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1. Oswalds Ety[l] Manual
2. Helps to Eng. of Thos & Rufus Willyes
3. Roberts' Cat: of Location
4. Councils Cat: of Eng Compositions
5. Leeds Eng Grammar —
6. Mulligans Eng. Gr.
7. Oswalds Outlines of Eng. Gr

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A

CATECHISM

OF

ELOCUTION,

ILLUSTRATED BY VARIOUS EXERCISES

IN PROSE AND VERSE.

BY WILLIAM ROBERTS,

TEACHER OF ELOCUTION,

AUTHOR OF 'GUIDE TO ELOCUTION,' 'ELEMENTS OF PRACTICAL RHETORIC,' 'ELOCUTIONARY PRECEPTOR,' &c. &c.

"Nothing contributes more to subdue the mind to the force of reason, than when being supported by the powerful assistance of masculine and vigorous elocution."—*Melmoth.*

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PREFACE.

THE irresistible influence of a just Elocution has been acknowledged in all ages. Virgil, Demosthenes, Cicero, and many others among the ancients, were fully aware of the vast accession of power, that was added to an oration, by graceful action and a characteristic Elocution :—considering *all declamation vain where these qualities were neglected.* Nor is there a want of striking instances in the present day, illustrative of the powerful and fascinating effects of a true and appropriate Elocution ; but our limits will not allow of an enumeration. Suffice it to say, that numerous individuals, who have actually experienced the advantages of systematic instruction, have testified their perfect conviction of its intrinsic value and importance, and have given, or now give, public evidence of its efficacy.

In the following " Catechism of Elocution " it has been the Author's principal object, so to simplify the Elementary Rules, —each of which will be found in Nature,—as to render their utility sufficiently obvious and encouraging to the Pupil, who may wish, through their practical application, to acquire in READING and SPEAKING,—whether intended for *Public* or *Private Practice*,—a CORRECT, CHASTE, ELEGANT, and EMPHATIC DELIVERY.

EDINBURGH, No. 86, SOUTH BRIDGE,
January 1836.

CATECHISM

OF

ELOCUTION.

CHAPTER I.

SIGNIFICATION OF THE WORD "ELOCUTION"—RISING AND FALLING INFLECTION.

Q. WHAT do you understand by the term elocution?

A. It signifies oratorial pronunciation, or the art of delivering composition in language.

Q. What is the great object of elocution?

A. To open up the meaning, or express the spirit of composition.

Q. How does it effect this object?

A. By infusing into our pronunciation or delivery such a variety of intonative melody, emphasis, force, or pathos, as shall rivet the attention, convince the understanding, and touch the heart.

Q. Can a knowledge of this art be obtained through the medium of set rules?

A. It can.

Q. From whence are those rules deduced?

A. From the nature of composition, whether expressive of thought or of feeling.

Q. Are they complex?

A. No; they are simple, concise, progressive, and influential.

Q. What is the first and most important requisite in the study of elocution?

A. A perfect acquaintance with, and mastery of, the inflections of the voice.

Q. How many modifications of the voice are there?

A. There are five.

Q. Can you name them?

A. I can.

First, The ascending or rising inflection.
Second, The descending or falling inflection.
Third, The rising circumflex.
Fourth, The falling circumflex.
Fifth, The monotone.

Q. How are these modifications of voice to be denoted in written composition?

A. The rising inflection may be represented by a small mark or hair-stroke, rising in an oblique or slanting direction from left to right (′). The falling inflection is denoted by the same mark placed invertedly, namely, from right to left (‵). The rising circumflex inflection is marked by an inverted caret (∨); the falling circumflex is denoted, and distinguished from the rising, by a caret (∧); and the monotone is expressed by a short horizontal or straight line (–).

Q. Where are these five marks usually placed?

A. Above the composition they affect, except the monotone, which is placed below.

Q. How may the rising inflection be elicited and understood?

A. By an interrogatory sentence, which has in it but one particular or member, beginning with a verb or its auxiliary, the terminating accent of such a sentence producing that kind of intonation which denotes continuance.

Q. In what key or tone should we commence such questions?

A. In that tone which is generally used in pronouncing the simple affirmative "Yes."

Q. Why?

A. Because, unless we adopt this tone, we are apt to begin in so high a key as never fails to throw us above the usual compass of our voice.

Q. What is the next rule to be observed in producing the rising inflection?

A. After having commenced in the tone used in the affirmative already mentioned, we must continue it to

the *terminating accentual word:* when the voice must gently slide upwards, a certain musical interval, varying from a third to a fifth.

Q. Can you give me a few examples?

A. "Are his enemies númerous?"

"Does fortune smile in váin?"

"Does the law denounce véngeance?"

"Has he destroyed áll?"

"Was his cause hópeless?"

"Did he die so súddenly?"

"Have you seen Claúdius?"

"Could this be en-dúred?"

"Is he a dángerous character?"

"Was he a parsi-mónious fellow?"

"Do we live only for our-sélves?"

"Can such conduct be accounted nóble?"

Q. How is the descending or falling inflection exemplified?

A. In answers either to the foregoing or any other interrogatories.

Q. Can you show me the process of its formation?

A. To form the falling inflection, the penultimate word or syllable which may require accentuation must have the rising slide, while the subsequent accentual one must be pronounced in the lowest cadence.

Q. Can you exemplify?

A. "Hé dìd die so suddenly."

"His caúse wàs hopeless."

"I' hàve seen Claudius."

"Fórtune dòes smile in vain."

"His énemies àre numerous."

"Hé hàs destroyed all."

"It cóuld nòt be endured."

"Hé wàs a parsimonious fellow."

"Hé ìs a dangerous character."

"The láw dòes denounce vengeance."

"We dó nòt live only for ourselves."

"Such cónduct càn be accounted noble."

Q. As an additional and necessary exercise, can you repeat each question with its respective answer?

A. "Are his enemies númerous?"

"His énemies àre numerous."

"Does fortune smile in váin?"

"Fórtune dòes smile in vain."

"Is he a dángerous character?"

"Hé ìs a dangerous character."

"Does the law denounce véngeance?"

"The láw dòes denounce vengeance."

"Has he destroyed áll?"

"Hé hàs destroyed all."

"Was his cause hópeless?"

" His cáuse wàs hopeless."

" Can such conduct be accounted nóble ?"

" Such cónduct càn be accounted noble."

" Did he die so súddenly ?"

" Hé dìd die so suddenly."

" Have you seen Claúdius ?"

" I' hàve seen Claudius."

" Could this be en-dúred ?"

" It cóuld nòt be endured."

" Is he a parsi-mónious fellow ?"

" Hé ìs a parsimonious fellow."

" Do we live for ourselves a-lóne ?"

" We dó nòt live for ourselves alone."

CHAPTER II.

OF THE CIRCUMFLEX INFLECTIONS.

Q. Can you describe the rising circumflex inflection?

A. It begins with the falling and ends with the rising inflection; that is, twisting the voice upwards.

Q. What is it designed to effect?

A. Either to express irony, or to render words doubly significant.

Q. What tones constitute the falling circumflex inflection?

A. Those of the rising circumflex inflection reversed; that is, it begins with the rising and ends with the falling inflection, twisting as it were the voice downwards.

Q. Of what utility is this inflection?

A. To express reproach, or to render words peculiarly significant.

Q. Are not both of these inflections necessarily adopted in one and the same sentence?

A. They are.

Q. Can you show me an example or two?

A. "Brutus says he was ambitious,
And Brutus is an *hŏnourable* man."

"The nymph must lose her female friend
If more admired than she—
But where will fierce contention *end*
If *flŏwers* can disagree?"

"And when his blunders are all out,
Reply *discrĕetly*—to be *sûre*—*no doubt.*"

"I may do that I shall be sorry for,
You *have done* that you should be sorry for."

"I knew when seven justices could not make up a quarrel; but when the parties were met themselves, one of them thought but of an 'If;' as, If you said so; then I said *sŏ*; and they shook hands and were sworn brothers."

CHAPTER III.

OF THE MONOTONE.

Q. Which is the last of the five modifications of the voice?

A. That which is called the monotone.

Q. Why is it so called, and what are its qualifications?

A. It is so termed as implying a continuation of the same sound; and its qualities, when made use of by a skilful artist, in grand, solemn, terrific, or sublime passages, are most powerful and subduing.

Q. Do opportunities of introducing this modification of the voice frequently occur?

A. More opportunities occur than are generally embraced; its introduction depending solely on the taste and judgment of the speaker.

Q. Can you give me an example or two?

A. "To me is given the fearful skill
In planetary hours like this,
To read in light the secret will
Of destiny—Oh spare me this!
Fòr sàble are the *shàpes* I *sèe*,
A'nd hùrried àre the *shrieks 'I hèar.*"

"A ball now hisses through the airy tides,
Some *fury wing'd it*, and some *demon guides.*"

"*Shade me, darkness,* from the cheering sky! *shade me some horrid gloom,* from the sight of every creature! there let me lament my cruelty; there *howl out my despair.*"

CHAPTER IV.

INTERROGATION.

Q. How many kinds of interrogatories are there?

A. Four.

Q. Can you name them?

A. 1*st*, Those formed by interrogative adverbs or pronouns. *2dly*, Those commencing with verbs, or their

auxiliaries. 3*dly*, Those beginning with verbs, and having in them two or more particulars, in which "or" is used correlatively: and, 4*thly*, Interrogatories which begin with verbs, and have two particulars, wherein the word "or" relates only to the subsequent particular, and is not used correlatively.

Q. How must questions *beginning* with *adverbs* or *pronouns* be read or pronounced?

A. Questions so formed must *terminate* with the *falling inflection*, while the *interrogative word*, together with the *penultimate accentual* one, must have the *rising inflection*.

Q. Will you favour me with a few examples?

A. "*Whát* severe visitation of Providence has dried up the fountain, and taken from the face of the earth every *véstige* of *vèrdure?*"

"*Whére* is the child that would willingly forget the most *ténder* of *pàrents?*"

"*Whát* is there in these days that you *have nót attèmpted?*"

"*Whý* judge you, sir, so *hárdly* of the *deàd?*"

"Thou coward wretch, *whý* heaves thy *trémbling heàrt?*"

"*Whén* will the sons of men learn humanity from the *afflictions* of their *brèthren?*"

Q. How must you pronounce questions which have only *one particular*, and *begin* with a *verb?*

A. I must *commence* in the *keytone* of "Yes," and *continue* that tone to the *last accentuated word, which accentuated word* must have the *rising inflection*.

Q. Do you know any examples?

A. "Say, *hàs* our general met the *énemy?*"

"*Càn* thy spirit wonder a great man should *decline?*"

"*Wère* the Romans *distúrbed* in their possession of the country?"

"*Mùst* I needs forego so good, so noble, and so *trúe* a master?"

"*Dìd* he not involve himself in difficulties by his *imprúdence?*"

"Ah, my Lord, *mùst* I then *léave* you?"

"*Hàve* you the means to *repáir* these damages?"

"*Wàs* he not to cut off the best and most *impórtant* resources?"

Q. Is it of any material consequence whether I terminate a question beginning with a verb with a rising inflection, and a question beginning with a pronoun with the falling inflection, or *vice versa?*

A. It is.

Q. How will you prove it?

A. We have only to read the two kinds of questions in an inverted order, to perceive that it is productive of a vulgar provincialism, or a drawling dissonant sing-song style, instead of implying that spirit of inquiry which a right application of inflection to the respective questions never fails to create.

CHAPTER V.

INTERROGATION CONTINUED.

Q. How should questions *beginning* with *verbs,* and consisting of *two* or *more particulars,* in which "or" is used *correlatively,* be pronounced?

A. Each particular must have the rising inflection.

Q. Why is the word "or" called correlative?

A. Because it *relates* as *much* to *one particular* as the *other*—to the *first* as to the *last.*

Q. Then you don't consider the word "or" as a conjunction?

A. I do not; because it never can act conjunctively in sentences, or parts of sentences, like the word "and." As a part of speech "or" must ever stand a disjunctive.

Q. How am I to determine when it is correlatively situated?

A. Whenever the word "*either*" is *expressed* or *understood.*

Q. Can you give me an example or two?

A. "Do you suppose that *ríches,* or *lánds,* or *hónour,* or *vírtue,* must be the sacrifice?"

"Has the *malignity of indivíduals*, or the *stability of góvernment*, or the *strength of the cóuntry*, been weakened?"

"Can honour set to a *lég or an árm, or take away the grief of a wóund?*"

"Will the cries of ínnocence, *or the tears of spectátors*, or *the majesty of the cómmonwealth, or the fear of jústice*, restrain this licentious monster?"

Q. Would a departure from the rule in question affect the sense of the passage?

A. Most essentially.

Q. How can you prove this?

A. Thus:—"Do you suppose that the indignity was offered by *A'lbert* or *Fréderick?*" By giving *both Albert* and *Frederick* the *rising* inflection, we imply that we do not believe *either* party capable of such conduct; *whereas* by giving the *first particular*, namely, "*Albert*" the *rising* inflection, and the *second particular*, "*Frederick*" the *falling* inflection "or" becomes *disjunctive, separating Albert* from *Frederick*, and which, consequently, implies that we consider *both* capable of the offence, and only require to be informed *which* of the *two* is the actual culprit.

