

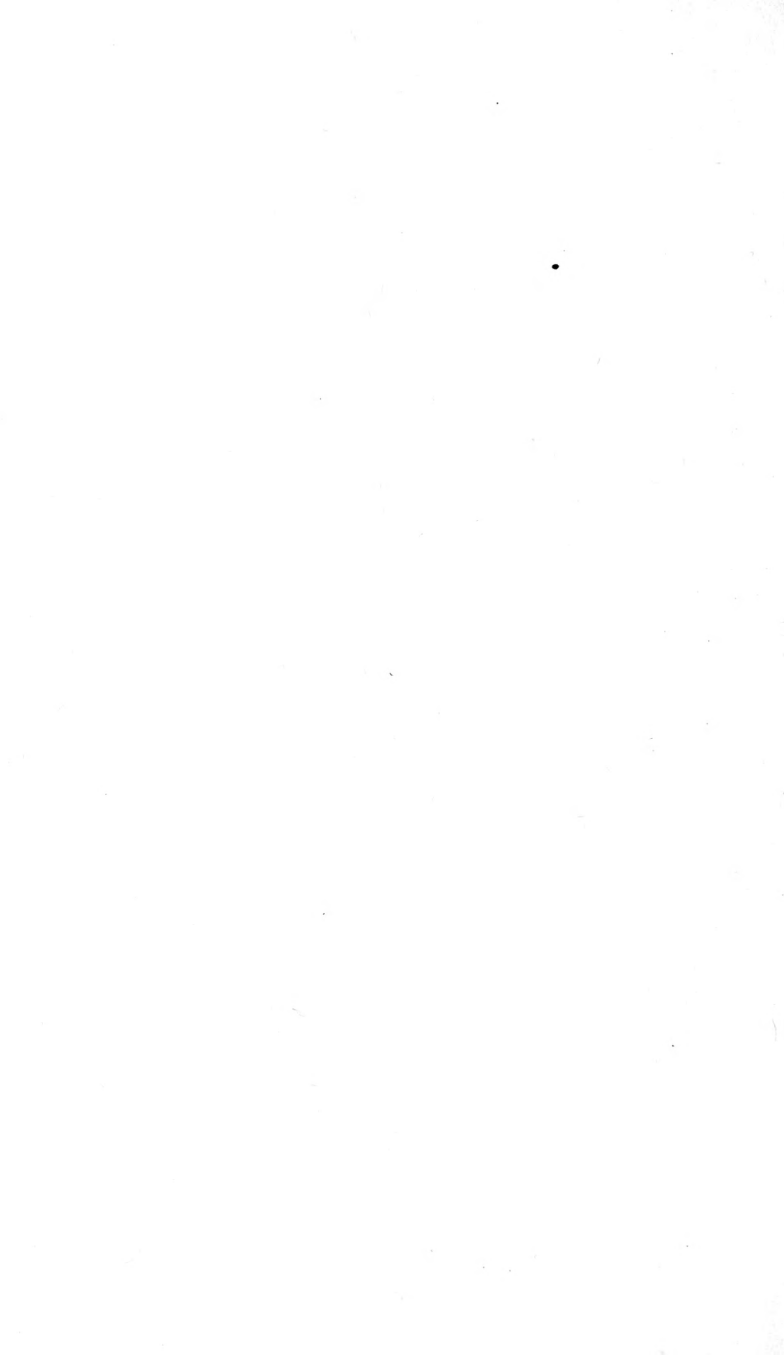
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A SYSTEM  
OF  
E L O C U T I O N,  
WITH  
SPECIAL REFERENCE  
TO  
G E S T U R E,  
TO THE TREATMENT OF  
STAMMERING,  
AND  
DEFECTIVE ARTICULATION,



COMPRISING NUMEROUS DIAGRAMS, AND ENGRAVED  
FIGURES, ILLUSTRATIVE OF THE SUBJECT.

BY ANDREW COMSTOCK, M.D.  
PRINCIPAL OF THE VOCAL AND POLYGLOTT GYMNASIUM.

Can Elocution be taught? This question has heretofore been asked through ignorance: it shall hereafter be asked, only through folly.—*Rush's Philosophy of the Human Voice.*

~~~~~  
T W E L F T H E D I T I O N , E N L A R G E D .  
~~~~~

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## PREFACE

**T**HIS work is a system of Theoretical and Practical Elocution. It is designed for the use of Schools and Colleges, as well as for the instruction of private individuals who desire to improve themselves in the art of reading and speaking. The arrangement of the several parts of the work is strictly systematic: each is discussed in its natural order, and with as much brevity as consists with perspicuity.

The analysis of the vocal elements of the English language, and the minute description which is given of their organic formation, will be found important, not only to the American who is desirous of accurate knowledge upon this subject, but also to the foreigner who is learning to speak our vernacular tongue. And the engravings, indicating the most favourable postures of the mouth in the energetic utterance of the elements, will be found a valuable auxiliary in the acquisition of this knowledge.

In ordinary works on Elocution, the inflections of the voice are given, but not the changes of pitch, which constitute melody. In this work, however, not only are the inflections and the melody given, but also those transitions in pitch, called modulation, or a change of key. My method of representing the melody and modulations of the *speaking* voice, is original; and, I feel confident, it will prove of singular advantage to the Student in Elocution.

