I am sensible can be but very small; or any readiness in speaking, in which I do not deny but I have been much conversant; or any skill in oratory, from an acquaintance with the best arts to which I confess I have been always inclined: no one has a better right to demand of me the fruit of all these things than this Aulus Licinius. *Cicero's Oration for Archias.*

If, after surveying the whole earth at once, and the several planets that lie within its neighbourhood, we contemplate those wide fields of ether, that reach in height as far as from Saturn to the fixed stars, and run abroad, almost to an infinitude; our imagination finds its capacity filled with so immense a prospect, and puts itself upon the stretch to comprehend it. *Addison's Spectator, No.* 411.

In the first of these examples, the first part of the sentence ends at *resort*, and the second begins at *Aulus Cæcina:* in the second sentence, the first part ends at *inclined*, and the second begins at *no one;* and in the third the first part ends at *infinitude*, and the second begins at *our:* between these words, therefore, in each sentence, must be inserted the long pause and rising inflection.

All these sentences commence with a conjunction, and may be said to have a correspondent conjunction commencing the second part of the sentence, not expressed, but understood. In the first sentence commencing with *if*, *then* is understood at the beginning of the second part; the sense of this conjunctive adverb *then* may be plainly perceived to exist by inserting it in the sentence, and observing its suitableness when expressed:

If impudence prevailed as much in the forum and courts of justice, as insolence does in the country and places of less resort; *then* Aulus Cæcina would submit as much to the impudence of Sextus Æbutius in this cause, as he did before to his insolence when assaulted by him.

The same insertion of the word *then* might be made in the two last examples commencing with *if*, and the same suitableness would appear; for though correct and animated language tends to suppress as much as possible the words that are so implied in the sense as to make it unnecessary to express them, yet if, when inserted, they are suitable to the sense, it is a proof that the structure of the sentence is perfectly the same, whether these superfluous words are expressed or not.

Exception. The exception to this rule is, when the emphatical word in the conditional part of the sentence is in direct opposition to another word in the conclusion, and a concession is implied in the former, in order to strengthen the argument in the latter; for in this case the middle of the sentence has the falling, and the latter member the rising inflection.

If we have no regard for religion in yòuth, we ought to have some regard for it in áge.

If we have no regard for our òwn character, we ought to have some regard for the character of óthers.

In these examples, we find the words *youth* and *own character*, have the falling inflection, and both periods end with the rising inflection; but if these sentences had been formed so as to make the latter member a mere inference from, or consequence of the former, the general rule would have taken place, and the first emphatic word would have had the rising, and the last the falling inflection.

EXAMPLES.

If we have no regard for religion in youth, we have seldom any regard for it in àge.

If we have no regard for our ówn character, it can scarcely be expected that we could have any regard for the characters of òthers.

RULE XIX. *Direct periods which commence with participles of the present and past tense, consist of two parts; between which must be inserted the long pause and rising inflection.*

EXAMPLE.

Having already shown how the fancy is affected by the works of nature, and afterwards considered in general both the works of nature and art, how they mutually assist and complete each other, in forming such scenes and prospects as are most apt to delight the mind of the beholder; I shall in this paper throw together some reflections on that particular art, which has a more immediate tendency than any other, to produce those primary pleasures of the imagination, which have hitherto been the subject of this discourse.

Spect. No. 415.

The sense is suspended in this sentence, till the word *beholder*, and here is to be placed the long pause and rising inflection; in this place also, it is evident, the word *now* might be inserted in perfect conformity to the sense.

INVERTED PERIOD.

RULE XX. *Every period, where the first part forms perfect sense by itself, but is modified or determined in its signification by the latter, has the rising inflection and long pause between these parts as in the direct period.*

EXAMPLES.

Gratian very often recommends the fine táste, as the utmost perfection of an accomplished man.

In this sentence, the first member, ending at *taste*, forms perfect sense, but is qualified by the last: for Gratian is not said simply to recommend the fine taste, but to recommend it in a certain way; that is, as the utmost perfection of an accomplished man. The same may be observed of the following sentence:

Persons of good taste expect to be pléased, at the same time they are informed.

Here perfect sense is formed at *pleased;* but it is not meant that persons of good taste are pleased in general, but with reference to the time they are informed: the words *taste* and *pleased*, therefore, in these sen-

tences, we must pronounce with the rising inflection, and accompany this inflection with a pause. For the same reasons, the same pause and inflection must precede the word *though* in the following example:

I can desire to perceive those things that God has prepared for those that lóve him. though they be such as eye hath not seen, ear heard, nor hath it entered into the heart of man to conceive.
Locke.

ANTITHESIS.

RULE XXI. *When a sentence has two parts corresponding with each other, so as to form an antithesis, the first part must terminate with the rising inflection.*

EXAMPLES.

We are always complaining our days are few, and acting as though there should be no end of them. *Spectator*, No. 93.

I imagined that I was admitted into a long spacious gallery, which had one side covered with pieces, of all the famous painters who are now living; and the other with the greatest masters who are dead.
Ibid. No. 83.

The wicked may indeed taste a malignant kind of pleasure, in those actions to which they are accustomed whilst in this life; but when they are removed from all those objects which are here apt to gratify them, they will naturally become their own tormentors.
Ibid. No. 447.

The pleasures of the imagination are not so gross as those of sense, nor so refined as those of the understanding. *Ibid.* No. 411.

In all these examples, the relation between the former and latter part is so intimate, that though the first forms perfect sense, it is incomplete without the last; and therefore the words *few* in the first example, *sense* in the second, *living* in the third, and *this life* in the fourth, must necessarily adopt the rising inflection. For the same reason, the same inflection must take place on the word *succeed* in the following example:

Cicero concludes his celebrated books *de Oratore*, with some precepts for pronunciation and àction; without which part, he affirms, that the best orator in the world can never succéed, and an indifferent one, who is master of this, shall gain much greater applause.

LOOSE SENTENCE.

RULE XXII. *Every member of a sentence forming consistent sense, and followed by two other members*

which do not modify or restrain its signification, admits of the falling inflection.

EXAMPLES.

It is this that recommends variety, where the mind is every instant called off to something new, and the attention not suffered to dwell too long on any particular object. *Spectator.*

For this reason, there is nothing more enlivens a prospect than rivers, jetteaus, and falls of wàter, where the scene is perpetually shifting, and entertaining the sight every moment with something that is new. *Ibid.*

At a little distance from my friend's house, among the ruins of an old abbey, there is a long walk of aged èlms; which are shot up so very high, that when one passes under them, the rooks and crows that rest upon the tops of them seem to be cawing in another region.

RULE XXIII. *The member of a sentence immediately preceding the last, requires the rising inflection.*

EXAMPLES.

Aristotle tells us, that the world is a copy or transcript of those ideas which are in the mind of the first Bèing, and that those ideas which are in the mind of man are a transcrip' of the wòrld: to this we may add, that words are the transcript of those ideas which are in the mind of mán, and that writing or printing are the transcript of words. *Spect.* No. 166.

In this example, if there were no connexion between the two last members from the antithesis they contain, the rising inflection would be necessary at the end of the penultimate member, for the sake of sound.

In short, a modern Pindaric writer, compared with Pindar, is like a sister among the Camisars, compared with Virgil's Sybil; there is the distortion, grimace, and outward figure, but nothing of that divine impulse which raises the mind above itsélf, and makes the sounds more than human. *Spect.* No. 160.

The florist, the planter, the gardener, the husbandman, when they are accomplishments to the man of fortune, are great reliefs to a country life, and many ways useful to those who are possessed of them. *Ibid.* No. 93.

In the first of these examples the sentence might have finished at *itself*, and in the last at *life*, for the succeeding members do not modify them; but, as they are penultimate members, they necessarily require the rising inflection.

Exception. Emphasis, which controls every other rule in reading, forms an exception to this; which is, that where an emphatic word is in the first member of a sentence, and the last has no emphatical word, this penultimate member then terminates with the falling inflection.

EXAMPLES.

I must therefore desire the reader to remember, that by the pleasures of the imagination, I mean only such pleasures as arise originally from sight; and that I divide these pleasures into two kinds.
Spect. No. 411.

In this sentence the word *sight* is emphatical, and therefore, though in the penultimate member, must not have the rising, but the falling inflection, as this is the inflection best suited to the sense of the emphatic phrase.

FINAL PAUSE.

RULE XXIV. *The final pause or period in a sentence requires the falling inflection, and a descending tone of voice on the concluding words.*

EXAMPLES.

Exercise and temperance strengthen the constitùtion.

Exercise and temperance strengthen the constitution, and sweeten the enjoyments of life.

Here the words *constitution* and *life*, as they successively terminate the sentence, naturally assume the falling inflection.

Exception. An exception to this rule has been already referred to, under the head of Rule XIX. It occurs where the first part of an antithetic sentence requires the strong emphasis and falling inflection; in consequence of which the latter adopts the rising.

EXAMPLES.

If we have no regard for religion in yoùth, we ought to have some regard for it in agé.

If content cannot remòve the disquietudes of mankind, it will at least alléviate them.

Another exception is, where the last member of a sentence is negative, in opposition to an affirmative, either expressed or understood. See Plate No. II. This will be again considered, under the head of Emphasis.

SERIES.

A succession of similar members, succeeding each other in the same sentence, is called a Series.

If these members consist of single words, they form a Simple Series; if of several, a Compound Series.

SIMPLE SERIES.

RULE XXV. *When two members, consisting of single words, commence a sentence, the first must have the falling and the last the rising inflection.*

Exercise and temperance strengthen the constitution.

The difference of tone which distinguishes the commencing words of this sentence, will be much more perceptible, by referring to the explanation of the Plate.

RULE XXVI. *When two members, consisting of single words, conclude a sentence, as the last must naturally have the falling inflection, the last but one assumes the rising inflection.*

The constitution is strengthened by exercise and temperance.

This rule is the converse of the former. It must, however, be observed, that sentences of this kind, which can scarcely be called a series of particulars, may, when commencing, assume a different order of inflections on the first words, when the succeeding clause does not conclude the sentence. This may be illustrated by consulting the Plate No. III. and IV.; where we see *exercise* and *temperance*, when the next clause concludes the sentence, as in No. III. adopt one order of inflections; and the same words, when the next clause does not conclude, as in No. IV. adopt a quite opposite order. Not that this order in No. IV.

is absolutely necessary, as that in No. III.; but it may always be adopted when we wish to be more harmonious and emphatical.

RULE XXVII. *When three members of a sentence, consisting of single words, succeed each other in a commencing series, the two last are to be pronounced as in Rule* XXV. *and the first with the falling inflection, in a somewhat lower tone than the second.*

EXAMPLES.