Q. How must questions beginning with verbs, and having two or more particulars separated by the disjunctive "or," that is, where "or" is *not* used correlatively, be pronounced?

A. The *termination* of the *first particular*, together with the word "or," must have the *rising*, and that of the *second* or *remaining particulars* the *falling inflection.*

Q. Why should the last particular have the falling inflection?

A. Because, as the word "or" relates only to the last part of the sentence, the falling inflection serves to denote that circumstance.

Q. Can you exemplify?

A. "*Dò* you wait for a péace, *ór* do you wait for more calamities in the fortunes of your *coùntry?*"

"*Dìd* the king of Jerusalem pay the annual tribute *demánded* of him, *ór* did he *revòlt* against it?"

"*Wàs* she thinking of her aged *párents, ór* were her thoughts wandering to that distant churchyard, into whose bosom she might soon be *gàthered?*"

"*Wìll* such a law serve to *degráde, ór* to *èlevate* the human mind?"

"I ask you, *dò* you think that you ought to speak such language at this time, *ór* that you ought to bend in *sìlence?*"

"Ar'e the princes of the earth more vigilant than the *Alm'ighty, ór* do you wait till your country speaks to you in *thùnder?*"

CHAPTER VI.

OF COMPACT SENTENCES.

Q. What is *meant* by a *compact* sentence?

A. A compact sentence is one composed of *two principal constructive parts,* the *first* of which *terminates* and the *last commences,* where the *import* of the sentence *begins* to *form,* but which *cannot* be *fully understood* until the *whole* sentence is *pronounced.*

Q. Can you illustrate this principle?

A. "The Author of nature, by qualifying the human mind for a succession of enjoyments from low to high —leads it by gentle steps from the most grovelling corporeal pleasures, to those refined and sublime pleasures that are s'uited to its màturity."

Q. Where does the import or meaning of that sentence begin to form?

A. At the word "*high;*" and in *all sentences so constructed,* it *begins* at the *termination* of *those clauses* which are *attached* to the *nominative case.*

Q. How must a compact sentence be read or pronounced?

A. The voice must be *gradually elevated* to *where* the *meaning begins* to *form;* when, *after* a *short pause,* the *remainder* of the sentence must be *delivered* with

a *progressive depression* of *voice* to the *end—observing* that the *penultimate accentual word* is to *have* the *rising inflection.*

Q. Have you any more examples?

A. "No man can rise above the infirmities of nature—unless assisted by God."

"When a man hath once forfeited the reputation of his integrity—neither truth nor falsehood will then serve his turn."

"As no faculty of the mind is capable of more improvement than the memory—so none is in more danger of decay by disease."

"Foolish men are more apt to consider what they have lost,—than what they possess."

"He that has long cultivated the tree, and pleased himself with computing how much every sun and shower added to its growth—scarcely stays till the fruit has gained its maturity, but defeats his own cares by eagerness to reward them."

"The peroration of his whole speech on this occasion—concentrates the argument and the feeling of the question in a grand burst of his peculiar oratory."

CHAPTER VII.

OF LOOSE SENTENCES.

Q. What are we to understand by a loose sentence?

A. A loose sentence is one that consists of two or more particulars, each member forming perfect sense independently of the one succeeding it.

Q. Can you give an example?

A. "The same objects and events which were lately beheld with indifference—occupy now all the powers and capacities of the soul; the contrast between the present and the past—serving only to enhance and to endear so unlooked for an acquisition."

Q. How often is meaning formed in that sentence?

A. Twice.

Q. Where is it formed for the first time?

A. At the word "*soul.*"

Q. Where does it begin to form?

A. At the word "*indifference.*"

Q. Where does it rest the second time?

A. At the *conclusion* of the sentence.

Q. Where does it begin to form in the subsequent member?

A. At the word "*past.*"

Q. How must a loose sentence be pronounced?

A. *Each* portion where *meaning* is *formed* must be *delivered* with a *modified falling* inflection, observing that the *first part* or *division* of such portion, together with the *penultimate accentual* word, must have the *rising inflection* accompanied with a *short pause.*

Q. Can you exemplify this?

A. "Whatever convenience may be thought to be in falsehood and *dissimulátion*—it is *s'oon òver*; but the inconvenience of it is *perpétual*—because it brings a man into everlasting *jéalousy* and *suspìcion.*"

Q. *Why* ought the *rising inflection* to be placed on the words "*dissimulation*" and "*perpetual,*" and the *falling inflection* on the words "*over*" and "*suspicion?*"

A. Because on the two former the meaning begins to form; whereas, on the latter, the meaning is formed.

Q. Why should the penultimate accentual word of every sentence, or member of a sentence, in which meaning is formed, have the rising inflection?

A. Because, by its introduction, we produce the cadence or fall, signifying conclusion, with greater ease and effect.

Q. Am I to consider this as relating to composition of every description?

A. Most strictly.

Q. Have you more examples of the loose sentence?

A. "*Gód*—is *véry gòod* to *ùs*; he has provided for us means of happiness in the *other* world'—far exceeding any thought we can *fórm* of them in *'this*; but this happiness will not be *oúrs*—till we have *stóod* the *trial'*; and the issue of that *trial'*—may be not *háp-*

pincss, but *mìsery*—misery *unspéakable*—both in *degrée* and *durà'tion.*"

"Pride and envy, two disgustful passions, find no enemy more *fórmidable*—than a delicate and *discérning tàste*; the man, on whom nature and culture have bestowed this *blessing'*—delights in the virtuous dispositions and *áctions* of *others'*."

"Then weave thy chaplet of *flowers'*—and strew the beauties of *náture* about the *gràve*; console thy broken spirit if thou *canst'*—with these tender, yet futile, *tríbutes* of *regrèt*; but take warning by the bitterness of this thy contrite affliction over the *déad*—and henceforth be more faithful and affectionate, in the discharge of thy *dúties* to the *líving.*"

"I shall first consider those pleasures of the *imagination'*—which arise from the actual *víew* of outward *òbjects*; and *these'*—I think, all proceed from the sight of what is great, *uncómmon*, or *beaùtiful*; there may indeed be something so terrible, so *offénsive*—that the horror or loathsomeness of the object may overbear the pleasure which results from its greatness, *nóvelty*, or *beàuty*; but still there will be such a mixture of delight in the very disgust it gives us'—as any of these three qualifications are most *conspícuous* and *prevàiling.*"

"In most things the *mánner*—is as *impórtant* as the *mattèr*; if you speak the sense of an angel, in bad words and a disagreeable *uttérance*—nobody will hear you t'wice that can hèlp it; if you write epistles as well as Cicero, but in a very bad hand, and very ill *spelled'*—whoever *recéives*, will laugh at thèm; and if you have the figure of an Adonis, with an awkward air and ungraceful *motions'*—it will *disgúst* instead of *pleàsing.*"

"Notwithstanding an excess of modesty obstructs the tongue, and renders it unfit for its offices, a due proportion of it is thought so requisite to an *orator'*—that rhetoricians have recommended it to their disciples as a *partícular* in their *àrt*; Cicero tells us, that he never liked an *órator*—who did not appear in some

little confusion at the *begínning* of his *speech*`; and confesses that he himself never entered upon an oration'—without *trémbling* and *concern*`. It is, indeed, a kind of deference'—which is *dúe* to a great *assembly*`; and seldom fails to raise a benevolence in the audience'—towards the *pérson* who *spèaks.*"

Q. What advantages are derived from an attention to the rules laid down relatively to the compact and loose sentences?

A. It prevents that monotonous drawl in which the generality of readers are too apt to indulge, and serves to excite a degree of interest in the mind toward the issue, by an association between the upward slide of the voice, and the suspension of sense at those clauses where it is introduced.

CHAPTER VIII.

OF THE NOMINATIVE.

Q. What rule is to be observed in reading or speaking, with regard to the nominative case?

A. All nominatives, simple or compound, whether of *subjects, passages, sentences,* or *members* of *sentences,* must be *pronounced* with the *rising inflection,* and *followed* by a *short pause.*

Q. What is the object of this rule?

A. To produce an agreeable sensation on the ear; to render the theme of any discourse, passage, sentence, or member of a sentence, more prominent or impressive.

Q. Can you give me an example or two?

A. "*All nations'*—part reluctantly with power."

"*The world of hármony*—has been explored beyond the reach of his practical knowledge."

"Her *eýe*—was fixed on the distant church; the *bell'*—had tolled for the evening service; the *last villager'*—was lagging into the porch; her *parents'*—were gazing on her with yearning hearts; *sickness and sórrow*—which pass so roughly over some faces, had given to hers the expression of a seraph's."

"The *fortunes* of *thy hóuse*—shall totter:—Thy

cháracter—shall bleed on every side of it:—Thy *fáith*—questioned:—Thy *wórks*—belied:—Thy *wít*—forgotten:—Thy *leárning*—trampled on."

CHAPTER IX.

OF THE PARENTHESIS.

Q. How should a parenthesis be delivered?

A. The component parts of a sentence, in which a parenthesis is enclosed, require to be pronounced exactly as in sentences of similar construction, that have no parenthesis; but the parenthesis must be delivered in a lower tone of voice, and rather quicker than the rest of the sentence; partaking of that kind of intonation generally used to express irony.

Q. How will you illustrate this rule?

A. "An awkward address, ungraceful attitudes and actions, and a certain left-hándedness (*ỳf I may use the wòrd*)—lóudly proclaim low education and low company."

"He is at a loss what to do with his hat, when it is not upon his head: his cáne—(*ỳf unfortunately he wears òne*) ís at perpetual war with every cup of tea or coffee he drinks."

"Pride in some disguise or óther—(*òften a secret to the proud man himsèlf*)—ís the most ordinary spring of action among men."

"When he had entered the room three steps, he stood still; and laying his left hand upon his bréast (*à slender white staff with which he journeyed being in his rìght*)—he introduced himself with the little story of the wants of his convent."

"The memory of mán (*às it is elegantly expressed in the Book of Wìsdom*)—pâsseth away as the remembrance of a guest that tarrieth but a day."

"The man who does not know how to methodize his thoughts, has alwáys (*tò borrow a phrase from the dispènsary*) á barren superfluity of words—the fruit is lost amidst the exuberance of leaves."

Q. May not the finest passage, enclosing a parenthesis, be rendered nonsensical and ludicrous in the delivery, by an inattention to the preceding rule?

A. Such is often the case.

Q. How will you demonstrate this position?

A. The last sentence will suffice; for, if particular care is not taken to mark the parenthesis by a suitable intonation, it will read thus,—

"The man, who does not know how to methodize his thoughts, has always to borrow a phrase from the dispensary," &c. which implies that *the man who does not know how to methodize his thoughts, has to borrow the phrase*—whereas, if properly read according to the rule laid down, it will infer a quotation used by the author in illustration of his subject.

Q. Is the eye the only judge of what is parenthetical?

A. By no means; because authors now generally omit those brackets, which formerly denoted a parenthesis.

Q. How then is parenthetical matter to be discovered?

A. By its nature qualifying, but not being necessary to, the sense of the connected matter.

CHAPTER X.

OF SERIES.

Q. What is denominated a series in elocution?

A. By a series, we are to understand order of succession, arrangement, or method.

Q. How many denominations are there?

A. Four; namely, the SIMPLE COMMENCING, the SIMPLE CONCLUDING, the COMPOUND COMMENCING, and the COMPOUND CONCLUDING.

Q. What am I to understand by a simple series?

A. A simple series is composed of a number of single words regularly succeeding each other.

Q. What is a compound series?

A. A compound series is an enumeration of two or

more words, or a number of members of sentences in succession.

Q. Can you show me a simple series?

A. "Love, hate, terror, horror, remorse."

Q. Can you show me a compound series?

A. "Their growing minds soon close above the wound; their elastic spirits soon rise beneath the pressure; their green and ductile affections soon twine round new objects."

Q. What indicates a commencing series?

A. When the *enumeration* of *words*, or *members* of sentences, takes place in the *first* or introductory part of a sentence in which it is contained; or, in other words, whenever it is followed by any elucidatory or relative composition.

Q. How am I to know a concluding series?

A. When the enumeration of words, or members of sentences, is independent of the succeeding matter or composition of the sentence.

CHAPTER XI.

OF THE SIMPLE COMMENCING SERIES.

Q. How many rules are necessary in regard to a just elocution of the simple commencing series?

A. Three.

Q. What is the first?

A. When *two* members in a simple series *commence* a sentence, the *first* must have the *falling*, and the *last* the *rising* inflection: when *three* members *commence* a sentence, the *two first* must be read or pronounced with the *falling*, and the *third* with the *rising* inflection.

Q. Can you exemplify?

A. "*Dùty* and *grátitude*—alike compel me to the task."

"The *thùnder* and *líghtning*—have ceased a while."

"To call them *grànd, sublìme, delíghtful*—is to exercise no discrimination, and to confer no praise."

"*Bèauty, strèngth*, and *yóuth*—lie undistinguished in the same promiscuous heap of matter."