Manufàctures, tràde, and ágriculture, naturally employ more than nineteen parts of the species in twenty. *Spect.* No. 115.

A man that has a taste of mùsic, pàinting, or árchitecture, is like one that has another sense, when compared with such as have no relish for those arts. *Ibid.* No. 93.

RULE XXVIII. *When three members of a sentence, consisting of single words, succeed each other in a concluding series, the two last are to be pronounced as in Rule* XXV. *and the first with the rising inflection in a little higher tone than the second.*

EXAMPLE.

A modern Pindaric writer compared with Pindar, is like a sister among the Camisars compared with Virgil's Sybil; the one gives that divine impulse which raises the mind above itself, and makes the sounds more than human, while the other abounds with nothing but distórtion, grimáce, and outward figure.

Exception. Sometimes, when the subject demands unusual force or solemnity, the first of three concluding members requires the falling inflection.

RULE XXIX. *When four members of a sentence, consisting of single words, succeed each other in a commencing series, they may be divided into two equal portions: the first member of the first portion must be pronounced with the rising, and the second with the falling inflection, as in Rule* XXVI.; *and the two members of the last portion exactly the reverse, that is, according to Rule* XXV.

EXAMPLES.

Métals, minerals, plànts, and méteors, contain a thousand curious properties which are as engaging to the fancy as to the reason.
Spect. No. 420.

Proofs of the immortality of the soul may justly be drawn from the nature of the Supreme Being, whose justice, goodness, wisdom, and veràcity, are all concerned in this great point. *Spect.* No. 111.

The flórist, the plànter, the gàrdener, the húsbandman, when they are only accomplishments to the man of fortune, are great reliefs to a country life, and many ways useful to those who are possessed of them. *Ibid.* No. 93.

RULE XXX. *When four members of a sentence, consisting of single words, succeed each other in a concluding series, a pause may, as in the former rule, divide them into two equal portions: but they are to be pronounced with exactly contrary inflections; that is, the two first must be pronounced according to Rule* XXV. *and the two last according to Rule* XXVI.

EXAMPLE.

There is something very engaging to the fancy as well as to our reason, in the treatises of mètals, minerals, plànts, and mèteors.
Spect. No. 420.

An instance of the variety of inflection with which a series of four particulars is pronounced, and of the diversity of inflection which the series requires, as it is either commencing or concluding, will be illustrated by the following example:

He who resigns the world, has no temptation to énvy, hàtred, màlice, ánger, but is in constant possession of a serene mind; he who follows the pleasures of it, which are in their very nature disappointing, is in constant search of càre, solicitude remórse, and confùsion. *Spectator*, No. 282.

The first series in this sentence, being a commencing series, is pronounced as in Rule XXIX.; and the last, as a concluding series, according to Rule XXX.

These rules might be carried to a much greater length; but too nice an attention to them in a long series, might not only be very difficult, but give an air of stiffness to the pronunciation, which would not be compensated by the propriety. It may be sufficient therefore, to observe, that in a long enumeration of particu-

lars, it would not be improper to divide them into portions of three; and if we are not reading extempore, as it may be called, this division of a series into portions of three ought to commence from the end of the series; that if it is a commencing, we may pronounce the last portion as in Rule XXVII.; and if it is a concluding series, we may pronounce the last portion according to the Exception annexed to Rule XXVIII.

COMMENCING SERIES.

EXAMPLE.

Love, joy, peace; long suffering, gentleness, goodness; fàith, mèekness, témperance, are the fruits of the Spirit, and against such there is no law.

CONCLUDING SERIES.

EXAMPLE.

But the fruit of the Spirit is love, joy, peace; long suffering, gentleness, goodness; fàith, méekness, tèmperance:—Against such there is no law. *Galatians, chap.* v.

COMPOUND SERIES.

When the members of a series consist of several words, or comprehend several distinct members of sentences, they are under somewhat different laws from those consisting of single words. In a single series the ear is chiefly consulted, and the inflections of voice are so arranged as to produce the greatest variety; but in a compound series the understanding takes the lead: For as a number of similar members of sentences in succession form a sort of climax in the sense, this climax can be no way pronounced so forcibly as by adopting the same inflection which is used for the strong emphasis; for, by this means, the sense is not only placed in a more distinct point of view, but the voice enabled to rise gradually upon every particular, and thus add to force an agreeable variety.

In pronouncing the compound series, therefore, it must be carefully noted, that the second member ought to be pronounced a litule higher, and more forcibly than the first, the third than the second, and so on: and for

this purpose, if the members are numerous, it is evidently necessary to pronounce the first member in so low a tone as to admit of rising gradually on the same inflection to the last.

RULE XXXII. *Where a compound series commences a sentence, the falling inflection takes place on every member but the last; where it concludes a sentence, this inflection is required on every member except the last but one.*

COMMENCING SERIES.

EXAMPLES.

Moderate exer'cise and habitual témperance, strengthen the constitution.

In this example, we find the first member, ending at *exercise*, pronounced with the falling, and the second at *temperance*, with the rising inflection.

To advise the ignorant, relieve the nèedy, comfort the afflic'ted, are duties that fall in our way, almost every day of our livès.
Spect. No. 93.

Labour or exercise ferments the hùmours, casts them into their proper chànnel, throws of redun dancies, and helps Nature in those secret distribútions, without which the body cannot subsist in its vigour, nor the soul act with cheèrfulness. *Ibid.* No. 113.

The descriptive part of this allegory is likewise very strong, and full of sublime ideas. The figure of Deàth, the regal crown upon his heàd, his menace of Sàtan, his advancing to the còmbat, the outcry at his bir'th, are circumstances too noble to be passed over in silence, and extremely suitable to this king of tèrrors. *Ibid.* No. 310.

CONCLUDING SERIES.

EXAMPLES.

Nothing tends more powerfully to strengthen the constitution, than moderate éxercise, and habitual tem'perance.

In this example the first member, at *exercise*, is pronounced with the rising inflection; the last at *temperance* with the falling, and, since it concludes the sentence, in a lower tone than the preceding words. See Rule XXIV.

It was necessary for the world, that arts should be invented and improved, books written and transmitted to postérity, nations conquered and civilized. *Spect.* No. 255.

Notwithstanding all the pains which Cicero took in the education of his son, history informs us that young Marcus proved a mere blockhead; and that Nature, who it seems was even with the son for her prodigality to the father, rendered him incapable of improving by all the rules of èloquence, the precepts of philòsophy, his own endeàvors, and the most refined conversation in Athens.

Ibid No. 307.

Though we seem grieved at the shortness of life in general, we are wishing every period of it at an end. The minor longs to be at àge, then to be a man of bùsiness, then to make up an estàte, then to arrive at hónours, then to retire. *Ibid.* No. 93.

EXERCISES ON THE SERIES.

A temperate spirit, and moderate expectations, are excellent safeguards of the mind, in this uncertain and changing world.

To be wise in our own eyes, to be wise in the opinion of the world, and to be wise in the sight of our Creator, are three things so very different, as rarely to coincide.

All other arts of perpetuating our ideas, except writing and printing, continue but a short time. Statues can last but a few thousands of years, edifices fewer, and colours still fewer than edifices.

Spect. No. 166.

The book is well written, and I have perused it with pleasure and profit. It shows, first, that true devotion is rational and well founded; next that it is of the highest importance to every other part o religion and virtue; and lastly, that it is most conducive to our happiness.

There is no blessing of life comparable to the enjoyment of a discreet and virtuous friend. It eases and unloads the mind, clears and improves the understanding, engenders thoughts and knowledge, animates virtue and good resolutions, and finds employment for the most vacant hours of life. *Spectator*, No. 93.

The devout man does not believe but feels there is a Deity; he has actual sensations of him; his experience concurs with his reason; he sees him more and more in all his intercourses with him, and even in this life almost loses his faith in conviction. *Ibid.* No. 465.

Nature has laid out all her art in beautifying the face; she has touched it with vermilion; planted in it a double row of ivory; made it the seat of smiles and blushes; lighted it up and enlivened it with the brightness of the eyes; hung it on each side with curious organs of sense; given it airs and graces that cannot be described; and surrounded it with such a flowing shade of hair, as sets all its beauties in the most agreeable light. *Ibid.* No. 98.

SERIES OF SERIES.

When the members of a series, either from their similitude or contrariety to each other, fall into pairs or triplets; these pairs or triplets, considered as whole

members, are pronounced according to the rules respecting those members of a series that consist of more than a single word; but the parts of which these members are composed, if consisting of single words, are pronounced according to those rules which relate to those members that consist of single words, as far as their subordination to the whole series of members will permit. Hence arises,

RULE XXXII. *When several members of a sentence consisting of distinct portions of words in a series, follow in succession, they must be pronounced singly, according to the number of members in each portion; and together, according to the number of portions in the whole sentence, that the whole may form one related compound series.*

EXAMPLES.

The soul consists of many faculties, as the understanding and the will, with all the senses both inward and outward; or, to speak more philosophically, the soul can exert herself in many different ways of action: she can understand, will imagine; see and hear; love and discourse; and apply herself to many other like exercises of different kinds and natures. *Spectator*, No. 600.

The first portion of this series of series, *she can understand, will, imagine*, as it contains one complete portion, may be considered as a concluding series; and as it forms but one portion of a great series, it may be considered as a commencing one, and must be pronounced in subserviency to it; that is, the first and second word must have the rising, and the last the falling inflection, but without dropping the voice. The next portion must be pronounced in a similar manner; that is, the first word with the rising, and the last with the falling inflection, with the voice a little higher and more forcible on the word *here* than on the word *imagine:* the next portion, being the last but one, alters its inflections; the first word having the falling and the last the rising inflection, agreeably to the rule laid down for the Compound Series.

On the other hand, those evil spirits, who, by long custom, have contracted in the body habits of lust and sensuàlity; málice and revènge; an aversion to every thing that is gòod, jùst, and láudable, are naturally seasoned, and prepared for pain and misery.

Spectator, No. 447.

As this is a commencing series of series, the last member of the second series may be pronounced with the falling inflection at *revenge*: and as the last portion has a series of three single words, they come under the Simple Commencing Series, Rule XXVII.

The condition, spéech, and behaviour of the dying pàrents; with the àge, innocence, and distress of the children, are set forth in such tender circumstances, that it is impossible for a reader of common humanity not to be affected with them. *Spectator*, No. 85.

These two series, containing three members each, and not concluding the sentence, may be considered as a concluding and commencing series of three single members each, and pronounced accordingly.

His (Satan's) pride, énvy, revènge; òbstinacy, despàir, and impénitence, are all of them very artfully interwoven. *Spect.* No. 303.

Here are two distinct series of three members, each of which must be pronounced exactly like the last example, that is, like the concluding and commencing series of three single members.

The man who lives under an habitual sense of the divine presence, keeps up a perpetual cheerfulness of temper, and enjoys every moment the satisfaction of thinking himself in company with his dearest and best of friends. He no sooner steps out of the world, but his heart burns with devòtion, swells with hòpe, and triumphs in the consciousness of that presence which every where surróunds him; or on the contrary pours out its fèars, its sòrrows, its apprehénsions, to the great Supporter of his existence. *Spect.* No. 93.

This sentence may be considered as a sentence consisting of two commencing series, both of which may be pronounced according to Rule XXXI.

38. For I am persuaded, that neither déath, nor lìfe; nor ángels, nor principálities, nor pòwers; nor things présent, nor things to comè;

39. Nor height, nor dèpth; nor any other créature, shall be able to separate us from the love of God, which is in Christ Jesus our Lòrd. *Romans, ch.* viii. *ver.* 38, 39.

Upon the first view of this passage, we find it naturally falls into certain distinct portions. These portions

seem to be five in number; the first containing two members, *death, life;* the second containing three, *angels, principalities, powers*; the third two, *things present, things to come;* the fourth two, *height, depth;* the fifth one, *any other creature:* these members, if pronounced at random, and without relation to that order in which they are placed by the sacred writer, lose half their beauty and effect; but if each member is pronounced with an inflection of voice that corresponds to its situation in the sentence, the whole series becomes the most striking and beautiful climax imaginable.

In order, then, to pronounce this passage properly, there ought to be a gradation of force from the first portion to the last; and that this force may have the greater variety, each portion ought to be accompanied with a gradation of voice from low to high; that each portion also may continue distinct, every portion but the last should be pronounced as a simple concluding series, with the falling inflection on the last member, enforcing, and not dropping the voice; the last member, according to the general rule, must have the rising inflection; and in this manner of pronouncing it, the whole sentence has its greatest possible force, beauty, and variety.

From the examples which have been adduced, we have seen in how many instances the force, variety and harmony of a sentence have been improved by a proper use of the falling inflection. The series in particular is indebted to this inflection for its greatest force and beauty. But it is necessary to observe, that this inflection is not equally adapted to the pronunciation of every series: where force, precision, or distinction is necessary, this inflection very happily expresses the sense of the sentence, and forms an agreeable climax of sound to the ear; but where the sense of the sentence does not require this force, precision, or distinction, which is the case where the sentence commences with a conditional or suppositive conjunction, or where the language is plaintive and poetical, the falling inflec-

tion seems less suitable than the rising: this will be better perceived by a few examples.

EXAMPLE.

Seeing then that the soul has many different faculties, or in other words many different ways of acting; that it can be intensely pleased or made happy by all these different faculties or ways of acting; that it may be endowed with several latent faculties, which it is not at present in a condition to exert; that we cannot believe the soul is endowed with any faculty which is of no use to it; that whenever any one of these faculties is transcendently pleased, the soul is in a state of happiness; and in the last place, considering that the happiness of another world, is to be the happiness of the whole man; who can question but that there is an infinite variety in those pleasures we are speaking of; and that this fullness of joy will be made up of all those pleasures, which the nature of the soul is capable of receiving? *Spectator*, No. 600.

As the fourth member of this sentence, from its very nature, requires the rising inflection, and as the whole series is constructed on the suppositive conjunction *seeing;* every particular member of it seems necessarily to require the rising inflection: for it may be observed as a pretty general rule, that where a conditional or a suppositive conjunction commences the series, if there is nothing particularly emphatical in it, the rising inflection on each particular of the series is preferable to the falling, especially if the language be plaintive and tender.

EXAMPLE.

When the gay and smiling aspect of things has begun to leave the passages to a man's heart thus thoughtlessly unguarded; when kind and caressing looks of every object without, that can flatter his senses, has conspired with the enemy within, to betray him and put him off his defence; when music likewise hath lent her aid, and tried her power upon the passions; when the voice of singing men, and the voice of singing women, with the sound of the viol and lute, have broke in upon his soul, and in some tender notes have touched the secret springs of rapture,—that moment let us dissect and look into his heart;—see how vain, how weak, how empty a thing it is!

Sterne's Sermon on the House of Mourning, &c.

In this example, the plaintive tone which the whole sentence requires, gives it an air of poetry, and makes the falling inflection too harsh to terminate the several particulars; for it may be observed in passing, that a

series of particulars are as seldom to be pronounced with the falling inflection in poetry, as they are for the most part to be so pronounced in prose. The reason of this, perhaps, may be, that, as poetry assumes so often the ornamental and the plaintive, where a distinct and emphatic enumeration is not so much the object as a noble or a tender one; that expression which gives the idea of force and familiarity is not so suitable to poetry as to prose: as a confirmation of this we may observe, that when poetry becomes either forceful or familiar, the falling inflection is then properly adopted in the pronunciation of the series.

EXAMPLE.

Love in these labyrinths his slaves detains,
And mighty hearts are held in slender chains.
With hairy springes we the birds betray,
Slight lines of hair surprise the finny prey;
Fair tresses màn's imperial race ensnáre,
And beauty draws us with a single hàir.
Rape of the Locke, Canto ii. *ver.* 23.

Here the emphasis on each particular requires the first and second to be pronounced with the falling inflection, as in the general Rule of the Compound Series.

But rhyming poetry so seldom admits of this inflection in the series, that the general rule is for a contrary pronunciation.

EXAMPLE.

So when the faithful pencil has design'd
Some bright idea of the master's mind,
Where a new world leaps out at his command,
And ready nature waits upon his hánd;
When the ripe colours soften and unite,
And sweetly melt into just shade and light;
When mellowing years their full perfection give,
And each bold figure just begins to líve;
The treacherous colours the fair art betray,
And all the bright creátion fades awày.
Pope's Essay on Crit. ver. 404.

In this example we find every particular, except the last, adopt the rising inflection, as more agreeable to the pathetic tenor of the passage than the falling: and

it may be observed, that there are few passages of this sort in rhyming poetry, of the pathetic or ornamental kind, which do not necessarily require the same inflection.

INTERROGATION.

The most obvious distinction between interrogative and other sentences is, that as, in other sentences, the substantive or pronoun precedes the verb it governs, in an interrogative sentence, the verb, either auxiliary or principal, ought always to precede either the substantive or pronoun. Thus, when I speak declaratively, I say, *I am going to còllege ;* but when I speak interrogatively, I say, *Are you going to cóllege ?* where we observe, that in the declarative and interrogative sentences, the pronoun and the verb hold different places.

This inversion of the common order of the words in composition, is accompanied by a similar inversion of the inflection of voice in pronunciation ; for as the common order of inflections in a declarative sentence, is that of placing the rising inflection towards the middle, and the falling at the end, as in the first example ; the interrogation inverts this order, and uses the falling inflection of voice in the midddle of the sentence, and the rising on the last word, as in the last example. This inflection of voice, however, which thus distinguishes the interrogation, seems entirely confined to those questions which are formed without the interrogative pronouns or adverbs. When a question commences with one of these, it has invariably the same inflection as the declarative sentence, unless we have either not heard, or mistaken an answer just given us : for in that case, the emphasis is placed on the interrogative word ; and the voice elevated by the rising inflection on the end of the sentence. Thus, if we say simply, *When do you go to còllege ?* the word *college* has the falling inflection, and the voice is no more elevated than if, being acquainted with the time, we should say, *At that time I find you go to còllege :* but if we have mistaken the answer that has been given us concerning the time,

we say, *Whén do you go to college?* we lay a considerble stress upon the word *when*, and suspend the voice with the rising inflection to the end of the sentence.

Again; if we ask a question without previous conversation, or reference to any thing that has passed, if we do not use the interrogative words, we infallibly use the rising inflection, and elevate the voice on the end of the question; thus when we meet, and say—*Are you going to còllege?* if we have the least eagerness for information, the voice is elevated and suspended with the rising inflection on the last word: but if the person we speak to, either does not hear, or else mistakes what we say, so as to make it necessary to repeat the question, we then adopt the falling inflection on the last word, and, giving it some degree of emphasis, say, *Are you going to còllege?* with the same inflection of voice, and in nearly the same tone, with which we should say simply, *You are now going to còllege;* precisely reversing that upward turn of voice which distinguishes the first question.

Thus we find the immediate repetition of the same question requires a different inflection of voice according to its form. When we ask a question commencing with an interrogative word, as—*When do you go to còllege?* and from a mistake of the answer about the time, repeat this question, we use the rising inflection of voice, and elevate it to the end, as—*Whén do you go to college?* On the contrary, when we first ask a question without the interrogative word, we use the rising inflection, and raise the voice on the last word, as—*Are you going to cóllege?* and when we repeat the question, we use the falling inflection of voice on the last word; and though we may pronounce the last word louder than the rest, we do not use the rising inflection as in the former case, but the falling, as—*I say, are you going to còllege?*

From these observations it appears, that with respect to pronunciation, all questions may be divided into two classes; namely, into such as are formed by the interrogative pronouns or adverbs, and into such as are

formed only by an inversion of the common arrangement of the words: that the first with respect to inflection of voice, except in the cases already mentioned, may be considered as purely declarative, and like declarative sentences require the falling inflection at the end: that the last, with some few exceptions, require the rising inflection of voice on the last word; and that it is this rising inflection at the end which distinguishes them from almost every other species of sentence. Of both these in their order.

THE QUESTION WITH THE INTERROGATIVE WORDS.

RULE XXXIII. *When an interrogative sentence commences with any of the interrogative pronouns or adverbs, with respect to inflection, elevation, or depression of voice, it is pronounced exactly like a declarative sentence.*

EXAMPLES.

How can he exalt his thoughts to any thing great and noble, who only believes that after a short turn on the stage of this world, he is to sink into oblivion, and to lose his consciousness for ever?

Spect. No. 210.

As an illustration of the rule, we need only alter two or three of the words in this example to reduce it to a declarative sentence; and we shall find the inflection, elevation, and depression of voice on every part of it the same.

He cannot exalt his thoughts to any thing great or noble, because he only believes that after a short turn on the stage of this world, he is to sink into oblivion, and to lose his consciousness for ever.