"When *ambìtion, inclìnation*, and *ínterest*—pull contrary ways, a man must pass his time but ill, who has the whole to please."

"*Hàtred, màlice*, and *ánger*—are passions unbecoming the dignity of man."

"I follow the dictates of *jùstice, hònour*, and *humánity*—as much as I do those of duty."

"*Stòrms, whìrlwinds*, or *eárthquakes*—never disturb his imaginations."

Q. How should a *commencing* series of four members be pronounced?

A. When *four* members in a *simple* series *commence* a sentence, the *two first* must have the *rising*, the *third* the *falling*, and the *fourth* the *rising* inflection.

Q. Will you give me two or three examples?

A. "Disórder, hórror, feàr, and mútiny—shall here inhabit, and this land be called the field of Golgotha and dead men's skulls."

"Whether the object that calls out such feeling be *bírd, béast, fìsh*, or *mán*—it is alike virtue, and ought to be rewarded."

"I have repeatedly fancied that I could trace their deaths through the various declensions of *consúmption, cóld, dèbility, lánguor*—until I reached the first symptom of disappointed love."

"*Féar, pity, jùstice, indignátion*—start,
Tear off reserve, and bare my swelling heart."

"All *spices, pérfumes, swèets*, and *pówders*—
Shall borrow from your breath their odours."

"*Regulárity, propórtion, òrder*, and *cólour*—contribute to grandeur as well as to beauty."

CHAPTER XII.

OF THE PROTRACTED SIMPLE COMMENCING SERIES.

Q. What is the *third* and *last* rule relating to the delivery of this division of the series?

A. When a *simple commencing* series is considerably protracted, or *extended* to *many* words, it must be *read* with a *diversified inflection—noting,* that the *first* and *last* member ought to have the *rising* inflection, and the *last but one* the *falling* inflection.

Q. How do you exemplify this rule?

A. "In these degrading rites, *féar, hópe, zèal, curisity, ènvy, jéalousy, màlice, revénge,* are all called into active operation, and absorb the whole soul."—Or thus,—

"In these degrading rites, *féar, hòpe, zéal, curiósity, nvy, jeàlousy, màlice, revénge,* are all called into active operation, and absorb the whole soul."

"In this point, the *wíse, wéak, leárned, ignorant, fàir, frightful, sprightly, dùll, rìch, póor, patrìcian,* and *plebéian*—meet in one common uniform equality."

Q. Can you diversify this order of inflection?

A. "In this point, the *wíse, wèak, leàrned, ignorant, fáir, frìghtful, sprìghtly, dúll, rích, pòor, patrìcian,* and *plebéian*—meet in one common uniform equality."

CHAPTER XIII.

OF THE SIMPLE CONCLUDING SERIES.

Q. What is the next division of the series we have to notice?

A. The *simple concluding* series.

Q. How many rules are necessary to be observed with regard to a just elocution of the simple concluding series?

A. Only three.

Q. Can you name the first?

A. When *two* members in a *simple* series *conclude* a sentence, the *first* must have the *rising,* and the *second* the *falling* inflection; when *three* members conclude a sentence, the *two first* must have the *rising,* and the *last* the *falling* inflection.

Q. How is this position demonstrated?

A. "The minutest works of the Supreme Ruler of the Universe display his *wísdom* and *jùstice.*"

"That man's destruction is soon effected who becomes the slave of *ídleness* and *dissipàtion.*"

"In the same common mass are blended together *sóldiers* and *p`riests.*"

"A man is likely to pass his time but ill, who is a slave to *ambítion, inclinátion*, and *ìnterest.*"

"The sincere Christian will strive to subdue the passions of *hátred, málice*, or *ànger.*"

"And death came *sóon* and *swíft* and *pàngless.*"

Q. What is the second rule?

A. When *four* members in a *simple* series *conclude* a sentence, the *two first* must have the *falling*, the *third* the *rising*, and the *fourth* the *falling* inflection.

Q. Can you give me a few examples?

A. "The man who follows the pleasures of the world, which are in their very nature disappointing, is in constant search of *càre, solìcitude, remórse*, and *confùsion.*"

——————————"Pleasant the sun
When first on this delightful land he spreads
His orient beams, on *hèrbs, trèe, frúit*, and *flòwer.*"

"In the same overwhelming calamity are to be found *rìch, poòr, yoúng*, and *òld.*"

"Relenting fate may kinder be,
And every long-lost hope restore;
My *hòme*, my *friends*, my *áll*, and *thèe.*"

"I look'd upon her sadden'd brow,
Wàn, wìthered, cóld, and *pàle.*"

CHAPTER XIV.

OF THE EXTENDED SIMPLE CONCLUDING SERIES.

Q. How should an extended simple concluding series be pronounced?

A. The same *regard* to *inflective variety* must be *observed* as in *pronouncing* an *extended simple commencing* series, with this *exception*, that the *first* and *last* word must always have the *falling*, and the *last but one* the *rising* inflection.

Q. Can you show me an example or two?

A. "In the same common mass are crumbled amongst ne another, and blended together, *mèn, wómen, fríends, emies, prìests, sòldiers, mónks,* and *prèbendaries.*"—r thus,—

"In the same common mass are crumbled amongst ne another, and blended together, *mèn, wómen, fríends, emies, prìests, sòldiers, mónks,* and *prèbendaries.*

Q. Will not an extended simple series admit of such flective variety as may suit the taste of the reader or eaker?

A. Certainly, provided he notices the exceptions already specified.

Q. Then you differ from Mr Walker in some of the les laid down for the delivery of a simple series, do u not?

A. I do, more particularly in that of the extended lengthened one; for the method adopted by him is t only calculated to produce a monotonous regularity the reading, but, in extemporaneous speaking, impssible to be acted upon at all. He tells us, that when a *simple series extends* to a *considerable length,* may be *divided* into *portions* of *three, beginning* at e *last,* thus, *lòve, jòy, péace, lòng-suffering, gèntleess, góodness, fàith, meèkness, témperance,* are the uits of the Spirit, and against such there is no law." ow, in following this system, we find a uniform rising and falling inflection, which ought as much to be oided as the giving every particular the same inflection.

Q. But why, in extemporaneous speaking, is it impssible to be attended to?

A. Because no energetic speaker could so regulate s delivery of a series consisting of ten, twelve, or ore words, unless he could pause and count backrds, which is impossible.

Q. What advantages are to be gained by observing e rules laid down for the elocution of simple series general?

A. We are enabled, however numerous the particu-

lars, to produce instantaneously that agreeable undulation, as it were, of sound, which effectually removes the monotony or tedious drawl, so frequently and justly complained of, in the delivery of this style of composition.

Q. In proof of your position, can you deliver a protracted series first without and afterwards with attention to systematic rule?

A. I can.

"*Beàuty, strèngth, yòuth, old-àge, weàkness, defòrmity*, lie undistinguished in the same promiscuous heap of matter."

"*Beáuty, stréngth, yóuth, old-àge, wèakness, defórmity*, lie undistinguished in the same promiscuous heap of matter."

CHAPTER XV.

OF THE COMPOUND COMMENCING SERIES.

Q. How must a compound commencing series be pronounced?

A. In a *compound commencing series, every member except* the *last* requires the *falling inflection*, and to be *delivered* with an *increasing emphatic force.*

Q. Have you any examples?

A. "To be seen in good còmpany—to talk of familiarities with men in pòwer—to be able to tell the freshest nèws—to gratify an inferior circle with predictions of increase or decline of fàvour—and to be regarded as a candidate for high óffices—are compensations more than equivalent to the delay of favours, which, perhaps, he that asks them, has hardly the confidence to expect."

"Were the books of our best authors to be retailed to the public, and every page submitted to the taste of forty or fifty thousand readers, I am afraid we should complain of many flat exprèssions—trivial observàtions—beaten tòpics,—and common thóughts—which go off very well in the lump."

"Let a man's innocence be what it will—let his vírtues arise to the highest pitch of perfection attainable

in this life, there will be still in him so many secret sins—so many human frailties—so many offences—so many unguarded words and thoughts—and so many defects in his best actions—that, without the advantages of such an expiation and atonement as Christianity has revealed to us, it is impossible that he should be cleared before his sovereign Judge, or that he should be able to stand in his sight."

"He changes the countenance—overspreading it with the pale and livid hue of dissolution—fixing the glazed eye—hollowing the cheek—sharpening the features—distorting them, it may be, with convulsive spasms—suffusing the countenance with the chilly damps of death—and giving in various ways that presage of departure—which is so tenderly affecting in the altered looks of beloved relatives and friends."

"By a general maturity of mind, which evinced itself upon all subjects—by penetration and comprehensiveness of thought—acuteness in reasoning—dexterity in detecting and exposing the fallacies and weak points of an argument—by richness of poetic imagination, chastened and regulated by a correct and classical taste—by an uncommon command of appropriate and elegant language, displayed in his compositions—and in the facility and eloquence of oral communication—my friend was eminently distinguished."

"No man can form a just estimate of his own powers by inactive speculation. That fortitude which has encountered no dangers—that prudence which has surmounted no difficulties—that integrity which has been attacked by no temptations—can, at best, be considered but as gold not yet brought to the test, of which, therefore, the true value cannot be assigned."

CHAPTER XVI.

OF THE COMPOUND CONCLUDING SERIES.

Q. How must a compound concluding series be delivered?

A. The *termination* of *each* particular must be *pro-*

nounced with the *falling inflection, except* the *penultimate,* which must have the *rising inflection.*

Q. Can you give a few examples?

A. "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."

"The devout man does not only believe, but feels there is a Deity. He has actually 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."

"The greater part of our time passes in compliance with necessities—in the performance of daily duties—in the removal of small inconveniencies—in the procurement of petty pleasures."

"I have known an old lady make an unhappy marriage the subject of a month's conversation. She blamed the bride in one place—pitied her in another—laughed at her in a third—wondered at her in a fourth—was angry with her in a fifth—and, in short, wore out a pair of coach-horses in expressing her concern for her."

"Charity is not puffed up—doth not behave itself unseemly—seeketh not her own—is not easily provoked—thinketh no evil—rejoiceth in the truth—beareth all things—believeth all things—hopeth all things—endureth all things."

"Living to one's self, is living in the world, as *in* it, not *of* it. He who lives wisely to himself and to his own heart, looks at the busy world through the loop-holes of retreat, and does not want to mingle in the fray. 'He hears the tumult and is still.' He reads the clouds—he looks at the stars—he watches the return of the seasons—the falling leaves of autumn—the perfumed breath of spring—starts with delight at the note of a thrush in a copse near him—sits by the fire—listens to the moaning of the wind—pores upon a book—or discourses the freezing hours away."

CHAPTER XVII.

OF SERIES THAT COMMENCE WITH SUPPOSITIVE OR CONDITIONAL WORDS.

Q. When the several members of a series commence with *suppositive* or *conditional* words, or are in *themselves conditional,* how must such a series be pronounced?

A. Each member must have the *rising* inflection.

Q. In what way can this be exemplified?

A. "If thou art a child, and hast ever added a sorrow to the soul, or a furrow to the silvered brow, of an affectionate párent—if thou art a husband, and hast ever caused the fond bosom that ventured its whole happiness in thee, to doubt one moment of thy kindness or thy trúth—if thou art a friend, and hast ever wronged, in thought, or word, or deed, the spirit that generously confided in thee′—if thou art a lover, and hast ever given one unmerited pang to that true heart which now lies cold and still beneath thy feet′—then be sure that every unkind look, every ungracious word, every ungentle action, will throng back upon thy memory, and knock dolefully at thy soul."

———"Whate'er you are
That in this desert inaccessible,
Under the shade of melancholy boughs,
Lose and neglect the creeping hours of time;
If ever you have look'd on better dáys;
If ever been where bells have knoll'd to chúrch;
If ever sat at any good man's feást,
If ever from your eyelids wiped a teár,
And know what 'tis to pity and be pítied,
Let gentleness my strong enforcement be;
In the which hope I blush and hide my sword."

"When the young eagle, with exulting eýe,
Has learn'd to dare the splendour of the ′sky,
Will his free wing from that majestic héight,
Descend to follow some wild meteor's light′,
Which far below with evanescent fíre,
Shines to delude, and dazzles to expíre?
No; still through clouds he wins his upward way,
And proudly claims his heritage of day."

"When I consider the period at which this prosecution is brought fórward—when I behold the extraordinary safeguard of armed soldiers resórted to—when I catch, as I cannot but do, the throb of public anxiety which beats from one end to the other of this háll—when I reflect on what may be the fate of a man of the most beloved personal character, of one of the most respected families of our coúntry—it is in the honest simplicity of my heart I speak, when I say, that I never rose in a court of justice with so much embarrassment, as upon this occasion."

"As long as England remains the country she is at présent—as long as parliament forms a free and open tribunal to which the oppressed of all nations under heaven can appeal against their oppressors, however mighty and however exálted—so long will England be the object of their hatred and machinations."

"When adverse winds right keenly blów,
When stern affliction's grasp we knów,
Her torch when persecution whírls,
When envy lifts her snaky cúrls,
Thrice happy he, whose soul resign'd
Unmoved can see the torrent run:
Can say, his eye to Heaven inclined,
Thy will be done."