Here we perceive, that the two sentences, though one is an interrogation, and the other a declaration, end both with the same inflection of voice, and *that* the falling inflection; but if we convert these words into an interrogation, by leaving out the interrogative word, we shall soon perceive the difference.

EXAMPLE.

Can he exalt his thoughts to any thing great or noble, who only believes that after a short turn on the stage of this world, he is to sink into oblivion, and to lose his consciousness for ever?

In pronouncing this sentence with propriety, we find the voice slide upwards on the last words, contrary to the inflection it takes in the two former examples.

RULE XXXIV. *Interrogative sentences commencing with interrogative words, and consisting of members in a series depending necessarily on each other for sense, are to be pronounced as a series of members of the same kind in a declarative sentence.*

EXAMPLES.

From whence can he produce such cogent exhortations to the practice of every virtue, such ardent excitements to piety and devotion, and such assistance to attain them, as those which are to be met with throughout every page of these inimitable writings?
Jenyns's View of the Internal Evid. p. 41.

Where, amidst the dark clouds of pagan philosophy, can he shew us such a clear prospect of a future state, the immortality of the soul, the resurrection of the dead, and the general judgment, as in St. Paul's first Epistle to the Corinthians? *Ibid. page* 40.

But to consider the Paradise Lost only as it regards our present subject; what can be conceived greater than the battle of angels, the majesty of Messiah, the stature and behaviour of Satan and his peers? what more beautiful than Pandæmonium, Paradise, Heaven, A'ngels, A'dam, and E've? what more strange than the creation of the world, the several metamorphoses of the fallen angels, and the surprising adventures their leader meets with in his search after paradise? *Spect.* No. 415.

In these sentences, we find the same pauses and inflections of voice take place as in the different series of declarative sentences. The two first examples containing the compound series may be referred to Rule XXXI; and the third, which forms a Series of Series, to Rule XXXII.

But the question which in reading and speaking produces the greatest force and variety, is that which is formed without the interrogative words.

THE QUESTION WITHOUT THE INTERROGATIVE WORDS.

RULE XXXV. *When an interrogative sentence is formed without the interrogative words, the last word must have the rising inflection: and if there be an emphatical word in the last member, followed by several words depending on it, which conclude the sentence, both the emphatical word and the concluding words are to be pronounced with the rising inflection.* Thus the words *making one*, and *cause of the shipwreck*, in the two following examples, have all the rising inflection.

EXAMPLES.

Would it not employ a beau prettily enough, if, instead of eternally playing with his snuff-box, he spent some part of his time in máking one? *Spectator*, No. 43.

If the owner of a vessel had fitted it out with every thing necessary, and provided to the utmost of his power against the dangers of the sea, and a storm should afterwards arise and break the masts, would any one in that case accuse him of being the cáuse of the shipwreck? *Demosthenes on the Crown. Rollin.*

In these examples we find, that however variously the voice may employ itself on the rest of the sentence, the concluding words in the last member must necessarily be suspended with the rising inflection.

RULE XXXVI. *When two interrogative sentences connected by the disjunctive* or, *succeed each other, the first ends with the rising, and the last with the falling inflection.*

EXAMPLES.

Shall we in your person crówn the author of the public calamities, or shall we destròy him? *Æschines on the Crown. Rollin.*

Is the góodness, or wìsdom of the divine Being, more manifested in this his proceeding? *Spect.* No. 519.

The necessity of attending to this rule, when two things are distinguished and opposed to each other, will appear clearly from the following passage.

See Falkland dies, the virtuous and the just,
See god-like Turenne prostrate on the dust;
See Sydney bleeds amid the martial strife;
Was this their vírtue or contempt of life?
Essay on Man, Epist. iv. *v.* 99.

If, in reading this passage, the voice were to adopt the same inflection both on *virtue* and on *contempt of life*, and to end the last branch of the question as well as the first with the rising inflection, the distinction, so strongly marked by the sense, would be utterly lost: whereas, if we end *virtue* with the rising, and *life* with the falling inflection, the distinction evidently appears. But in the following passage from Shakspeare we have an instance of the necessity of a contrary mode of pronunciation, arising from the similitude of objects connected by the conjunctive *or*:

> Is this the nature,
> Which passion could not shàke? whose solid virtue,
> The shot of àccident, or dart of chànce
> Could neither ràze nor piérce? *Othello.*

In this passage, *the shot of accident* and *the dart of chance*, being only different words for the same thing, the word *or* conjoins them; and to avoid any implication that they mean different things, the same inflection of voice ought to be on them both, that is, the rising inflection: but in the last member, where the opposition is evident, both from the sense of the words, and the disjunctive *nor*, the falling inflection ought to be laid on *raze*, and the rising on *pierce*.

For the same reason, in reading the following stanza of Gray's Elegy in a Country Church-yard, it should seem by much the most eligible method to suspend the voice with the rising inflection on the word *death*:

> Can story'd urn or animated bust,
> Back to its mansion call the fleeting bréath?
> Can honour's voice provoke the silent dust,
> Or flattery sooth the dull cold ear of déath?

As the sense of the word *or*, that is, whether it means conjunction or disjunction, is not always very obvious, it may not be useless to propose the following rule: if we are in doubt whether *or* is conjunctive or disjunctive, let us make use of this paraphrase—*if it is not so, is it so?* and if the sense will bear this paraphrase, the *or* is disjunctive, and the subsequent question ought to have the falling inflection: if it will not

bear it, the *or* is conjunctive, and the subsequent question ought to have the rising inflection. Thus if we paraphrase the stanza just quoted, we shall find the *or* conjunctive. *If storied urn cannot call back the fleeting breath, can animated bust call it back? If honour's voice cannot provoke the silent dust, can flattery sooth the dull cold ear of death?*

If this paraphrase does not seem suitable to the general import of the sentence, it is because the objects are not put in opposition or contradistinction to each other; the *or* therefore is conjunctive, and consequently, the latter question requires the rising inflection as well as the former: but where the *or* is disjunctive, we find this paraphrase very suitable to the general import of the sentence. Thus in the following sentence.

But should these credulous infidels after all be in the right, and this pretended revelation be all a fable; from believing it what harm could ensue? would it render princes more tyrannical, or subjects more ungóvernable, the rich more insolent or the poor more disórderly? Would it make worse parents, or children, husbands, or wives; maters or sérvants, friends, or néighbours? or would it not make men more virtuous, and, consequently, more happy in èvery situation? *Jenyns.*

If we try the paraphrase upon the former parts of this sentence, we shall find it as repugnant to the sense as in the former example; but if we apply it to the last member, we shall find it perfectly accord with the meaning of the author. Thus we may say—*If it will not make worse parents or children, husbands or wives, masters or servants, friends or neighbours; will it not make men more virtuous, and, consequently, more happy in every situation?*—from whence we may conclude, that in the former part of this passage, the *or* is conjunctive, and suspends the voice at the end of every member, and that the last *or* is disjunctive, and requires the sentence to end with the falling inflection.

Rule XXXVII. *Interrogative sentences, without interrogative words, when consisting of a variety of members necessarily depending on each other for sense, admit of every tone, pause, and inflection of voice, common to*

other sentences, provided the last member, on which the whole question depends, has that peculiar elevation and inflection of voice which distinguishes this species of interrogation.

EXAMPLE.

But can we believe a thinking being, that is in a perpetual progress of improvements, and travelling on from perfection to perfection, after having just looked abroad into the works of its Creator, and made a few discoveries of his infinite goodness, wisdom, and power, must perish at her first setting out, and in the very beginning of her inquiries? *Spect.* No. 111.

In reading this passage we shall find, that placing the falling inflection without dropping the voice on the words *improvements* and *Creator*, will not only prevent the monotony which is apt to arise from too long a suspension of the voice, but enforce the sense by enumerating, as it were, the several particulars of which the question consists.

EXAMPLE.

Do you think that Themistocles, and the heroes who were killed in the battles of Marathon and Plataea; do you think the very tombs of your ancestors will not send forth groans, if you crown a man, who, by his own confession, has been for ever conspiring with barbarians to ruin Greece? *Æschines on the Crown. Rollin.*

This passage will be rendered much more forcible and harmonious, if, instead of suspending the voice throughout, we make use of the falling inflection without dropping the voice on the words *Platæa* and *confession.*

RULE. XXXVIII. *Interrogative sentences formed without the interrogative words, and consisting of members in a series, which form perfect sense as they proceed, must have every member terminate with the inflection of voice peculiar to this species of interrogation.*

EXAMPLES.

And with regard to the unhappy Lacedæmonians, what calamities have not befallen them for taking only a small part of the spoils of the temple? they who formerly assumed a superiority over Greece, are they not now going to send ambassadors to Alexander's court, to bear the name of hostages in his train, to become a spectacle of

misery, to bow the knee before the mónarch, submit themselves and their country to his mércy, and receive such laws as a cònqueror—a conqueror they attacked first, shall think fit to prescribe them?

Æschines on the Crown. Rollin.

It need scarcely be observed, that in order to prevent the monotony to which this passage is very liable in reading, we ought to begin the first question as soft as possible, that the voice may pronounce them all with an increasing force to the last.

But did you, (O what title shall I give you!) did you betray the least shadow of displeasure against me, when I broke the chords of that harmony in your presence, and dispossessed the commonwealth of the advantages of that confederacy, which you magnify so much with the loudest strains of your theatrical vóice? did you ascend the róstrum? did you denounce, or once explâin those crimes, with which you are nów pleased to charge me?

Demosthenes on the Crown. Rollin.

In this and the preceding sentence, we shall find the ear relieved, and the sense greatly enforced, by placing the falling inflection with emphasis in a high tone of voice on the words *conqueror*, *first*, and *explain*, according to Rule XXXVII.

Would an infinitely wise Being make such glorious beings for so méan a purpose? can he delight in the production of such abórtive intelligence, such shórt-lived reasonable beings? would he give us talents that are not to be exérted, capacities that are not to be grátified? *Spect.* No. 111.

In the reading of every series here produced, it will be necessary to increase the force at the same time that we preserve the rising inflection on the last word or member of every one.

This Rule and the last are well illustrated in the following passage of Shakspeare's Henry V. where that monarch, after discovering the conspiracy against him, thus upbrâids Lord Scroop, who was concerned in it.

Oh how hast thou with jealousy infected
The sweetness of affiance! show men dútiful?
Why so didst thou: or seem they grave and léarned?
Why so didst thou: come they of a noble fámily?
Why so didst thou: seem they religious?
Why so didst thou: or are they spare in dièt;
Free from gross passion or of mirth or ânger;
Constant in spirit, not swerving with the blòod;

Garnished and decked in modest còmplement,
Not working with the eye without the éar,
And but in purged judgment trusting néither?
Such and so finely boulted didst thòu seem.

In pronouncing this passage, it should seem most eligible to use the rising inflection at the end of the several questions: but after the four first, the falling inflection seems very properly adopted on the word *diet*, as this is the first branch of the last series of questions; and as this series continues for several lines, provided the voice be but inflected upwards on the last member at *neither*, the rest of the parts may be pronounced as is most suitable to the sense and harmony of the whole, according to Rule XXXVII.

Exception. The exception to this rule is, when each successive member in a series is contrasted or opposed to the preceding; for in this case though the first is elevated as in other interrogations, not commencing with interrogative words, the rest of the questions assume the declarative tone, and fall gradually into a period.

EXAMPLE.

As for the particular occasion of these charity schools, there cannot any offer more worthy a generous mind. Would you do a handsome thing without retûrn?—do it for an infant that is not sensible of the obligation. Would you do it for the public gòod?—do it for one who will be an honest artificer. Would you do it for the sake of hèaven?—give it for one who shall be instructed in the worship of Him for whose sake you gave it. *Spect.* No. 294.

In this example there is evidently an opposition in the interrogations which is equivalent to the disjunctive *or;* and if the ellipsis were supplied, which this opposition suggests, the sentence would run thus: *If you will not do a handsome thing without return, would you do it for the public gòod? and if not for the public good, would you do it for the sake of hèaven:* so that this exception may be said to come under Rule XXXVI.

The ground of this exception will be still more evident, if the last series of questions and answers be compared with the following, where no opposition existing, the rising inflection is retained.

EXAMPLE.

My departure is objected to me, which charge I cannot answer without commending myself. For what must I say? That I fled from the consciousness of guilt? But what is charged upon me as a crime, was so far from being a fault, that it is the most glorious action since the memory of man. That I feared being called to an account by the people? That was never talked of; and if it had been done, I should have come off with double honour. That I wanted the support of good and honest men? That is false. That I was afraid of death? That is a calumny. I must, therefore, say what I would not, unless compelled to it, that I withdrew to preserve the city. *Cicero.*

It may be remarked here that whenever questions and answers thus succeed each other, it is necessary, in order to distinguish them properly, to pronounce the latter in a lower tone than the former, and to make a long pause after each question.

One more observation is necessary before we terminate this subject; that as questions, which demand the rising inflection at the end, especially when they are drawn out to any length, are apt to carry the voice into a higher key than is either suitable or pleasant, too much care cannot be taken to keep the voice down, when we are pronouncing the former parts of a long question, and the commencing questions of a long succession of questions; for as the characteristic pronunciation of these questions is, to end with the rising inflection, provided we do but terminate with this, the voice may creep on in a low and almost unvaried tone till the end; and then if the voice is not agreeable in a high key, which is the case with the generality of voices, the last word of the whole may be pronounced with the rising inflection, in nearly the same low key in which the voice commences.

EXCLAMATION.

The note of exclamation is usually employed, to indicate that some passion or emotion is contained in the words to which it is annexed.

As almost all forms of expression admit, under certain circumstances, of this addition, no general rule can be given for the inflection which should accompany it.

This must be determined in each instance by the sense, and by the application of the foregoing Rules.

PARENTHESIS.

The parenthesis is a member inserted in the body of a sentence, which member is neither necessary to the sense nor at all affects the construction.

The real nature of the parenthesis once understood, we are at no loss for the true manner of delivering it. The tone of voice ought to be interrupted, as it were, by something unforeseen; and, after a pause, the parenthesis should be pronounced in a lower tone of voice: at the end of which, after another pause, the higher tone of voice, which was interrupted, should be resumed, that the connexion between the former and latter part of the interrupted sentence may be restored. It may be observed, too, that in order to preserve the integrity of the principal members, the parenthesis ought not only to be pronounced in a lower tone, but a degree swifter than the rest of the period, as this still better preserves the broken sense, and distinguishes the explanation from the text. For that this is always the case in conversation, we can be under no doubt, when we consider, that whatever is supposed to make our auditors wait, gives an impulse to the tongue, in order to relieve them as soon as possible from the suspense of an occasional and unexpected interruption.

RULE XXXIX. *A parenthesis must be pronounced in a lower tone of voice, and conclude with the same pause and inflection which terminate the member that immediately precedes it.*

EXAMPLES.

Notwithstanding all this care of Cicero, history informs us that Marcus proved a mere blockhead; and that nature (who it seems was even with the son for her prodigality to the father) rendered him incapable of improving by all the rules of eloquence, the precepts of philosophy, his own endeavours, and the most refined conversation in Athens. *Spect.* No. 307.

Dr. Clarke has observed, that Homer is more perspicuous than any other author; but if he is so (which yet may be questioned) the perspicuity arises from his subject, and not from the language itself in which he writes. *Ward's Grammar*, p. 292.

The many letters which come to me from persons of the best sense in bóth sexes (for I may pronounce their characters from their way of writing) do not a little encourage me in the prosecution of this my undertaking. *Spect.* No. 124.

It is this sense which furnishes the imagination with its ideas; so that by the pleasures of the imagination or fáncy (which I shall use promíscuously) I here mean such as arise from visible objects. *Ibid.* No. 411.

In these examples, we find the parenthesis break in upon the sense; but as the interruption is short, and is also distinguished from the body of the sentence by a different tone of voice, as well as by pauses, it does not in the least embarrass it.

But when parentheses are long, which is sometimes the case in prose, and often in poetry, too much care cannot be taken to read them in so different a tone of voice from the rest of the sentencc, as may keep them perfectly separate and distinct: this is to be done, not only by lowering the voice, but by pronouncing the parenthesis more rapidly, and by giving a degree of sameness to the voice, which may distinguish the parenthesis from the parts which inclose it: and we must never forget, that when the parenthetic clause is pronounced, the voice, after a short pause, must recover the higher tone it fell from, in order to preserve the connexion in the thought. Without these precautions it will often be impossible to pronounce Milton so as to make him intelligible. That sublime and excursive genius is like Homer, frequently, by the beauty of an intervening thought, carried so far out of the direct line of his subject as to make it impossible for his reader to preserve the direct line, but by distinguishing those thoughts that vary from it by a different pronunciation. Let us adduce a few examples for practice.

But what if he our cónqueror (whom I now
Of force believe almighty, since no less
Than such could have o'er-powered such force as óurs)
Have left us this our spirit and strength entire
Strongly to suffer and support our pains?
Parad. Lost, b. i. *v.* 143.

His spéar (to equal which the tallest pine
Hewn on Norwegian hills to be the mast
Of some great admiral were but a wánd)

He walked with, to support uneasy steps
Over the burning marle. *Ibid. v.* 292.

Know then, that after Lucifer from héaven
(So call him brighter once amidst the host
Of angels than that star the stárs among)
Fell with his flaming legions through the deep
Into his place, and the great Son returned
Victorious with his saints the omnipotent
Eternal Father from his throne beheld
Their multitude, and to his son thus spake.
Ibid. book vii. *v.* 131.

Round he survéys (and well might where he stood
So high above the circling canopy
Of night's extended shade) from eastern point
Of Libra, to the fleecy star that bears
Andromeda far off Atlantic seas
Beyond the horizon. *Ibid. book* iii. *v.* 555.

They anon
With hundreds and with thousands trooping came
Attended: all access was thronged; the gates
And porches wide, but chief the spacious hall
(Though like a covered field, where champions bold
Wont ride in armed, and at the soldan's chair
Defied the best of Panim chivalry
To mortal combat, or career with lance)
Thick swarmed both on the ground, and in the air
Brushed with the hiss of rustling wings.
Ibid. book. i. *v.* 752.

Under this article, perhaps, may be arranged aside speeches in dramatic works, and all the intervening explanatory members in narrative writing: for both these species of members, like the parenthesis, require both a lower tone of voice and a more rapid pronunciation, than the rest of the composition.

Exception. An exception to this rule sometimes occurs, when the parenthesis terminates with an emphatical word; for in this case, the parenthesis adopts that inflection which the emphasis requires, whatever be the inflection of the preceding member.

EXAMPLE.

Had I, when speaking in the assembly, been absolute and independent master of affairs, then your other speakers might call me to account. But if ye were ever present, if ye were all in general invited to propose your sentiments, if ye were all agreed that the measures then suggested were really the best; if you, Æschines, in particular, were thus persuáded, (and it was no partial affection for me,

that prompted you to give me up the hopes, the applause, the honours, which attended that course I then advised, but the superior force of truth, and your utter inability to point out any more eligible course;) if this was the case, I say, is it not highly cruel and unjust to arraign those measures now, when you could not then propose any better? *Leland's Demost. on the Crown.*

Here the parenthesis finishing with two parts in opposition to each other, and the first of them being negative, and the last positive, the sense necessarily requires that *advised* should terminate with the rising, and *eligible course* with the falling inflection.

Cicero, speaking of the duty of magistrates, says—

Care must be taken that it be not (as was often done by our ancestors through the smallness of the treasury and continuance of the wars) necessary to raise taxes; and in order to prevent this, provision should be made against it long beforehand: but if the necessity of this service should happen to any state (which I had rather suppose of another than our own; nor am I now discoursing of our own but of every state in general) methods must be used to convince all persons (if they would be secure) that they ought to submit to necessity. *Cicero's Offices, book* ii. *c* 21.

In this passage are no less than three parentheses; the first and last, according to the general rule, end with the rising inflection; but the middle parenthetic member ending with two emphatic objects, the last of which requires the falling inflection, the general rule must be dispensed with. The reason of this exception will be particularly considered under the head of Emphasis.

ACCENT.

As Accent relates to the pronunciation of words taken singly, it can have little to do in an essay on the pronunciation of words in succession; for as words justly pronounced are merely the materials for delivery, these must all be supposed to be in our own possession before we can possibly begin to arrange and display them to advantage. A person who pronounces every word singly with the greatest purity, may not be able to read well; and another may convey the sense of an author with great force and beauty, who does not always either pronounce the words justly, or place the accent on the proper syllable. The only point, therefore, in which it

will be necessary to take notice of accent in reading, is that where the emphasis requires a transposition of it: this happens when two words which have a sameness in part of their formation, are opposed to each other in sense. Thus, if I pronounce the words *justice* and *injustice* as single words, I naturally place the accent on the penultimate syllable of both; but if I contrast them, and say, *Neither justice nor injustice have any thing to do with the present question;* in this sentence I naturally place the accent on the first syllable of *injustice*, in order the more forcibly and clearly to distinguish it from *justice*. This transposition of the accent, which is so evidently dictated by the sense, extends itself to all words which have a sameness of termination, though they may not be directly opposite in sense; thus, if I wanted more particularly to show that I meant one requisite of dramatic story rather than another, I should say, *In this species of composition, plausibility is much more essential than probability;* and in the pronunciation of these words, I should infallibly transpose the accent of both, from the third to the first syllables; in order to contrast those parts of the words which are distinguished from each other by the import of the sentence. Hence the following Rule.