CHAPTER XVIII.

OF THE SIMPLE SERIES WHEN INTERMIXED WITH A COMPOUND SERIES.

Q. Does it not sometimes occur that a simple series is found in a compound series?

A. Frequently.

Q. How, in such cases, must the different series be pronounced or read?

A. When simple serieses are *intermixed* with a *compound* series, the *delivery* of *each* must be *governed* by its *respective* rule, according to its *relative situation* in the *sentence.*

Q. Can you give an example or two?

A. "Overwhelmed with grief, the prodigal son ex-

claimed, sighing, What have I abándoned—and what have I foùnd—O my father's house! habitation of abùndance—pèace and líberty—when shall I see thee again? Far from thee an unhappy slàve—tormented by the recollection of my sìns—devoured by remòrse—covered with sháme—I lánguish—I dróop—I dìe."

"Ay—go to the grave of buried love and meditate—there settle the account with thy conscience for every past benefit unreqùited—every past endearment unregárded—of that departed being, who can nèver—nèver—néver return to be soothed by contrition."

"On one side are ranged, équity—témperance—coùrage—prúdence—and every vìrtue; on the other, iníquity—lúxury—còwardice—ráshness—with every vìce; lastly, the struggle lies between wéalth and wànt—the dígnity, and degèneracy of reason—the fórce, and the frènzy of the soul—between well-grounded hópe—and widely-extended despàir."

CHAPTER XIX.

OF EMPHASIS.

Q. As without a suitable emphatic pronunciation the finest composition is necessarily spiritless, and consequently tedious, what rule must be observed to prevent its becoming so?

A. All *sentences, phrases,* and *words,* in which *antithesis* is *implied,* or which are in *contradistinction* to each other, require their *respective share* of *emphatic* force, according to the nature and degree of importance of such word, phrase, or sentence, in conveying the sense and spirit of the author.

Q. How will you prove this?

A. "He inculcates by example, perhaps the *best* mode for *general* adoption, a hesitating and cautious reserve in composition, which *may* escape *blunders* and *absurdities,* but which *must* repress *vigorous conception* and stifle *heart-born* eloquence.

"In *numbers,* the *Americans* had *greatly* the *advan-*

tage ; but, in *discipline* and *equipments*, the *superiority* was *entirely* with their *enemies.*"

"A man's *first* care should be to *avoid* the *reproaches* of his *own heart ;* his *next*, to *escape* the *censures* of the *world.*"

"A *benefactor* who can thus *forget*, the *obliged* never fails to *remember*,—he *speaks* of him with *pleasure*, as he *thinks* of him with *tenderness.*"

"They *recommend* the kindly *affections* and the *graces*, which every one *applauds ;* and they *dissuade from vices* and *rudenesses*, which every one *condemns.*"

"Opportunities of *this* kind are of *rare* occurrence ; and perhaps there is scarcely *one* man living who has witnessed *justice* done to the whole of them. This of course implies inferiority in *some* of these productions, as it is evident that, were they *all equally* excellent, there would be no reason for the *preference* so *frequently* awarded."

"Your *mantle fell* when *you ascended ;* and *thousands, inflamed* with your *spirit*, and *impatient* to tread in your *steps*, are ready to swear they will *protect freedom* in her *last* asylum, and never *desert that* cause which *you sustained* by your *labours* and *cemented* with your *blood.*

CHAPTER XX.

OF ADJECTIVES.

Q. Do not adjectives generally require accentuation, or a certain degree of emphatic force in their delivery ?

A. They do.

Q. On what principle ?

A. As adjectives serve to denote the qualities of the objects by which we ourselves are affected, the words expressing them are naturally and necessarily delivered with a corresponding emphatic or intonative energy.

Q. Is there then any rule for our guidance in their pronunciation ?

A. There is ; namely, that *all adjectives*, as qualifying some word, phrase, or sentence, require to be *more emphatically pronounced than* the *subject qualified.*

Q. Can you give me an example or two?

A. "Never more shall we behold that *generous* loyalty—that *proud* submission—that *dignified* obedience—which kept alive the spirit of an *exalted* freedom."

"The *unbought* grace of life, the *cheap* defence of nations, the nurse of *manly* sentiment and *heroic* enterprise, is gone."

"His writings are for the most part fraught with *impressive* dignity, *awful* elevation, *sublime* enthusiasm, *solemn* but *decisive* fortitude."

"The *blameless* life, the *artless* tenderness, the *pious* simplicity, the *modest* resignation, the *patient* sickness, and the *quiet* death, are remembered only to add value to the loss."

"*Dear* maid, *kind* sister, *sweet* Ophelia."

Q. When a series of adjectives occurs in a sentence, which is frequently the case, how should it be read?

A. "The *second* adjective requires a *stronger* accentuation than the *first*, the *third* than the *second*, and so on progressively.

Q. Will you favour me with two or three examples?

A. "His character partook of all that was *méan, parsimo"nious*, and *conte'"mptible.*"*

"He is acknowledged by every one to be an *hónest, intre"pid*, and *lo'"yal* soldier."

"I have seen many *weak* productions, but never any so *bàrren, unemb"ellished*, and *wre'"tched*, as the one in question."

"Addison's style abounds in beauties which, though not superlative, never fail to attract. It is *eásy, perspi"cuous, '"elegant*,—free from the blemishes of his time, but it wants soul and it wants passion."

——————"O forbid it Heaven!
That in a Christian climate souls refined
Should show so *héinous, bla"ck, obsc'"ene* a deed."

* Whenever two or more marks are placed above any word, such word must be pronounced with that additional emphatic force which the number of marks may denote, accompanied with the rising or falling inflection as the same marks will signify.

CHAPTER XXI.

OF REPLICATION.

Q. What do you understand by replication?

A. When several clauses or members of sentences begin with, or contain the same word, or one of similar tendency or import.

Q. How must such sentences be delivered?

A. Sentences having the *replication* of a *word* or *member,* require such *word* or *member* to be pronounced with an *increasing emphatic force,* accompanied with the *rising* inflection, and to be followed by a short suspension of the voice.

Q. Can you exemplify?

A. "By the term, liberty, I understand a freedom from all responsibility, except what morality, virtue, and religion, impose. That is the only liberty which is consonant with the true interests of man—*the only liberty* that renders his association with his fellow permanent and happy—*the only liberty* that places him in a peaceful, honourable, and prosperous community—*the only liberty* that makes him the son of a land that he would inhabit till his death, and the subject of a state that he would defend with his property and his blood!"

"*Yes, through that silence* the voice shall be heard; *yes, through that silence* the shepherd shall be put upon his guard; *yes, through that silence* shall the felon savage be chased into the toil."

"*By* your affection for your children; *by* your love for your country; *by* your own virtues; *by* the majesty of the Roman commonwealth; *by* all that is sacred! deliver a wretched prince from undeserved injury."

Q. Are those replicating members essentially necessary to the construction of the sentence?

A. No, they are not.

Q. Why are they introduced then?

A. Because they serve not only to strengthen the delivery, but also to enrich the composition.

Q. Do speakers have frequent recourse to them?

A. They do; either essentially or literally, particularly in forensic composition.

Q. Have you any more examples?

A. "No matter in what language his doom may have been pronounced; *no mátter* what complexion incompatible with freedom, an Indian or an African sun may have burnt upon him; *no mátter* in what disastrous battle his liberty may have been cloven down; *no mátter* with what solemnities he may have been devoted upon the altar of slavery—the first moment he touches the sacred soil of Britain, the altar and the god sink together in the dust," &c.

"By the dead are the banished recalled—*by the déad* are the privileges of Rome bestowed, not on private persons only, but upon whole nations and provinces—*by the déad*, members of corporations have their tribute remitted."

"With a generosity quite worthy of their cause, they propose to emancipate us from our debasing thraldom! From *what thraldom?* From the *thráldom* of that faith which works by love, purifies the heart, and overcomes the world? from the *thráldom* of that holiness without which no man shall see the Lord? from the *thráldom* of the peace of God which passeth understanding? from the *thráldom* of a hope of immortality that maketh not ashamed? from the *thráldom* of joy unspeakable and full of glory? From *such* a *thráldom* do we wish to be at liberty? No; we are determined, by the grace of God, to glory in the cross of Christ, and to rejoice in his service as the most honourable freedom."

Q. Can you show me an example, wherein the repliation virtually exists, though the words may vary?

A. "What motive, then, could have such influence in their bosom? What *motive? Thát* which nature, the common parent, plants in the bosom of man, and which, though it may be less active in the Indian than in the Englishman, is still congenial with, and makes part of, his being—*Thát feeling*, which tells him, that man was

never made to be the property of man—*Thát* feeling which tells him, that all power is delegated for the good, not for the injury of the people—*Thát principle* which tells him, that resistance to power usurped, is not merely a duty which he owes to himself and his neighbour, but a duty which he owes to his God, in asserting and maintaining the rank which he gave him in the creation! *Thát principle*, which neither the rudeness of ignorance can stifle, nor the enervation of refinement extinguish! *Thát principle* which makes it base for a man to suffer when he ought to act."

CHAPTER XXII.

OF CLIMAX.

Q. What style of composition denotes a climax?

A. A climax, as commonly understood, is a collocation of members completing a whole so skilfully, that the last idea, or word, in the preceding particular, becomes the first in the subsequent, and so on till completed,—as thus—

"There is no enjoyment of property without *government*—no *government* without a *magistrate*—no *magistrate* without *obedience*—and no *obedience* where every one acts as he pleases."

Q. Is this a climax in the strictest sense of the word?

A. It is; yet it must be looked upon more as an artificial than a natural one, bearing in its construction a set form, an effort, an artful combination and arrangement of words, incapable of producing, in the delivery, that powerful effect which a natural climax never fails to accomplish.

Q. What am I to understand by a natural climax?

A. By a natural, or general rhetorical climax, we signify all sentences which rise gradually to the end, whether in quality, quantity, energy, or pathos.

Q. How must a climax be read or pronounced?

A. A climax requires to be pronounced with the voice ascending progressively to the last object, either with a rapidity of utterance, an increasing energy or pathos, a

swelling majestic elevation, or grandeur of delivery, whichever is most suitable to the subject.

Q. How do you illustrate this rule?

A. "Can you raise the *déad?*
Pursue and *overtáke* the wings of time?
And bring about again *the hóurs—the dáys—*
The *ye"ars*—that made me happy?"

"He causes the banner to be *erécted*—the charge to be *soúnded*—the soldiers at a distance *recàlled*—He runs from place to *pláce*—his whole frame is in *áction*—his *wórds*—his *lóoks*—his *mótion*—his *géstures* exhort his men to remember their former vàlour—He *dráws* them *úp,* and causes the sígnal to be *gìven*—*Tw'o* of his *légions* are entirely *surròunded*—He seizes a *búckler* from one of the private *mén*—puts *hímself* at the *héad* of his broken *tróops—dárts* into the *thíck* of the *bátttle—rescues* his *légions*—and *overthro"ws* the enemy."

Q. Must each member of a climax invariably have the rising inflection?

A. No; for when a climax partakes of the nature of a series, it must be inflected accordingly; but, as the circumstances rise in importance, they must be delivered with an increasing force and elevation of voice.

Q. Can you give an example or two?

A. "He aspired to be the highest—above the *pèople*—above the *authòrities*—above the *láws*—above his *còuntry*—and, in that seat of eminence, he was content to sit, though, from the *céntre* to the *far horízon* of his power, his eyes could contemplate nothing but the *ruìn* and *desola"tion* by which he had reached it!"

"With all due respect to those foreign authorities, he would venture to say, that to produce any thing more *prepòsterous*—more *absùrd*—more *extràvagant*—more *calculated* to excite a mixed feeling of *disgùst* and *derísion,* would baffle any *cháncery* or *sta"te-paper office* in Eùrope."

"Whoever gloried in an *Areòpagus,* a *sènate*—a *council of tén,* or a *còngress?* It is not the question,

which mode of rule is the best, but which we love the most; which is *highest* in *excítement* and *ríchest* in *associàtion*—Can it be doubted, that it is the *king* of a *frée*—a *gréat*—a *glórious* people—in the *midst* of *coúntless múltitudes, áll* animated by *óne cómmon sy'mpathy with hím*—and *affèction for him*—with their *wèalth* and *fréedom shíning* in his *splèndour*, their *deeds* of *vírtue gémming hís díadem*—and their *glo"ry encírcling his heàd.*"

" In my affection to my country you find me ever firm and invariable. Not the *solemn demánd* of my *pèrson*—not the *véngeance* of the *Amphyctionic coùncil*—not the *térror* of their *thrèatenings*—not the *fláttery* of their *pròmises; nó*, nor the *fúry* of those *accursed wrétches*, whom they roused like *wild béasts* against me, could *ever te"ar thís affèction* fróm my brèast."

CHAPTER XXIII.

OF EXCLAMATION.

Q. What are we definitely to understand by this term in elocution?

A. It denotes an emphatical utterance, produced or excited by some strong emotion; and it may consist of a word, a sentence, or a whole passage, according to the situation or circumstances of the person or subject from which it emanates.

Q. Must not exclamation be always accompanied with an elevation or upward slide of the voice?

A. Only when indefinite or undecided in its signification.

Q. Can you favour me with an example of this kind of exclamation?

A. " *Oh Heavenly Pówers!*" " *Ah mé!*" " *Good Héavens!*" " *Alas the dáy!*" and so forth.

Q. What rule is to be observed in the delivery of exclamation of a complex nature?

A. Whenever an *exclamation* occurs in the *body* of a *sentence*, it must be inflected according to its relative

situation; that is, if it is found in the introductory part of a sentence where no meaning is formed, it must have the rising inflection; if in the concluding part, where the sense is complete, it must have the falling inflection: in either case, it must be pronounced with such energy, emphasis, or pathos, as its nature or strength of emotion may require.

Q. Can you give an example?

A. "*Oh! wretched man, that I ám! Who*" shall *deliver* me from this *body* of *sín* and *deàth!*"

Again—in the dialogue between Tullus Aufidius and Coriolanus.

"I thank thee; this full displays the traitor."
"*Tráitor! How nów!*"
"Ay, traitor—Marcius."
"*Március!*"
"You lords and heads o' the state, perfidiously
He has betray'd your business, and given up,
For certain drops of salt, your city, Rome;
I say your city, to his wife and mother:
Breaking his oath and resolution, like
A twist of rotten silk; never admitting
Counsel o' the war; but at his nurse's tears
He whined and roar'd away your victory."
"*He"ar'st thou, Márs!*"
"Name not the god, thou boy of tears!"
"*Me"asureless Là"ar!* thou hast made my *héart*
Too *great* for *wh"at contàins* it! *Bo"y!*
Cut me to *pieces, Vòlscians; men* and *lads*
Stain *áll* your *èdges* on me. *Bo"y!*
If you have *writ* your *annals trúe*, 'tis *there*
That like an *eagle* in a *dovecot*, I
Flutter'd your *Vólscians* in Corìoli:
Alo"ne I *dìd* it. *Bo"y!*
O! that I had thee in the field,
With *síx* Aufidiuses, or, *móre*—thy *tri"be*,
To *úse* my *láwful swòrd!*"

CHAPTER XXIV.

OF THE ELOCUTION OF APOSTROPHE.

Q. Is there any distinction between the elocution of apostrophe and that of other exclamation?

A. There is; apostrophical exclamation or sudden

address, whether directed to animate or inanimate things, being only used when the speaker's mind is in violent commotion, the delivery must be governed by the circumstances in which it originates.

Q. Can you not give some more definite rule for my government than this?

A. Apostrophe of every description must be delivered with great energy. Whenever two or more invocative members follow each other, they must be pronounced with a force and rapidity bordering on enthusiasm.

Q. What will serve to exemplify this position?

A. Cicero's oration for Milo will afford us an apt illustration.

"*O ye júdges!* it was not by human counsel, nor by any thing less than the immediate care of the immortal gods, that this event has taken place. *I appéal tó, I call to wítness, yóu, O ye hills* and *groves* of *Alba, yo"u,* the *demolished Alban a'ltars,* ever accounted holy by Romans, I call *yo'"u* to witness, whether your altars, your divinities, your powers, did not avenge themselves when this wretch was extirpated!"

Q. When the subject of invocation or apostrophe is the Supreme Being or any of his Attributes, Mythological or Christian, how should such exclamation be delivered?

A. With a chastened and solemn energy bordering on the monotone, and increasing in force to the end; as the remaining part of the same passage will serve to illustrate.

"And *thóu, O holy Júpiter!* from the height of thy sacred mount, whose lakes, groves, and boundaries, he had so often contaminated with his detestable impurities; and *yóu, the other deities,* whom he had insulted, at length opened your eyes to punish this enormous offender."

Again,—

"*Oh, ríghteous Heaven!* ere freedom found a grávc—
Why slept the sword, omnipotent to save!"

Q. Have you any other observation to make relative to this part of elocution?

A. Whenever the objects apostrophized are of a virtuous, moral, or benevolent character, each invocative exclamation should be pronounced with such a reverential or respectful fervour as the parties addressed may, in their relative situations, demand. Take an example:

> "*Departed spirits of the mighty déad!*
> *Yé* that at Marathon and Leuctra bled!
> *Friends of the wórld!* restore your swords to man,
> Fight in his sacred cause, and lead the van!"

Q. When we find subjects and objects of a vicious, immoral, and malignant character and tendency, apostrophized, how should exclamation of this kind be pronounced?

A. In the delivery of passages embracing apostrophe, wherein such characters are addressed as you describe, we ought to assume the transitions of countenance and variety of intonations characteristic of the malignant intentions of the speaker.

Q. You have as yet said nothing relative to rhetorical gesture: is there no system or rule laid down for our government in that particular?

A. As a general rule, it must be observed, that the motion of the hands or arms ought to keep time with the percussion, continuation, or completion of sound, accentual or emphatic; that all words, phrases, sentences, or passages of a lofty and dignified style of composition, require an upward direction of the hands or arms; that all passages of an opposite nature or tendency require a downward position; that the body should be erect or inclined, according to the character, degree, dignity, or sublimity of the subject; and that the eyes should express a corresponding emotion of the soul.

Q. Do you consider this information, relative to gesture, sufficient to supersede the necessity of practical instruction?

A. By no means. To obtain a complete knowledge of this *important concomitant* to *elocution*, there is no method equal to that of studying under an experienced master, whose practical instructions, practically followed, will be more beneficial than studying all the books ever published on the subject.

MISCELLANEOUS EXAMPLES,

INFLECTED, OR MARKED IN ITALICS, ACCORDING TO THEIR SEVERAL RULES, FOR THE FARTHER PRACTICE OF THE PUPIL.

There is something unnatural in painting'—which a skilful eye will easily discern from native béauty and complèxion.

A hýpocrite hath so many things to attend tó—as make his life a very perplexed and intricate thìng.

A líar hath need of a good memory'—lest he *contradíct* at *onè* time what he *sáid* at *anòther*.

Gód—is the *kin'dest* and *bést* of Bèings.

Humánity—is one of the chiefest or'naments of a Chrìstian.

The pleasures and honours of the wòrld to cóme—are éverlas'ting.

Whó hath believed our repòrt? And to whóm is the arm of the Lord revèaled?

Knòw you not that he is the most amiable of mén?

Doès Albert know that he must die this very hóur?

Hàve you the vanity to believe that either your w'it ór your an'ger can alter my resolution?

Did you say Wálter or Richard was in the office?

Are you to consider him as a fríend ór as an ènemy?

There are many whose vanity always inclines them to associate with thóse from whom they have no reason to fear mórtificàtion.

His *óbject* was *Engländ*, his *ambítion* was *fàme*.

It will be difficult for her to retain the decorous and dignified *sémblance* of respect for *hìm* who has cared but little for the *reàlity* of it.

Oh, righteous Heaven! ere freedom found a grave,
Why slept the sword, omnipotent to save!
Where was *thine arm, O vengeance!* where *thy rod*,
That smote the foes of Zion and of God,
That crush'd proud Ammon, when his iron car
Was yoked in wrath, and thunder'd from afar?

While *mémory* holds her *séat, thý* deed, O *generous* victim, shall be *présent* to my *mìnd!* I *wóuld not* for *w'orlds* have *lòst* thy name. How would it have lived in *Greek* or *Roman* story! Neither the Spartan hero of Thermopylæ, nor the Roman Curtius, have in self-devotion gone before thee! *Leónidas* fought in the *prèsence* of a *gráteful coùntry; thou* wert in a *stránge lând, unsèen. Cúrtius* had *all Róme* for *hís spectàtors;* the *Córporal* was *alóne* in a *des'ert.*

He is *wìse, gòod,* and *gréat* in all his actions.

His character partook of all that was *illústrious, génerous,* and *magnànimous.*

He was a prince, *accómplished, magníficent,* and *brâve.*

Ye *creatures* of a brèath, *proud* things of *cláy,**
To *whóm,* if Lucifer, as grandams say,
Refused, though at the forfeit of heaven's light,
To *bend* in *wórship, Lúcifer* was *rìght!*
Sóon shall I plant this *fóot* upon the *neck*
Of your *foul* ràce, and, without *fear* or *check*
Luxuriating in *háte, avenge* my shàme,
My *deep*-felt, *long*-nurst, *lóathing of màn's name!*
Sóon at the head of *myriads, blind* and *fierce,*
As hooded fálcons, through the *universe,*
I'll *sweep* my *dàrkening, désolating* way,
Weak man my *ínstrument, curst màn* my *prèy!*

One *dày—may that returning day* be *nìght!**
The *stàin,* the *cúrse* of *eách* succèeding yeàr!
For *sómething,* or for *nòthing,* in his *príde,*
He *strùck* me—*while* I *tell* it, do I *live?*
He *smóte* me on the *chèek*—I did not *stàb* him,
For *thát* were *póor revènge.*—E'er *sìnce* his *folly*

* These extracts, denoting throughout the malignant and vindictive passions of HATRED, MALICE, and REVENGE, require to be pronounced in a *low, agitated, harsh,* and *vehement* tone of voice.

Has striven to *bury* it beneath a heap
Of *kindnesses*, and *thínks* it is *forgòt.*
Insólent thòught! and like a *sécond blòw!*
Affronts are *in'nocent*, *where mén* are wòrthless;
And *such alòne* can *wísely* drop *reven'ge.*
Has the *dark adder vénom?* *So* have *I'*,
When *tród* upòn. Proud Spániard, thou shalt *fèel* me!

May no wolf howl! no *screech-owl* stir
A wing about thy sepulchre!
No *boisterous winds* or *storms* come hither
To *starve* or *wither*
Thy soft sweet earth!—

If *envious* peoplé—were to ask themselves, whether they would exchange their *nàtive* situátions with the *per'sons en'vied* ('I mean their *mínds*, *pássions*, *nòtions*, as well as their *per'sons*, *for'tunes*, *dig'nities*, &'c.,) I' presume the sélf-love *cómmon* to human náture, would *gènerally* make them *prefèr their ówn* condition.

Consúlt your whóle nàture. Consider yoursèlves, *nót* only as sénsitive, but as *ràtional beings*; *nót* only as *rátional* but *sòcial*; *nót* only as *sócial* but *i'mmòrtal.*

As some to church repair
Not for the *doctrine* but the *music* there.

Hé, that is *loudly praísed*, will be *clamorously cènsured:* hé, that *rises* hastily into *fáme*, will be in danger of *sin'king* suddenly into *oblìvion.*

Hé who through *vast* imménsity can píerce,
See wòrlds on wórlds compòse one úniverse,
Obsèrve *how* sýstem into sýstem rúns,
What *óther plánets* circle òther súns,
What *varied being* péoples èvery stár,
May tell *wh'y* HE'AVEN has màde *ús* ás *we àre.*

Mérchants knit mankind togethér in a mutual in'tercourse of good òffices,—distríbute the g'ifts of nàture, find wórk for the pòor, add wèalth to the rích, and mágnificence to the grèat.

Hé that collects incidental remarks under proper héads is very laudably emplòyed; for, though he exerts no great abilities in the wórk, he facilitates the

progress of òthers; and, by making that easy of attainment which is already writ'ten, may give some mínd, mòre vigorous or more adventurous than his òwn, léisure for new thoughts and oríginal desìgns.

In this point, the *wíse, wéak, leàrned, ig'norant, fáir, frìghtful, sprìghtly, dáll, rích, pòor, patrìcian,* and *plebéian,*—meet in one common uniform equality.

Philósophers anciently were divided into sècts, being *Epicurèans, Plàtonists, Stòics, Pythagoréans,* or *Scèptics.*

The greater part of our tíme passes in compliance with necèssities, in the perfórmance of daily dùties, in the remòval of small inconvéniences, in the procúrement of petty plèasures.

> If ever you have look'd on better dáys,
> If ever been where bells have knoll'd to chúrch,
> If ever sat at any good man's feást,
> If ever from your eyelids wiped a teár,
> And know what 'tis to pity and be pítied,
> Let gentleness my strong enforcement be.

The man on whom nature and culture have bestowed a delicate and refined táste, delights in the virtuous dispositions and ac'tions of others; he loves to chèrish and públish thém to the wòrld; faùlts and faílings, ìt is trùe, are to hím no less òbvious; but thése he avòids ór remòves out of sìght, because they give him pain.

That fórtitude which has encóuntered no dàngers—that prúdence which has surmóunted no dìfficulties—that intégrity which has been attac'ked by no tem'ptátions—can, at best, be considered but as gold not yet brought to the test, of which, therefore, the true value cannot be assigned.

O my father's hóuse! habitation of abùndance, peàce, and líberty, whén shall I see thee agàin? Far from home, an unháppy slàve, tormented by the recollèction of my sìns, devóured by remòrse, còvered with sháme—I lánguish—I dróop—I dìe!

ELOCUTIONARY EXERCISES,

ILLUSTRATIVE OF THE PRECEDING RULES, IN PROSE AND VERSE.

GENEROSITY.