RULE XL. *When two words with similar terminations are placed in opposition to each other, the accent on one or both is often varied, to express the contrast more strongly.*

EXAMPLE.

In this case I may use the saying of an eminent wit, who upon some great men's pressing him to forgive his daughter who had married against his consent, told them he could refuse nothing to their instances, but that he would have them remember there was a difference between giving and *for* giving.

In this example, we find the whole sense of the passage depends on placing the accent on the first syllable of *forgiving*, in order to contrast it more strongly with *giving*, to which it is opposed; as, without this transposition of accent, the opposition, on which the sentiment turns, would be lost.

Another instance will more fully illustrate the necessity of attending to this emphatical accent.

The prince for the public good has a sovereign property in every private person's estate; and, consequently, his riches must *in*crease or *de*crease, in proportion to the number and riches of his subjects.
Spectator, No. 200.

The words *increase* and *decrease* have, in this example, the accent on the first syllable of each, as it is there the contrast in the sense lies.

EMPHASIS.

Emphasis is that stress which is placed on certain words in a sentence, to distinguish them from the rest. Taken in this most general sense, Emphasis may be divided into two kinds; that which arises from the peculiar sense of one or two words in a sentence; and that which arises from the greater importance of nouns, verbs, and other significant words, than of connectives and particles. The last Emphasis takes place on almost every word in a sentence, except the articles, prepositions and smaller parts of speech; and by pronouncing these feebly, we give a force to the other words, which may be, comparatively, called Emphasis. Thus if we repeat the following sentence:

Exercise and temperance strengthen the constitution.

we find the particles *and* and *the* pronounced much more feebly than the other words; hence these words become relatively emphatical; but if a word which has Emphasis of Sense be thrown into the sentence, we shall soon perceive the difference between these words and the Emphatic one: thus if we were to say,

Exercise and temperance strengthen even an indifferent constitution.

Here we shall find the word *indifferent*, pronounced as much more forcibly than the words *exercise*, *temperance*, and *strengthen*, as these words are more forcibly pronounced than the particles *and* and *the*, and even than the word *constitution:* for as this word comes immediately after the emphatic word *indifferent*, it sinks

into the same degree of obscurity with the particles, and cannot be raised from this obscurity without diminishing the force of the emphatic word itself.

This brings us to a threefold distinction of words in regard to the force with which they are pronounced; namely, the conjunctions, particles, and words already understood, which are distinctly but feebly pronounced; the substantives, verbs and other significant words, which are firmly and fully pronounced; and the emphatical word, which is forcibly pronounced: it is the last of these which is properly called Emphasis of Sense; and it is to the nature and application of this Emphasis, that our attention will now be directed.

The principal circumstance that distinguishes emphatical words from others, seems to be *a meaning which points out, or distinguishes something as distinct or opposite to some other thing.* When this opposition is expressed in words, it forms an antithesis, the opposite parts of which are always emphatical. Thus in the following couplet from Pope:

> 'Tis hard to say, if greater want of skill
> Appear in writing or in judging ill.

The words *writing* and *judging* are opposed to each other, and are therefore the emphatical words: where we may likewise observe, that the disjunctive *or*, by which the antithesis is connected, means one of the things exclusively of the other.

The same may be observed in another couplet from the same author; where one branch of the antithesis is not expressed but understood:

> Get wealth and place, if possible with grace,
> If not by any means get wealth and place.

Here it appears evidently, that the words *any means*, which are the most emphatical, are directly opposed to the means understood by the word *grace*, and the last line is perfectly equivalent to this: *If not by these means, by any other means, get wealth and place.*

This more than ordinary meaning, or a meaning opposed to some other meaning, seems to be the prin-

cipal source of emphasis; for if, as in the last instance, we find the words will bear this opposition to their common signification, we may be sure they are emphatical; this will be still more evident from another example:

By the faculty of a lively and picturesque imagination, a man in a dungeon is capable of entertaining himself with scenes and landscapes, more beautiful than any that can be found in the whole compass of nature. *Spectator*, No. 411.

If we read this passage without that emphasis which the word *dungeon* requires, we enervate the meaning, and scarcely give the sense of the author; for the import plainly is that *a lively imagination, not merely absent from beautiful scenes, but even in a dungeon, can form scenes more beautiful than any in nature.*

But if emphasis does not improve, it always vitiates the sense; and, therefore, should be always avoided where the use of it is not evident: this will appear by placing an emphasis on a word in a sentence which does not require it:

I have several letters by me from people of good sense, who lament the depravity or poverty of taste the town is fallen into with relation to plays and public spectacles. *Spectator*, No. 208.

Now, if we lay a considerable degree of emphasis upon the words *good sense*, it will strongly suggest that the people here mentioned are not common or ordinary people, which, though not opposite to the meaning of the writer, does not seem necessary either to the completion or embellishment of it; for as particularly marking these people out as persons of good sense, seems to obviate an objection that they might possibly be fools, and as it would not be very wise to suppose this objection, it would show as little wisdom to endeavour to preclude it by a more than ordinary stress; the plain words of the author, therefore, without any emphasis on them, sufficiently show his meaning.

From these observations, the following definition of emphasis seems naturally to arise: *emphasis*, when applied to particular words, is *that stress we lay on words, which are in contradistinction to other words either ex-*

pressed or understood. And hence will follow this general rule: *Wherever there is contradistinction in the sense of the words, there ought to be emphasis in the pronunciation of them;* the converse of this being equally true, *Wherever we place emphasis, we suggest the idea of contradistinction.*

Having thus ascertained the nature of Emphasis, we are next to consider the inflections it requires. Much of this subject indeed has been anticipated in speaking of Antithesis; and in the exceptions to the foregoing rules the peculiarities of emphatic sentences are mostly explained. Some farther remarks however on these topics have been reserved for this place.

EMPHATIC INFLECTION.

It was noticed under Rule XXIV. that where the last member of a sentence was negative, in opposition to a positive expression in the first, the usual order of inflections was inverted, the last member taking the rising, and the first the falling inflection. An instance of this occurs in the following sentence:

When a Persian soldier was reviling Alexander the Great, his officer reprimanded him by saying: Sir, you were paid to fight Alexander, and not to rail at him.

Here we find *fight* and *rail* are the two emphatic words which correspond to each other, and that the positive member which affirms something, adopts the falling inflection on fight, and the negative member which excludes something, has the rising inflection on *rail.* Something like this will be found to take place where only one part of an Antithesis is expressed:

By the faculty of a lively and picturesque imagination, a man in a dungeon is capable of entertaining himself with scenes and landscapes, more beautiful than any that can be found in the whole compass of nature.

Here we find the emphatical word *dungeon*, requiring the falling inflection; and if we draw out the sentence at length, supplying the words suggested by the sense, we shall find it consist of the same positive and negative parts as the former, and that the positive part as-

sumes the falling, and the negative the rising inflection in both.

EXAMPLES.

When a Persian soldier was reviling Alexander the Great, his officer reprimanded him by saying; Sir, you were paid to *fight* Alexander, and not to *rail* at him.

By the faculty of a lively and picturesque imagination, a man in a *dungeon* and not merely *absent* from beautiful scenes, is capable of entertaining himself with scenes and landscapes, more beautiful than any that can be found in the whole compass of nature.

Now, whatever be the reason why the positive member of a sentence should adopt the emphasis with the falling inflection, and the negative member the rising; it is certain, that this appropriation of emphatic inflection, to a positive or negative signification, runs through the whole system of pronunciation. Agreeably to this arrangement, we constantly find good readers finish negative sentences with the rising inflection, where ordinary readers are sure to use the falling inflection, and to drop the voice; and, perhaps, this different pronunciation forms one of the greatest differences between good and bad readers: Thus, in the following sentence from the Oration of Demosthenes on the Crown, translated by Dr. Leland:

Observe then, Æschines; our ancestors acted thus in both these instances; not that they acted for their benefactors, not that they saw no danger in these expeditions. Such considerations never could induce them to abandon those who fled to their protection. No, from the nobler motives of glory and renown, they devoted their services to the distressed.

There are few good readers who will not pronounce the two first sentences of this passage so as to terminate them with the rising inflection; and this manner of reading them we find agreeable to the paraphrase suggested by the falling inflection adopted in the several clauses of the last sentence; by which all the sentences of this passage form parts of one thought, and are reduced to the definition of emphasis already given; as, *They acted from the nobler motives of glory and renown, and not inferior motives.*

Wherever, therefore, a negative sentence, or member of a sentence, is in opposition to a positive sentence, or member of a sentence, we find it usually adopt the rising inflection: And even where there is no correspondent positive member or sentence expressed, if the negative member or sentence would admit of a positive, and the sense of this positive is agreeable to the general tenor of the composition; in this case, likewise, we find the negative member or sentence adopt the rising inflection. Thus, in the same oration, Demosthenes, speaking of the public works he had erected, says,

As to those public works, so much the object of your ridicule, they undoubtedly demand a due share of honour and applause; but I rate them far beneath the great merit of my administration. It is not with stones nor bricks that I′ have fortified the city. It is not from works like these that I′ derive my reputation. Would you know my′ methods of fortifying? Examine, and you will find them in the arms, the towns, the territories, the harbours I have secùred; the navies, the troops, the armies I have ràised.

The two middle negative sentences of this passage have not any correspondent positive sentences preceding or following them; but the rising inflection on these sentences suggests a meaning so compatible with the mind of the speaker, that we cannot doubt of its being the true one; for it is equivalent to saying, *It is not with works like these that I′ have fortified the city, but with something much better.* This will receive a farther illustration from another passage of the same orator.

For if you now pronounce, that, as my public conduct hath not been right, Ctesiphon must stand condemned, it must be thought that yoursèlves have acted wrong, not that you owe your present state to the caprice of fórtune. But it cannot be. No, my countrymen! It cannot be you have acted wrong, in encountering danger bravely, for the liberty and safety of all Gréece. No! by those generous souls of ancient times, who were exposed at Màrathon! By those who stood arrayed at Plataèa! By those who encountered the Persian fleet at Sàlamis! who fought at Artemìsium! By all those illustrious sons of Athens, whose remains lie deposited in the public mònuments! All of whom received the same honourable interment from their country: Not those only who prevàiled, not those only who where victórious. And with reason. What was the part of gallant men they all performed; their success was such as the supreme director of the world dispensed to each.