I CONSIDER a generous mind as the noblest work of the creation, and am persuaded, wherever it resides, no real merit can be wanting. It is, perhaps, the most singular of all the moral endowments; I am sure, at least, it is often imputed where it cannot justly be claimed. The meanest self-love, under some refined disguise, frequently passes upon common observers for this god-like principle; and I have known many a popular action attributed to this motive, when it flowed from no higher a source than the suggestions of concealed vanity. Good-nature, as it hath many features in common with this virtue, is usually mistaken for it: the former, however, is but the effect, possibly, of a happy disposition of the animal structure, or, as Dryden somewhere calls it, of a certain "milkiness of blood;" whereas the latter is seated in the mind, and can never subsist where good sense and enlarged sentiments have no existence. It is entirely founded, indeed, upon justness of thought, which perhaps is the reason this virtue is so little the characteristic of mankind in general. A man whose mind is warped by the selfish passions, or contracted by the narrow prejudices of sects or parties, if he does not want honesty, must undoubtedly want understanding. The same clouds that darken his intellectual views, obstruct his moral ones; and his generosity is extremely circumscribed, because his reason is exceedingly limited.—True generosity rises above the ordinary rules of social conduct, and flows with much too full a stream to be comprehended within the precise marks of formal precepts. It is a vigorous principle in the soul, which opens and expands all her virtues far beyond those which are only the forced and unnatural productions of a timid obedi-

ence. The man who is influenced singly by motives of the latter kind, aims no higher than at certain authoritative standards, without even attempting to reach those glorious elevations which constitute the only true heroism of the social character. Religion, without this sovereign principle, degenerates into a slavish fear, and wisdom into a specious cunning; learning is but the avarice of the mind, and wit its more pleasing kind of madness. In a word, generosity sanctifies every passion, and adds grace to every acquisition of the soul; and if it does not necessarily include, at least it reflects a lustre upon the whole circle of moral and intellectual qualities. *Melmoth.*

THOUGHT NOT REGULATED BY CHANCE.

A man, while awake, is conscious of a continued train of perceptions and ideas passing in his mind. It requires no activity on his part to carry on the train; nor can he at will add to the train any idea that has no connexion with it. At the same time we learn from daily experience, that the train of our thoughts is not regulated by chance; and if it depend not upon will, nor upon chance, by what law is it governed? The question is of importance in the science of human nature; and I promise beforehand, that it will be found of great importance in the fine arts. It appears that the relations by which things are linked together have a great influence in directing the train of thought. Taking a view of external objects, we see that their inherent properties are not more remarkable than their various relations which connect them together; one thing perceived to be a cause, is connected with its several effects; some things are connected by contiguity in time, others by contiguity in space; some are connected by resemblance, some by contrast; some go before, some follow: not a single thing appears solitary and altogether devoid of connexion; the only difference is, that some are ultimately connected, some more slightly, some near, some at a distance. Experience will satisfy us of what reason makes probable, that the

train of our thoughts is in a great measure regulated by the foregoing connexions: an external object is no sooner presented to us in idea, than it suggests to the mind other objects with which it is connected; and in this manner is a train of thoughts composed. Such is the law of succession: whether an original law, or whether directed by some latent principle, is doubtful; and probably will for ever remain so. This law, however, is not inviolable: it sometimes happens, that an idea arises in the mind without that connexion; as for example, after a profound sleep. *Kaimes.*

DEVASTATION OF INVADING ARMIES.

Wherever they marched, their route was marked with blood. They ravaged or destroyed all around them. They made no distinction between what was sacred and what was profane. They respected no age, or sex, or rank. What escaped the fury of the first inundation, perished in those which followed it. The most fertile and populous provinces were converted into deserts, in which were scattered the ruins of villages and cities, that afforded shelter to a few miserable inhabitants whom chance had preserved, or the sword of the enemy, wearied with destroying, had spared. The conquerors who first settled in the countries which they had wasted were expelled or exterminated by new invaders, who, coming from regions farther removed from the civilized parts of the world, were still more fierce and rapacious. This brought new calamities upon mankind, which did not cease until the north, by pouring forth successive swarms, was drained of people, and could no longer furnish instruments of destruction. Famine and pestilence, which always march in the train of war when it ravages with such inconsiderate cruelty, raged in every part of Europe, and completed its sufferings. *Robertson.*

TRUST IN GOD.

I know but one way of fortifying my soul against all gloomy presages and terrors of mind; and that is, by

securing to myself the friendship and protection of that Being who disposes of events, and governs futurity. He sees, at one view, the whole course of my existence; not only that part of it which I have already passed through, but that which runs forward into all the depths of eternity. When I lay me down to sleep, I recommend myself to his care; when I awake, I give myself up to his direction. Amidst all the evils that threaten me, I will look up to him for help; and question not but he will either avert them, or turn them to my advantage. Though I know neither the time nor the manner of the death I am to die, I am not at all solicitous about it; because I am sure that he knows them both, and that he will not fail to comfort and support me under them. *Addison.*

ADVANTAGES OF ADVERSITY.

Now, my co-mates and brothers in exile,
Hath not old custom made this life more sweet
Than that of painted pomp? Are not these woods
More free from peril than the envious court?
Here feel we but the penalty of Adam,
The season's difference; as the icy fang
And churlish chiding of the winter's wind;
Which, when it bites and blows upon my body,
Even till I shrink with cold, I smile and say,
"This is no flattery; these are counsellors,
That feelingly persuade me what I am."—
Sweet are the uses of adversity;
Which, like the toad, ugly and venomous,
Wears yet a precious jewel in his head:
And thus our life, exempt from public haunts,
Finds tongues in trees, books in the running brooks,
Sermons in stones, and good in every thing.

Shakspeare.

WHAT IS PRAYER?

Prayer is the soul's sincere desire,
Utter'd, or unexpress'd,
The motion of a hidden fire
That trembles in the breast.

Prayer is the burden of a sigh,
The falling of a tear,

The upward glancing of an eye,
When none but God is near.

Prayer is the simplest form of speech
That infant lips can try,
Prayer the sublimest strains that reach
The Majesty on high.

Prayer is the Christian's vital breath,
The Christian's native air,
His watchword at the gates of death;
He enters heaven with Prayer.

Prayer is the contrite sinner's voice,
Returning from his ways;
While angels in their songs rejoice,
And say,—"Behold, he prays!"

The saints in Prayer appear as one,
In word, and deed, and mind;
When with the Father and the Son
Their fellowship they find.

Nor Prayer is made on earth alone,
The Holy Spirit pleads,
And Jesus, on the eternal throne,
For sinners intercedes.

Oh Thou, by whom we come to God,
The Life, the Truth, the Way,
The path of prayer thyself hast trod,
Lord, teach us how to pray! *Montgomery.*

TO A DEPARTED SPIRIT.

Oh thou! with whom my heart was wont to share
From reason's dawn each pleasure and each care;
With whom, alas! I fondly hoped to know
The humble walks of happiness below;
If thy blest nature now unites above
An angel's pity with a brother's love,
Still o'er my life preserve thy mild control,
Correct my views, and elevate my soul. *Rogers.*

DEATH PASSING BY.

Hark! heard ye not yon footstep dread,
That shook the earth with thund'ring tread?
'Twas Death.—In haste
The warrior past;
High tower'd his helmed head:

I mark'd his mail, I mark'd his shield,
I spied the sparkling of his spear,
I saw his giant arm the falchion wield;
Wide waved the bick'ring blade, and fired the angry air.
Mason.

TO SOLITUDE.

O Solitude, romantic maid,
Whether by nodding towers you tread,
Or haunt the desert's trackless gloom,
Or hover o'er the yawning tomb,
Or climb the Andes' clefted side,
Or by the Nile's coy source abide,
Or, starting from your half-year's sleep,
From Hecla view the thawing deep,
Or, at the purple dawn of day,
Tadmor's marble wastes survey,
You, recluse, again I woo,
And again your steps pursue. *Grainger.*

ADAM'S FIRST PERCEPTIONS.

Straight toward heaven my wondering eyes I turn'd
And gazed awhile the ample sky; till, raised
By quick instinctive motion, up I sprung,
As thitherward endeavouring, and upright
Stood on my feet. About me round I saw
Hill, dale, and shady woods, and sunny plains,
And liquid lapse of murmuring streams; by these,
Creatures that lived and moved, and walk'd or flew,
Birds on the branches warbling: all things smiled
With fragrance; and with joy my heart o'erflow'd.
Myself I then perused, and limb by limb
Survey'd; and sometimes went and sometimes ran,
With supple joints, as lively vigour led:
But who I was, or where, or from what cause,
Knew not. To speak I tried, and forthwith spoke:
My tongue obey'd, and readily could name
Whate'er I saw. Thou Sun, said I, fair light;
And thou enlighten'd Earth, so fresh and gay;
Ye Hills and Dales, ye Rivers, Woods, and Plains,
And ye that live and move; fair Creatures, tell,
Tell, if ye saw, how came I thus, how here?
Not of myself; by some great Maker then,
In goodness and in power pre-eminent.
Tell me, how may I know him, how adore,
From whom I have, that thus I move and live,
And feel that I am happier than I know. *Milton.*

MOONLIGHT.

As when the moon, refulgent lamp of night,
O'er heaven's clear azure spreads her sacred light,
When not a breath disturbs the deep serene,
And not a cloud o'ercasts the solemn scene;
Around her throne the vivid planets roll,
And stars unnumber'd gild the glowing pole,
O'er the dark trees a yellow verdure shed,
And tip with silver every mountain's head;
Then shine the vales, the rocks in prospect rise,
A flood of glory bursts from all the skies:
The conscious swains, rejoicing in the sight,
Eye the blue vault, and bless the useful light.

Homer.

YOUTHFUL PIETY.

In all situations of human life, piety is the duty and the interest of mankind: but in youth it has something singularly graceful and becoming; something which ever disposes us to think well of the mind in which it is found; and which, better than all the other attainments of life, appears in future days.

It is suited, in the first place, to the opening of human life,—to that interesting season, when nature, in all its beauty, first opens on the view, and when the wisdom and goodness of the Almighty fall on the heart, unmingled and unimpaired. It is suited, in the next place, to the nature of youthful imagination; to that love of excellence and perfection which nothing mortal ever can realize, and which can find only in the truths of religion the objects of which it is in search. It is suited still more, perhaps, to the tenderness of young affections; to that sensibility which every instance of goodness can move; and to that warm and generous temper which meets every where with the objects of its gratitude or love. But, most of all, it is suited, in our opinion, to the innocence of the youthful mind, to that sacred and sinless purity which can lift its unpolluted hands to Heaven; which guilt hath not yet torn from confidence and hope in God; and which can look beyond the world to that society of kindred spirits,

" of whom is the kingdom of heaven." The progress of life, we know, may bring other acquisitions; it may strengthen religion by experience, and add knowledge to faith. But the piety which springs only from the heart,—the devotion which nature, and not reasoning inspires,—the pure homage which flows unbidden from the tongue, and which asks no other motive for its payment than the pleasures which it bestows,—these are the possessions of youth, and of youth alone. *Alison.*

ON THE GENERAL PROVIDENCE OF GOD.

The Almighty Creator of the universe, who brought all men into existence, never ceases to exercise a controlling power over them at any period of their history, and manifests the operations of his providence in every incident of their lives. The minutest circumstance, as well as the most important event, which has occurred to them, is equally the offspring of his decree, and the apparent casualties or accidents which befall them, may all be traced to the workings of his unseen power, and to his appointment. If the sunshine of prosperity gild our path, or the dark cloud of adversity brood over us,—if friends do increase our happiness, or enemies collect for us a store of misery, we can form no other reasonable conclusion, but that this variety of condition proceeds from the Providence of God. Whatever may be the afflictions or bereavements in life with which we may be visited, although human power may seem to have contributed to them, yet we must ultimately ascribe them to the agency of Him, who directs or orders the lot of all men. The same superintendence, which our Heavenly Father exercises over each of us in every circumstance connected with our mortal life, He retains over that most solemn and interesting event which awaits all of us sooner or later,—which closes this world upon us for ever, and ushers us into the eternal state. We are not warranted to ascribe such an occurrence to casualty or accident, but are taught by the Psalmist to acknowledge in it the unerring hand of Him, who, as He first brought us into this world,

again removes us at His sovereign will. "Thou turnest man to destruction, and sayest, Return, ye children of men." *Russel.*

ON THE DUTY OF RESIGNATION AMID THE AFFLICTING BEREAVEMENTS OF GOD'S PROVIDENCE.

The knowledge that death is a Divine decree, inculcates upon all men the duty of resignation. Did it proceed from casualty or accident, could we acknowledge no higher power in it than that of some of our fellow-creatures, we might with some reason exclaim against the hardness of our fate, or complain of the exercise of oppression towards us. But, when we consider that such an allotment issues from the hand of Him, who can dispose of all His creatures at His pleasure,—who has appointed death as the wages of unrighteousness, but who has shown no partiality, since he has assigned it to all, because that "all have sinned," we ought to supplicate the aid of His grace to banish all murmurings, to overcome the reluctant feelings of our nature, and to enable us with calmness to acquiesce in His will.

Under every circumstance, death is an event which must at all times fill with sorrow the mind of him who is at all alive to the ordinary sensibilities of our nature. To behold the aged sire, whose hoary locks had weathered the storms of so many winters, and had witnessed the suns of so many summers set, bid adieu for ever to all earthly things; and, wrenched from the embraces of his weeping family, consign them to the care of Him, in whom the fatherless findeth mercy, is indeed a scene calculated to touch the heart. That infants should, in some cases, no sooner lift their eyes on this world of sorrow, than they are called to close them, while as yet they have had no opportunity of adding to original sin any actual transgression, are indeed mysterious dispensations of Divine Providence. To see the man in the full vigour of life, whose piety was conspicuous,—whose intellectual superiority was undoubted, and whose usefulness in the world was

matter of general experience, removed by a sudden stroke of death, leaving all his schemes of benevolence, and plans to promote the public interest, unexecuted, cannot fail to affect the mind with awe. When the individual, whom we but lately beheld in health and strength, is by an unfortunate occurrence, of which he had no anticipation, suddenly deprived of life, and hurried from time into eternity, ere, perhaps, he had an opportunity of supplicating the Divine mercy, or of offering a single petition for an interest in the salvation purchased by our Redeemer, our feelings are deeply affected. That a youth of splendid talents, and the most solid accomplishments, who desired to devote his life to the service of his Creator, and to live to the glory of his Redeemer,—who gave an earnest of promoting the public interest,—who was the comfort of his parents, —and who was expected to be the staff of their old age, should, before he had yet arrived at the flower of his years, be arrested in his earthly carcer, is a dispensation which cannot fail to call any sober mind to serious reflection. When the dearest and tenderest ties of life are broken, when parents are separated from their children, and children from their parents, murmurings are frequently apt to arise in thc breasts of the survivors, and the propriety of a submissive spirit is overlooked too often amid the poignancy of the sad emotions which disturb the soul. In all such cases, the Christian is taught a lesson of submission, and to join with the Psalmist when he said, "I was dumb, I opened not my mouth, because thou didst it."

Russel.

HENRY V. AND LORD CHIEF JUSTICE.

Ch. Just. I am assured, if I be measured rightly,
Your majesty hath no just cause to hate me.
P. Henry. No! might a prince of my great hopes forget
So great indignities you laid upon me?
What! rate, rebuke, and roughly send to prison
The immediate heir of England! was this easy?
May this be washed in Lethe and forgotten?

Ch. Just. I then did use the person of your father;
The image of his power lay then in me:
And in the administration of his law,
While I was busy for the commonwealth,
Your highness pleased to forget my place,
The majesty and power of law and justice,
The image of the king whom I presented;
And struck me in my very seat of judgment:
Whereon, as an offender to your father,
I gave bold way to my authority,
And did commit you. If the deed were ill,
Be you contented, wearing now the garland,
To have a son set your decrees at nought:
To pluck down justice from your awful bench,
To trip the course of law, and blunt the sword
That guards the peace and safety of your person:
Nay more, to spurn at your most royal image,
And mock your working in a second body.
Question your royal thoughts, make the case yours;
Be now the father, and propose a son;
Hear your own dignity so much profaned;
See your most dreadful laws so loosely slighted;
Behold yourself so by a son disdain'd:
And then imagine me taking your part,
And in your power so silencing your son.
After this cold consid'rance, sentence me;
And, as you are a king, speak in your state,
What I have done that misbecame my place,
My person, or my liege's sovereignty.

P. Henry. You are right, Justice, and you weigh this well;
Therefore still bear the balance and the sword:
And I do wish your honours may increase,
Till you do live to see a son of mine
Offend you, and obey you, as I did:
You committed me;
For which I do commit into your hand
The unstain'd sword that you have used to bear;
With this remembrance, that you use the same
With a like bold, just, and impartial spirit,
As you have done 'gainst me. There is my hand,
You shall be as a father to my youth:
My voice shall sound as you do prompt mine ear;
And I will stoop and humble my intents,
To your well practised wise directions.
Though my tide of blood
Hath proudly flowed in vanity till now;
Now doth it turn and ebb back to the sea,
Where it shall mingle with the state of floods,

And flow henceforth in formal majesty.
Our coronation done, we will accite
(As I before remembered) all our state,
And (heaven consigning to my good intents)
No prince, nor peer, shall have just cause to say,
Heaven shorten Harry's happy life one day.

Shakspeare.

ELOCUTION.

Your very bad enunciation, my son, gives me real concern. If this ungraceful and disagreeable manner of speaking had, either by your negligence or mine, become habitual to you, as in a couple of years more it would have been, what a figure would you have made in company, or in a public assembly! Who would have liked you in the one, or have attended to you in the other!

The way to the heart is through the senses; please their eyes and their ears, and the work is half done. I have frequently known a man's fortune decided for ever by his first address. If it is pleasing, people are hurried involuntarily into a persuasion that he has a merit, which possibly he has not; as, on the other hand, if it is ungraceful, they are immediately prejudiced against him; and unwilling to allow him the merit which, it may be, he has. Nor is this sentiment so unjust and unreasonable as at first it may seem; for, if a man has faculties, he must know of how much consequence it is to him to have a graceful manner of speaking, and a genteel and pleasing address: he will cultivate and improve them to the utmost. What is the constant and just observation, as to all actors upon the stage? Is it not, that those who have the best sense always speak the best, though they may happen not to have the best voices! They will speak plainly, distinctly, and with the proper emphasis, be their voices ever so bad. Had Roscius spoken *quick, thick,* and *ungracefully,* I will answer for it that Cicero would not have thought him worth the oration which he made in his favour. Words were given us to communicate our ideas by; and there must be something in-

conceivably absurd, in uttering them in such a manner, as that either people cannot understand them, or will not desire to understand them. I tell you truly and sincerely, that I shall judge of your faculties by your speaking gracefully or ungracefully. If you have faculties, you will never be at rest till you have brought yourself to a habit of speaking most gracefully; for I aver that it is in your power. You will desire your tutor, that you may read aloud to him every day, and that he will interrupt and correct you every time that you read too fast, do not observe the proper stops, or lay a wrong emphasis. You will take care to open your teeth when you speak; to articulate every word distinctly; and to beg of any friend you speak to, to remind and stop you, if ever you fall into the rapid and unintelligible mutter. You will even read aloud to yourself, and tune your utterance to your own ear; and read at first much slower than you need to do, in order to correct that shameful habit of speaking faster than you ought. In short, you will make it your business, your study, and your pleasure, to speak well, if you think right. *Chesterfield.*

——————Love all, trust a few,
Do wrong to none: be able for thine enemy
Rather in power than in use: keep thy friend
Under thy own life's key: be check'd for silence,
But never task'd for speech.

——————'Tis slander,
Whose edge is sharper than the sword; whose tongue
Outvenoms all the worms of Nile; whose breath
Rides on the posting winds, and doth belie
All corners of the world. Kings, queens, and states,
Maids, matrons, nay the secrets of the grave,
This viperous slander enters.

O momentary grace of mortal men
Which we more hunt for than the grace of God!
Who builds his hope in th' air of men's fair looks,
Lives like a drunken sailor on a mast,
Ready with every nod to tumble down
Into the fatal bowels of the deep.

———Who shall go about
To cozen fortune, and be honourable
Without the stamp of merit? Let none presume
To wear an undeserved dignity.
O that estates, degrees, and offices,
Were not derived corruptly, that clear honour
Were purchased by the merit of the wearer!
How many then should cover that stand bare!
How many be commanded that command!

Oh world, thy slippery turns! Friends now fast sworn,
Whose double bosoms seem to wear one heart,
Whose hours, whose bed, whose meal and exercise
Are still together; who twine (as 'twere) in love
Inseparable; shall within this hour,
On a dissension of a doit, break out
To bitterest enmity. So fellest foes,
Whose passions and whose plots have broke their sleep,
To take the one the other, by some chance,
Some trick not worth an egg, shall grow dear friends,
And interjoin their issues.

Cowards die many times before their deaths;
The valiant never taste of death but once.
Of all the wonders that I yet have heard,
It seems to me most strange that men should fear;
Seeing that death, a necessary end,
Will come, when it will come.

What a piece of work is man! how noble in reason! how infinite in faculties! in form and moving how express and admirable! in action how like an angel! in apprehension how like a God!

ADHERBAL TO THE ROMAN SENATE.

It is known to you, that king Micipsa, my father, on his deathbed, left in charge, to Jugurtha, his adopted son, conjointly with my unfortunate brother Hiempsal and myself, the children of his own body, the administration of the kingdom of Numidia.

While my brother and I were thinking of nothing but how we should regulate ourselves according to the direction of our deceased father, Jugurtha, the most infamous of mankind! breaking through all ties of

gratitude and of common humanity, and trampling on the authority of the Roman commonwealth, procured the murder of my unfortunate brother, and has driven me from my throne and native country; though he knows I inherit, from my grandfather Masinissa, and my father Micipsa, the friendship and alliance of the Romans.

O wretched prince! O cruel reverse of fortune! O father Micipsa! Is this the consequence of your generosity; that he, whom your goodness raised to an equality with your own children, should be the murderer of your children? Must then the royal house of Numidia always be a scene of havock and blood?

Whither—oh! whither shall I fly? If I return to the royal palace of my ancestors, my father's throne is seized by the murderer of my brother. What can I there expect, but that Jugurtha should hasten to imbrue, in my blood, those hands which are now reeking with my brother's? If I were to fly for refuge, or for assistance, to any other court; from what prince can I hope for protection, if the Roman commonwealth give me up? From my own family or friends I have no expectations. My royal father is no more. He is beyond the reach of violence, and out of hearing of the complaints of his unhappy son. Were my brother alive, our mutual sympathy would be some alleviation. But he is hurried out of life in his early youth, by the very hand which should have been the last to injure any of the royal family of Numidia.

Look down, illustrious senators of Rome! from that height of power to which you are raised, on the unexampled distresses of a prince, who is, by the cruelty of a wicked intruder, become an outcast from all mankind. Let not the crafty insinuations of him, who returns murder for adoption, prejudice your judgment. Do not listen to the wretch, who has butchered the son and relations of a king, who gave him power to sit on the same throne with his own children.

O murdered, butchered brother! O dearest to my heart! now gone for ever from my sight! But, why

should I lament his death? He lies full low, gored with wounds, and festering in his own blood. But he lies in peace. He feels none of the miseries which rend my soul with agony and distraction.

Fathers! senators of Rome! the arbiters of the world! to you I fly for refuge, from the murderous fury of Jugurtha. By your affection for your children; by your love for your country; by your own virtues; by the majesty of the Roman commonwealth; by all that is sacred, and all that is dear to you! deliver a wretched prince from undeserved, unprovoked injury: and save the kingdom of Numidia, which is your own property, from being the prey of violence, usurpation, and cruelty. *Sallust.*

RODOLPHO AND MATILDA.

When o'er the Alpine heights chill Winter spreads
His hoary mantle; when the thick'ning air
Descends in feather'd flakes; each prospect now
How wild, how shapeless! Cautious be his steps
Who through these regions journeys while they wear
Their cold and dreary aspect, lest from above
The snowy piles o'erwhelm him; frequent now
From parts remote their sullen sound is heard,
Striking the startled ear: by eddying winds
Or agitating sounds, the loosen'd snow
First moved, augmenting slides, then nodding o'er
The headlong steep, plunges in air, and rolls
With one vast length of ruin to the vale.—
Aghast beneath it the pale traveller sees
The falling promontory—sees—and dies!
In a lone vale wash'd by th' impetuous Arve,
Beneath the shade its tallest mountain threw,
Matilda dwelt, the sole remaining hope
Of old Alberto, whose paternal farm,
Cover'd with flocks and herds, spread wide around.
Hers was each blushing charm which youth may boast
When Nature grows profuse; hers too each power,
Attended with each studious wish to please.
Fair as the bloom of May, and mildly sweet
As the soft gales that with their vernal wings
Fan the first op'ning flowers.—Each neighbouring swain
Had sigh'd and languish'd, on the tender bark
Inscribed the fair one's name, or to her ear

Whisper'd his love,—in vain!—None, none were heard
Save young Rodolpho, whose prevailing form
Had won her to his favour: on his brow
Sat native comeliness, and manly fire
O'er all diffused its lustre. Yet with her
His gen'rous mind most sway'd, where shone each thought
That delicacy knows, far more refined
Than suits the happy!—Much he had conversed
With rev'rend age, and learn'd from thence to prize
A rural life, learn'd to prefer the peace
Of his own woods to the discordant din
Of populous cities.—What but fate could bar
Their wishes?—What indeed!—The morn was fix'd
To seal their plighted faith, the bridegroom rose
With all a bridegroom's transport, call'd his friends
To join the jocund train, and hasten forth
To greet th' expecting maid; still as he went
Anticipating Fancy's magic hand
The thousand raptures drew which youthful breasts
Feel at approaching bliss.—Alas! how quick
Treads wo in pleasure's footsteps!—Now pursue
The fated youth, though words are sure too weak
To speak his horror, when nor well-known farm
Nor wonted flocks he saw, but in their place
A pond'rous mound of snow.—At early dawn
From the near Alp the cumb'rous ruin fell,
And crush'd Alberto's roof.—To lend their aid
Th' assembled villagers were met, and now
From out the mass had brought once more to light
Th' ill-starr'd Matilda; lovely still!—for still
A blush was on her cheek, and her closed eye
Show'd but as sleep. Around her head she wore
Her bridal ornaments, deck'd as she was
To wait the nuptial hour.—Ah! deck'd in vain,
The grave thy marriage-bed!—On the sad scene
Rodolpho gazes, stands awhile aghast,
The semblance of despair; his swelling breast,
Torn by conflicting passions, from his tongue
Utt'rance withholds. He rolls his haggard eyes
On all around, as he would ask if e'er
Griefs such as his were known; then o'er the dead
A moment pausing, on her lips imprints
A thousand frantic kisses, her cold hand
With ardour seizes, and in broken sounds
Calls on Matilda's name.—With that last word
The struggling soul a passage finds, and down
He sinks in death, pale as the ambient snow. *Keate.*

MAGNITUDE OF THE EARTH.