The two last members of the first sentence we find naturally adopt their specific inflections; that is, the positive member, the falling on *wrong* and the negative the rising on *fortune*. The succeeding sentence has a negation in it that suits the rising inflection much better than the falling, and therefore *Greece* has very properly the rising inflection; and the latter members, *not those only who prevailed, not those only who were victorious*, will not admit of the falling inflection without an evident prejudice to the sense.

From these observations, we may derive the following rule.

RULE XLI. *Whenever a sentence is composed of a positive and negative part, if this positive and negative imports that something is affirmed in one part and something denied in the other, the positive must have the falling, and the negative the rising inflection.*

EXAMPLES FOR PRACTICE.

Virtue, to become either vigorous or useful, must be habitually active; not breaking forth occasionally with a transient lustre, like the blaze of a comét; but regular in its returns, like the light of dày: not like the aromatic gale, which sometimes feasts the sensé; but like the ordinary breeze, which purifies the air, and renders it healthful.

True ease in writing comes from àrt, not chancé:
As those move easiest, who have learned to dance.

One shall rise
Of proud ambitious heart, who, not content
With fair equalitv, fraternal state,
Will arrogate dominion undeserved
Over his brethren, and quite dispossess
Concord and law of Nature from the earth;
Hunting (and mèn, not beásts shall be his game)
With war and hostile snare, such as refuse
Subjection to his empire tyrannous. *Par. Lost, B.* xii.

GENERAL EMPHASIS.

Hitherto emphasis has been considered as appropriated to a particular word in a sentence, the peculiar sense of which demanded an increase of force, and an inflection correspondent to that sense; but there is beside this, an emphatic force, which, when the composition is very animated, and approaches to a close, we

often lay upon several words in succession. This successive emphatic force does not, like the former, suggest any particular meaning excluded by it, and therefore may not improperly be called a general emphasis. This emphasis is not so much regulated by the sense of the author as by the taste and feelings of the reader, and therefore does not admit of any certain rule; but as it is very strong and energetic when it is happily applied, it may not be useless to illustrate its nature by a few examples.

When Lucius in Cato seems to have exhausted every topic in favour of giving up a hopeless war and submitting to Cæsar, he concludes with this emphatic period:

> What men could do,
> Is done already: Heaven and earth will witness,
> *If Rôme mùst fâll*, that we are innocent.

The common manner of pronouncing this last line is to lay an emphasis with the rising inflection on the word *must*, which is certainly a very just one, and may be called the particular emphasis; but if we place an emphasis on each of the four words. *if Rome must fall;* that is, the emphasis with the rising inflection on *if*, that with the falling on *Rome* and *must*, and that with the rising on *fall;* if these emphases are pronounced with a distinct pause after each, it is inconceivable what force will be given to these few words.

In the same manner, when Demosthenes is describing the former helpless state of Athens, he says,

> There was a time, then, my fellow-citizens, when the Lacedemonians were sovereign masters both by sea and land; when their troops and forts surrounded the entire circuit of Attica; when they possessed Eubœa, Tanagra, the whole Bœotian district, Megara, Ægina, Cleone, and the other islands; while this state had not one ship, *nòt óne wàll.*

The general mode of pronouncing the last member of this sentence is, to lay an emphasis on the last word, *wall.* This is unquestionably proper; but if we lay an emphasis on the three last words, that is, the falling on *not*, the rising on *one*, and the falling on *wall*, and pause very distinctly between each, we shall be at no loss to decide on the superiority of this general emphasis.

From this view of emphasis, we may perceive the propriety of laying a stress upon some of the most insignificant words when the language is impassioned, in order to create a general force, which sufficiently justifies the seeming impropriety. Thus, in the following sentence—*The very man whom he had loaded with favours was the first to accuse him*—a stress upon the word *man* will give considerable force to the sentence—the very *man*, &c. If to the stress on this word we add one on the word *very*, the force will be considerably increased—the *very man*, &c. But if to these words we unite a stress on the word *the*, the emphasis will then attain its utmost pitch and be emphatic, as it may be called, in the superlative degree—*the very man*, &c. And this kind of general emphasis, it may be observed, has the identity of a person or thing for its object, the antithesis to which is appearance, similitude, or the least possible diversity.

RULES FOR READING VERSE.

Whatever difficulties we may find in reading prose, they are greatly increased when the composition is in verse; and more particularly if the verse be rhyme. The regularity of the feet, and the sameness of sound in rhyming verse, strongly solicits the voice to a sameness of tone; and tone, unless directed by a judicious ear, is apt to degenerate into a song, and a song, of all others, the most disgusting to a person of just taste. If, therefore, there are few who read prose with propriety, there are still fewer who succeed in verse; they either want that equable and harmonious flow of sound which distinguishes it from loose unmeasured composition, or they have not a sufficient delicacy of ear to keep the harmonious smoothness of verse from sliding into a whining chant; nay, so agreeable is this chant to many readers, that a simple and natural delivery of verse seems tame and insipid, and much too familiar for the dignity of the language. So pernicious are bad habits in every exercise of the faculties, that they not only lead us to false objects of beauty and propriety, but at last deprive

us of the very power of perceiving the mistake. For those, therefore, whose ears are not just, and who are totally deficient in a true taste for the music of poetry, the best method of avoiding this impropriety is to read verse exactly as if it were prose; for though this may be said to be an error, it is certainly an error on the safer side.

To say, however, as some do, that the pronunciation of verse is entirely destitute of song, and that it is no more than a just pronunciation of prose, is as distant from truth, as the whining chant we have been speaking of, is from true poetic harmony. Poetry without song is a body without a soul. The tune of this song is, indeed, difficult to hit; but when once it is hit, it is sure to give the most exquisite pleasure. It excites in the hearer the most eager desire of imitation; and if this desire be not accompanied by a just taste or good instruction, it generally substitutes the *sing song*, as it is called, for simple, elegant poetic harmony.

It has been already remarked, that the different inflections of voice upon particular words are less perceptible in verse than in prose; and that in the former, the voice sometimes entirely sinks the inflection, and slides into a monotone. This approach to a monotone, especially in plaintive poetry, makes it often difficult, and sometimes impossible to distinguish whether the slides that accompany the pauses and emphasis of verse are rising or falling; and at those pauses where we can easily distinguish the inflections, we sometimes find them different from such as we should adopt in reading the passage if it were prose; that is, we often find the rising inflection at a pause in verse, where, if it were prose, we should use the falling. It may be observed, indeed, that it is in the frequent use of the rising inflection, where prose would adopt the falling, that the song of poetry consists: familiar, strong, argumentative subjects naturally enforce the language with the falling inflection, as this is naturally expressive of activity, force and precision; but grand, beautiful, and plaintive subjects slide naturally into the rising inflection, as

this is expressive of awe, admiration, and melancholy; where the mind may be said to be passive: and it is this general tendency of the plaintive tone to assume the rising inflection, which inclines injudicious readers to adopt it at those pauses where the falling inflection is absolutely necessary; in consequence of which the pronunciation degenerates into the whine, so much and so justly disliked; for it is very remarkable, that if, where the sense concludes, we are careful to preserve the falling inflection, and let the voice drop into the natural talking tone, the voice may be suspended in the rising inflection on any other part of the verse, with very little danger of falling into the chant of bad readers. Thus in the following passage which opens the tragedy of Cato:

> The dawn is overcast, the morning lowers,
> And heavily in clouds brings on the day;
> The great, the important day,
> Big with the fate of Cato and of Rome.

The grandeur of the objects and swell of language in this description, naturally throw the voice into those tones that express the awe and dignity which those objects excite in the mind; and these tones being inclined to the plaintive, naturally slide into the rising inflection on the pauses; and this is apt to draw the voice into a chant: but let the word *Rome* have the falling inflection and sink into a lower key, in the natural talking tone, and the imperfections in pronouncing the former part will be in a great measure covered; on the contrary, though the former part be pronounced ever so accurately, if the word *Rome* has the rising inflection, the whole will appear to be unfinished, and have a disagreeable whining tone.

From these observations, this general rule will naturally arise; that *though, in verse, we frequently suspend the voice, by the rising inflection, where, if the composition were prose, we should adopt the falling; yet, wherever, in prose, the member or sentence would necessarily require the rising inflection; this inflection must necessarily be adopted in verse.* An instance of

all these cases may be found in the following example from Pope:

He who through vast immensity can piercé,
See worlds on worlds compose one úniverse;
Observe how system into system rúns,
What other planets circle other súns;
What varied being peoples every stár,
May tell why heaven has made us as we arè.
But of this frame, the bearings and the ties,
The strong connexions, nice dependencies,
Gradations just, has thy pervading soul
Looked through? or can a part contain the whole?
Is the great chain that draws all to agree,
And drawn supports, upheld by God, or thee?

If this passage were prose, every line but the fifth might end with the falling inflection, like a commencing series of five members; but the fifth being that where the two principal constructive parts unite, and the sense begins to form, here, both in prose and verse, must be the principal pause, and the rising inflection.

Having premised these observations, we proceed to give some particular rules for the proper pronunciation of verse.

RULE XLII. *As the exact tone of the passions, or emotions, which verse excites, is not at first easy to hit, it will be proper always to begin a poem in a simple and almost prosaic style, and so proceed till we are warmed with the subject, and feel the emotion we wish to express.*

Thus in Gray's Elegy in a Country Church-yard, if we cannot immediately strike into the solemn style with which that poem begins, it will be better to commence with an easier and less marked tone, and somewhat like the style of reading prose, till the subject becomes a little familiar. There are few poems which will not allow of this prosaic commencement; and where they do not, it is a much less fault in reading to begin with too little emphasis, than either to strike into a wrong one, or to execute the right emphasis awkwardly. Gray's Elegy on the Extirpation of the Bards, is almost the

only one that does not admit of commencing moderately.

Ruin seize thee, ruthless king!
Confusion on thy banners wait! *&c.*

RULE XLIII. *In verse every syllable is to have the same accent, and every word the same emphasis as in prose.*

Though the rhythmical arrangement of the accent and emphasis is the very definition of poetry, yet, if this arrangement tends to give an emphasis to words which would have none in prose, or an accent to such syllables as have properly no accent, the rhythmus, or music of the verse, must be entirely neglected. Thus the article *the* ought never to have a stress, though placed in that part of the verse where the ear expects an accent.

Of all the causes which conspire to blind
Man's erring judgment, and misguide the mind,
What the weak head with strongest bias rules,
Is pride; the never failing vice of fools. *Pope.*

An injudicious reader of verse would be very apt to lay stress upon the article *the* in the third line, but a good reader would infallibly neglect the stress on this, and transfer it to the words *what* and *weak*. Thus also in the following example, no stress must be laid on the word *of*, because we should not give it any in prosaic pronunciation:

Ask of thy mother earth why oaks are made
Taller and stronger than the weeds they shade. *Ibid.*

For the same reason the word *as*, either in the first or second line of the following couplet, ought to have no stress:

Eye nature's walks, shoot folly as it flies,
And catch the manners living as they rise. *Ibid.*

The last syllable of the word *excellent*, in the following couplet, being the place of the stress, is very apt to draw the organs to a wrong pronunciation of the word, in compliance with the rhythmus of the verse:

Their praise is still the style is excellent:
The sense they humbly take upon content. *Ibid.*

But a stress upon the last syllable of this word must be avoided upon pain of the greatest possible reproach to a good reader; which is that of altering the accent of a word, to indulge the ear in a childish jingle of syllables. The same may be observed of the word *eloquence* and the particle *the* in the following couplet:

> False eloquence like the prismatic glass
> Its gaudy colours spreads on every place. *Ibid.*

If in compliance with the rhythmus, or tune of the verse, we were to lay a stress on the last syllable of *eloquence*, and on the particle *the* in the first of these verses, scarcely any thing can be conceived more disgusting to a good judge of reading.

A bad fault opposite to this is very common among bad readers; and that is, hurrying over the two last syllables of such words so as to reduce the pronunciation to prose: for it must be carefully noted, that the beauty of reading verse depends exceedingly upon the tone in which we pronounce it. The unaccented syllables, though less forcible, ought to have the same time as those that are accented; a regular march, an agreeable movement, ought to reign through the whole.

This rule, however, with respect to the place of the accent, admits of some few exceptions. Milton has sometimes placed words so unfavourably for pronunciation in the common way, that the ear would be more disgusted with the harshness of the verse, if the right accent were preserved, than with a wrong accent which preserves the harmony of the verse: for it is not merely reducing a line to prose if the sense requires it, which is a capital fault in reading poetry, but reducing it to very harsh and disagreeable prose. Thus the Angel, in Milton, reasoning with Adam about the planets, says,

> For such vast room in nature unpossessed
> By living souls, desert and desolate,
> Only to shine yet scarce to cóntribute
> Each orb á glimpse of light, conveyed so far
> Down to this habitable, which returns
> Light back to them, is obvious to dispute.
> *Parad. Lost, B.* viii. *v.* 153.

The word *contribute* has properly the accent on the second syllable; but the verse would be so harsh with this accent, that a good reader will, for the sake of sound, lay the principal accent on the first syllable, and a subordinate stress on the third. The same may be observed of the word *attribute*, in the following passage from the same author:

> The swiftness of those circles áttribute,
> Though numberless, to his omnipotence,
> That to corporeal substances could add
> Speed almost spiritual. *Ibid. B.* viii. *v.* 197.

But when the poet has with great judgment contrived that his numbers shall be harsh and grating, in order to correspond to the ideas they suggest, the common accentuation must be preserved.

> On a sudden open fly
> With impétuous recoil and jarring sound
> The infernal doors, and on their hinges grate
> Harsh thunder. *Ibid. B.* ii. *v.* 879.

Here the harshness arising from the accent on the second syllable of the word *impetuous*, finely expresses the recoil and jarring sound of the gates of hell.

RULE XLIV. *The vowel* e, *which is often cut off by an apostrophe in the word* the, *and in syllables before* r, *as* dang'rous, gen'rous, *&c. ought to be preserved in the pronunciation, because the syllable it forms is so short, as to admit of being sounded with the preceding syllable, so as not to increase the number of syllables to the ear, or at all hurt the harmony.*

EXAMPLES.

> 'Tis hard to say, if greater want of skill
> Appear in writing or in judging ill;
> But of the two less dang'rous is th' offence,
> To tire our patience, than mislead our sense. *Pope.*

> Him the Almighty power
> Hurled headlong flaming from th' etherial sky
> With hideous ruin and combustion, down
> To bottomless perdition, there to dwell
> In adamantine chains, and penal fire,
> Who durst defy th' Omnipotent to arms. *Milton.*

In the example from Milton, we have an instance that the particle *the* may either form a distinct syllable in poetry or not; in the first line it must necessarily form a distinct syllable; in the second and last it may be so blended with the succeeding word as to be pronounced without elision, and yet form no distinct syllable.

RULE XLV. *Almost every verse admits of a pause in or near the middle of the line, which is called the cæsura; this must be carefully observed in reading verse, or much of the distinctness, and almost all the harmony will be lost.*

EXAMPLE.

Nature to all things fix'd the limits fit,
And wisely curbed proud man's pretending wit;
As on the land, while here the ocean gains,
In other parts it leaves wide sandy plains;
Thus in the soul, while memory prevails,
The solid power of understanding fails;
Where beams of warm imagination play
The memory's soft figures melt away. *Pope.*

These lines have seldom any points inserted in the middle, even by the most scrupulous punctuists; and yet nothing can be more palpable to the ear, than that a pause in the first at *things*, in the second at *curbed*, in the third at *land*, in the fourth at *parts*, and in the fifth at *soul*, is absolutely necessary to the harmony of these lines; and that the sixth, by admitting no pause but at *understanding*, and the seventh, none but at *imagination*, border very nearly upon prose. It is proper to observe, in this place, that though the most harmonious place for the capital pause is after the fourth syllable, it may, for the sake of expressing the sense strongly and suitably, and sometimes even for the sake of variety, be placed at several other intervals.

EXAMPLE.

'Tis hard to say—if greater want of skill.
So when an angel—by divine command,
With rising tempest—shakes a guilty land.
Then from his closing eyes—thy form shall part,
And the last pang—shall tear thee from his heart.

Inspired repulsed battalions—to engage,
And taught the doubtful battle—where to rage.
Know, then, thyself—presume not God to scan;
The proper study of mankind—is man.

RULE XLVI. *At the end of every line in poetry must be a pause proportioned to the intimate or remote connexion between it and the following line.*

There is a natural tendency in reading poetry to pause at the termination of each line; and provided such pause is consistent with the sense of the passage, this propensity may safely be indulged. Hence a pause is often proper in poetry, where it would be omitted in prose as unnecessary:

EXAMPLE.

'Tis with our judgments as our watches; none
Go just alike, yet each believes his own.

Here a slight pause is admissible at *none*, since such a pause does not interfere with the sense. Where, however, the sense is such as would render two words inseparable in prose, they are equally so in poetry.

EXAMPLE.

Which, without passing through the judgment, gains
The heart, and all its end at once attains.

Here the verb *gains* is so intimately connected with its object, that a pause between them would be injurious: such a pause is therefore inadmissible. See remark under Rule II.

RULE XLVII. *In order to form a cadence in a period in rhyming verse, we must adopt the falling inflection with considerable force, in the cæsura of the last line but one.*

EXAMPLE.

One science only will one genius fit,
So vast is art, so narrow human wit;
Not only bounded to peculiar arts,
But oft in those confined to single parts;
Like kings we lose the conquests gained before,
By vain ambition still to make them more;
Each might his several prò̀vince || well command,
Would all but stoop to what they understand.

In repeating these lines, we shall find it necessary to form the cadence, by giving the falling inflection with a little more force than common to the word *province*. The same may be observed of the word *prospect*, in the last line but one of the following passage:

So pleased at first the towering Alps we try,
Mount o'er the vales, and seem to tread the sky;
Th' eternal snows appear already past,
And the first clouds and mountains seem the last;
But those attained, we tremble to survey
The growing labours of the lengthened way;
The increasing prospect || tires our wandering eyes,
Hills peep o'er hills, and Alps on Alps arise.

RULE XLVIII. *A simile in poetry ought always to be read in a lower tone of voice than that part of the passage which precedes it.*

EXAMPLE.

'Twas then great Marlborough's mighty soul was proved,
That in the shock of charging hosts unmoved,
Amidst confusion, horror, and despair,
Examined all the dreadful scenes of war.
In peaceful thought the field of death surveyed,
To fainting squadrons sent the timely aid;
Inspired repulsed battalions to engage,
And taught the doubtful battle where to rage.
So when an angel, by divine command
With rising tempests shakes a guilty land,
(Such as of late o'er pale Britannia past,)
Calm and serene he drives the furious blast;
And, pleased th' Almighty's orders to perform,
Rides on the whirlwind, and directs the storm. *Addison.*

RULE XLIX. *Where there is no pause in the sense at the end of the verse, the last word must have exactly the same inflection it would have in prose.*

At his command th' uprooted hills retired
Each to his place; they heard his voice and went
Obsequious; heaven his wonted face renewed,
And with fresh flowerets hill and valley smiled.

In this example, the words *retired* and *went* require the rising inflection; since this is the inflection they would have were the sentence pronounced prosaically.

RULE L. *Sublime, grand, and magnificent description in poetry, frequently requires a lower tone of voice,*

and a sameness nearly approaching to a monotone, to give it variety.

This rule will surprise many who have always been taught to look upon a monotone or sameness of voice as a deformity in reading. A deformity it certainly is, when it arises either from a want of power to alter the voice, or a want of judgment to introduce it properly; but when it is introduced with propriety, it is one of the greatest embellishments of poetic pronunciation. Nay, a monotone connected with preceding and succeeding inflections, is a real variety, and is exactly similar to a succession of the same identical notes in music; which, considered apart, is perfectly monotonous, but taken with what goes before and follows, is among the finest beauties of composition.

EXAMPLE.

Hence! loathed Melancholy,
Of Cerberus, and blackest Midnight born,
In Stygian cave forlorn,
'Mongst horrid shapes and shrieks, and sights unholy.
Find out some uncouth cell,
Where brooding darkness spreads his jealous wings,
And the night raven sings;
Thĕre, under ēbon shādes and lōw-browed rōcks,
As ragged as thy locks,
In dark Cimmerian desert ever dwell. *Milton.*

In repeating this passage, we shall find the darkness and horror of the cell wonderfully augmented, by pronouncing the eighth line,

"There, under ebon shades, and low-browed rocks,"

in a low monotone; which monotone may not be improperly signified, by the horizontal line generally used to mark long quantity; as this line is perfectly descriptive of a sameness of tone, as the acute and grave accent are of variety.

THE END.