It has been computed that the earth is capable of supporting three thousand millions of men; but it actually contains no more than one thousand and eighty millions. Of this number there are in Asia six hundred and fifty millions; in Africa, one hundred and fifty; in America fifty; and in Europe two hundred and thirty millions. Supposing, then, that the earth is inhabited by about one thousand millions, and that thirty-three years constitute a generation, in that space of time one thousand millions must consequently die. The number of deaths upon the earth must therefore be each year thirty millions, every day eighty-two thousand, every hour three thousand four hundred, every minute sixty, and every second one.

This calculation must necessarily produce some serious reflections. Since in every year, nay, every hour, the mortality is so great, it is very probable that we may ourselves very soon increase the list. At this very instant, one of my fellow-creatures is leaving the world, and before another hour elapses, more than three thousand human beings shall be precipitated into eternity.

Prodigious as the earth may appear, its magnitude dwindles to nothing when compared with the other spheres. In comparison of the universe, it is no more than a grain of sand to the most lofty mountain. How this idea exalts my conceptions of thy infinite greatness, O God, thou Creator of heaven and earth! To thee this globe, with all its inhabitants, is only as a drop suspended from a bucket; an atom that floats in the air and sports in the sunbeams. And what am I among the millions of beings that inhabit the earth! What am I before thee, O God, whose majesty and greatness are inconceivable, infinite, and eternal. *Sturm.*

MORALS CONNECTED WITH PURITY OF LANGUAGE.

It may be thought ridiculous to assert, that morals have any connexion with purity of language, or that

the precision of truth may be violated through defect of critical exactness in the three degrees of comparison; yet how frequently do we hear, from the dealers in superlatives, of *most admirable, superexcellent*, and *quite perfect people*, who, to plain persons, not bred in the school of exaggeration, would appear mere common characters, not rising above the level of mediocrity! By this negligence in the just application of words, we shall be as much misled by these trope and figure ladies when they degrade as when they *panegyrize;* for, to a plain and sober judgment, a tradesman may not be *the most good-for-nothing fellow that ever existed*, merely because it was impossible for him to execute, in an hour, an order which required a week; a lady may not be *the most hideous fright the world ever saw*, though the make of her gown may have been obsolete for a month; nor may one's young friend's father be *a monster of cruelty*, though he may be a quiet gentleman who does not choose to live at watering-places, but likes to have his daughter stay at home with him in the country. *Hannah More.*

THE WICKED SON'S PROGRESS.

The young Tobias was his father's joy;
He train'd him, as he thought, to deeds of praise,
He taught him virtue and he taught him truth,
And sent him early to a public school.
Here as it seem'd (but he had none to blame)
Virtue forsook him, and habitual vice
Grew in her stead. He laugh'd at honesty,
Became a sceptic, and could raise a doubt
E'en of his father's truth. 'Twas idly done
To tell him of another world, for wits
Knew better; and the only good on earth
Was pleasure; not to follow *that* was sin.
Thoughtless boy!
So to a libertine he grew, a wit,
A man of honour, boastful empty names
That dignify the villain. Seldom seen,
And when at home under a cautious mask
Concealing the lewd soul, his father thought
He grew in wisdom as he grew in years.

He fondly deem'd he could perceive the growth
Of goodness and of learning shooting up.
He call'd him home, with great applause dismiss'd
By his glad tutors—gave him good advice—
Bless'd him, and bade him prosper. With warm heart
He drew his purse-strings, and the utmost doit
Pour'd in the youngster's palm: "Away," he cries,
"Go to the seat of learning, boy. Be good,
"Be wise, be frugal, for 'tis all I can."
"I will," said Toby, as he bang'd the door,
And wink'd, and snapp'd his finger, "Sir, I will."
So joyful he to Alma Mater went
A sturdy freshman. See him just arrived,
Received, matriculated, and resolved
To drown his freshness in a pipe of port.
"Quick, Mr Vintner, twenty dozen more:
Some claret too. Here's to our friends at home:
There let 'em doze. Be it our nobler aim
To live—where stands the bottle?" Then to town
Hies the gay spark for futile purposes,
And deeds my bashful muse disclaims to name.
From town to college, till a fresh supply
Sends him again from college up to town.
The tedious interval the mace and cue,
The tennis-court and racket, the slow lounge
From street to street, the badger-hunt, the race,
The raffle, the excursion, and the dance,
Ices and soups, dice, and the bet at whist,
Serve well enough to fill. Grievous accounts
The weekly post to the vex'd parent brings
Of college impositions, heavy dues,
Demands enormous, which the wicked son
Declares he does his utmost to prevent.
So blaming with good cause the vast expense,
Bill after bill he sends and pens the draft
Till the full ink-horn fails. With grateful heart
Toby receives, short leave of absence begs,
Obtains it by a lie, gallops away,
And no one knows what charming things are doing
Till the gull'd boy returns without his pence,
And prates of deeds unworthy of a brute.
Vile deeds, but such as in these polish'd days
None blames or hides.
So Toby fares, nor heeds
Till terms are wasted, and the proud degree,
Soon purchased, comes his learned toils to crown.
He swears, and swears he knows not what, nor cares,
Becomes a perjured graduate, and thinks soon
To be a candidate for orders. Ah!

Vain was the hope. Though many a wolf as fell
Deceive the shepherd, and devour the flock,
Thou none shalt injure. On a luckless day,
Withdrawn to taste the pleasures of the town,
Heated with wine, a vehement dispute
With a detested rival shook the roof:
He penn'd a challenge, sent it, fought, and fell.

Adriano.

HONOUR.

The sense of honour is of so fine and delicate a nature, that it is only to be met with in minds which are naturally noble, or in such as have been cultivated by great examples, or a refined education.

True honour, though it be a different principle from religion, is that which produces the same effects. The lines of action, though drawn from different parts, terminate in the same point. Religion embraces virtue as it is enjoined by the laws of God; honour, as it is graceful and ornamental to human nature. The religious man fears, the man of honour scorns, to do an ill action. The latter considers vice as something that is beneath him; the other something that is offensive to the Divine Being. The one, as what is unbecoming; the other as what is forbidden. Thus Seneca speaks in the natural and genuine language of a man of honour, when he declares, that were there no God to see or punish vice, he would not commit it, because it is of so mean, so base, and so vile a nature.

Those who have mistaken notions of honour, are such as establish any thing to themselves for a point of honour, which is contrary either to the laws of God or of their country; who think it more honourable to revenge than to forgive an injury; who make no scruple of telling a lie, but would put any man to death that accuses them of it; who are more careful to guard their reputation by their courage than by their virtue. True fortitude is indeed so becoming in human nature, that he who wants it scarce deserves the name of a man; but we find several who so much abuse this notion, that they place the whole idea of honour in a kind of brutal courage; by which means we have had many

among us who have called themselves men of honour, that would have been a disgrace to a gibbet. In a word, the man who sacrifices any duty of a reasonable creature to a prevailing mode or fashion; who looks upon any thing as honourable that is displeasing to his Maker, or destructive to society; who thinks himself obliged by this principle to the practice of some virtues and not of others, is by no means to be reckoned among true men of honour.

In the third place, we are to consider that those persons, who treat this principle as chimerical, and turn it into ridicule, are of a more profligate and abandoned nature than even those who are actuated by false notions of it, as there is more hope of a heretic than of an atheist. These sons of infamy consider honour as a fine imaginary notion that leads astray young inexperienced men, and draws them into real mischiefs, while they are engaged in the pursuit of a shadow. These are generally persons who, in Shakspeare's phrase, "are worn and hackneyed in the ways of men;" whose imaginations are grown callous, and have lost all those delicate sentiments which are natural to minds that are innocent and undepraved. Such old battered miscreants ridicule every thing as romantic that comes in competition with their present interest, and treat those persons as visionaries, who dare stand up in a corrupt age for what has not its immediate reward joined to it. The talents, interest, or experience of such men, make them very often useful in all parties, and at all times. But whatever wealth and dignities they may arrive at, they ought to consider, that every one stands as a blot in the annals of his country, who arrives at the temple of honour by any other way than through that of virtue.

TO SCOTLAND.

Scotland! the land of all I love,
The land of all that love me;
Land, whose green sod my youth has trod,
Whose sod shall lie above me!

Hail, country of the brave and good,
  Hail, land of song and story ;
Land of the uncorrupted heart,
  Of ancient faith and glory !

Like mother's bosom o'er her child,
  Thy sky is glowing o'er me ;
Like mother's ever-smiling face,
  Thy land lies bright before me.
Land of my home, my father's land,
  Land where my soul was nourish'd ;
Land of anticipated joy,
  And all by memory cherish'd ! *R. C.*

NIGHT.

Come, solemn Night, and spread thy pall
  Wide o'er the slumbering shore and sea—
And hang along thy vaulted hall
  The star-lights of eternity ;—
Thy beacons, beautiful and bright,—
  Isles in the ocean of the blest,—
That guide the parted spirit's flight
  Unto the land of rest.

Come—for the evening glories fade,
  Quench'd in the ocean's depths profound ;
Come with thy solitude and shade,—
  Thy silence and thy sound ;—
Awake the deep and lonely lay
  From wood and stream, of saddening tone ;—
The harmonies unheard by day,—
  The music all thine own !

And with thy starry eyes that weep
  Their silent dews on flower and tree,
My heart shall solemn vigils keep—
  My thoughts converse with thee ;
Upon whose glowing page expand
  The revelations of the sky ;—
Which knowledge teach to every land,
  Of man's high destiny.

For while thy mighty orbs of fire
  (So "wildly bright" they seem to live)

Feel not the beauty they inspire,
  Nor see the light they give;
Even I, an atom of the earth,
  Itself an atom 'midst the frame
Of nature—can inquire their birth,
  And ask them whence they came.

And oh! ye stars, whose distant bowers
  Repose beneath the glowing lights
Of other suns and moons than ours—
  Of other days and nights;—
Have sin and sorrow wander'd o'er
  Each far—unknown—untravell'd bourne,—
Have ye, too, partings on the shore,
  That never know return!

And eyes as here, that wake and weep
  O'er vanish'd joys and faded blooms,—
And beams that (as in mockery) sleep
  O'er dim and mouldering tombs;—
And hopes, that for a moment weave
  Their rainbow glories o'er the mind,—
Then melt in darkening clouds, and leave
  But Memory's tears behind.

Vain guesses all—and all unknown
  To what Creation's wonders tend,—
A mighty vision sweeping on
  To some mysterious end;
Yet not in vain these thoughts that steal
  Through time and space—from earth to sky—
For they with still small voice reveal
  Our immortality! *Malcolm.*

TEMPER.

A well-regulated temper is not only an abundant source of personal enjoyment and general respect to its fortunate possessor, but also of serious advantage to others, in all the social relations. I have seen the mother of a family, under its hallowed influence, moving in the domestic circle with a radiant countenance, and, like the sun in the firmament, diffusing light and joy on all around her. I have seen her children artless and happy, her domestics respectful and contented,

and her neighbours emulous in offices of courtesy and kindness. Above all, I have seen her husband returning, with a weary body and an anxious mind, from the harassing avocations of the world; but the moment he set his foot upon his own threshold, and witnessed the smiling cheerfulness within, the cloud of care instantly passed away from his brow, and his heart beat lightly in his bosom; and he felt how much substantial happiness a single individual, in a comparatively humble station, may be enabled to dispense. Yet, how many scenes of a very different character are every day exhibited in the world, where the evils of poverty are augmented tenfold by the miserable burden of a peevish and repining spirit; and where the blessings of affluence seem only to supply their possessors with additional means of manifesting the extent of wretchedness, personal and social, which ill-regulated tempers are able to produce! Many a man, whose judgment is adequate to direct the destinies of nations, whose eloquence enraptures senates, and whose playful wit and vivid fancy render him the idol of the brilliant circles of fashion, is, nevertheless, totally unable to govern his own temper; and never enters his home—that spot which, of all others upon earth, should be peculiarly consecrated to gentleness and affection—in any other character than of a cold, gloomy, and capricious tyrant. Let it be remembered, too, that the influence of temper is co-extensive with society itself; that nothing so materially tends to sweeten or to imbitter the cup of human life as TEMPER. *Montgomery.*

THE END.

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