The part on gesture is extracted, principally, from Austin's *Chironomia*, a work which is extremely rare, and one whose great size and expense are insuperable obstacles to its general introduction. All, however, that is particularly valuable, which the *Chironomia* contains on the subject of gesture, is here presented to the reader in the compass of a few pages. Austin's system of notation of gesture is of great practical utility. This will appear evident to the reader when he shall have learned that, by its application, all the gestures which an orator makes, in the delivery of a discourse, may be accurately recorded for his own practice and improvement, as well as for the benefit of posterity.

In the practical part of this work, are Exercises in Articulation, Pitch, Force, Time, and Gesture. These are important, not only to the Student in Elocution, but also to the Stammerer. In training the muscles of speech, as well as those of gesticulation, I begin with exercises of the most energetic kind; because these only will produce the desired effect: by diligently practising energetic exercises, the Student soon acquires a strength and compass of voice, a distinctness of utterance, and a freedom and gracefulness of action, which



## P R E F A C E .

he could not attain by practising those of an opposite character.

The Exercises in Reading and Declamation have been taken from some of the best ancient and modern authors ; and they are well adapted to the purposes of the Student in Elocution. They are divided into paragraphs, and subdivided into sections. The latter division is marked by vertical bars. In concert reading, as soon as a section is pronounced by the teacher, the members of the class should repeat it together, in the proper pitch and time, and with the requisite degree of force. When a paragraph shall have been pronounced in this way, it should be read singly by each member of the class. Sometimes it will be found advantageous to let each pupil, in turn, give out a piece, and the other members of the class repeat it after him ; the teacher, meanwhile, making the necessary corrections. In fine, the exercise of reading should be practised in a variety of ways according to circumstances. When a piece is given out with gesticulation, the members of the class should rise simultaneously, immediately after the first section is pronounced, and repeat the words and gesture. As the organs of speech require much training to enable them to perform their functions *properly*, the pupil should repeat the same exercise till he can articulate every element, and give to each syllable the pitch, force, and time which the sentiment demands.

The art of reading and speaking is not inferior in importance to any branch of learning ; yet there is none more generally neglected. While many of the merely ornamental branches are cultivated with zealous assiduity, Elocution is allowed, at best, but a feeble sup-

port. Among the numerous colleges with which our country abounds, there is not, perhaps, a single one endowed with a professorship of Elocution! And among our numerous public speakers, how small a number can deliver a discourse without having half the body concealed by a desk or table! The orators of classic Greece never ensconced themselves behind elevated desks, nor "*stood upon all fours*," as some of our public speakers do:\* they were *masters* of their art. Hence they needed no screen to conceal uncouth attitudes and awkward gestures from the scrutinizing eye of criticism; nor had occasion to present the crown of the head, instead of the face, to the audience, to hide the blush of ignorance: they exposed the *whole* person to the audience; they stood *erect*, in all the dignity of conscious worth; their attitudes were fit models for the statuary; their gestures were replete with grace and expression; their elocution defied criticism.

Let us endeavour to restore Elocution to its former place in the department of useful instruction. Nothing is wanted but a correct medium, laudable ambition, and common industry, to enable our American youth to rival those ancient orators whose eloquence, it is said, "shook distant thrones, and made the extremities of the earth tremble."

ANDREW COMSTOCK.

*Philadelphia, November 20, 1841.*

\* See Figure 1, page 70.

NOTE. — The Figures which illustrate the subject of this work, were drawn and engraved by Croome and Minot; the Diagrams were engraved by Mumford.

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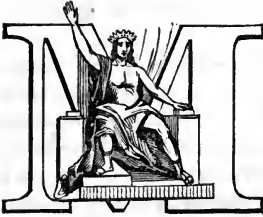
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## INTRODUCTION.



MAN is designed for action. Nature has so constituted him, that both body and mind require daily exercise to develop their powers, and maintain them in a vigorous and healthy condition. The truth of this remark is manifest from constant observation and experience — those who lead active, bustling lives, conjoined with temperance and prudence, commonly possess robust frames, and healthy constitutions; while the sedentary and the indolent are enervated and sickly.

We find the same results from the exercise of the mental faculties. He whose mind is constantly employed in the acquisition of knowledge, usually retains his mental faculties unimpaired to the last. But not so with the man of ease and indolence. After the meridian of life, the powers of his mind, with those of the body, become weaker, and weaker, and he finally leaves the world as he entered it — a child.

The health and strength of the body, therefore, mainly depend on the number of muscles that are frequently called into action, and the degree of rational exercise through which they pass. Now there are few, if any, whose daily avocations are so varied as to bring into requisition *all* the muscles of the body: hence the necessity of *gymnastic* exercises.

The term, *gymnastics*, in its widest sense, signifies all bodily exercises; in a more limited sense, “exercises systematically adapted to develop the physical powers, and preserve them in perfection, which constitutes the *art of gymnastics* properly so called.”

These exercises, when commenced in youth, develop the muscles, give agility to the limbs, and promote the various functions of the animal system: in this way they impart strength and consistency to the body, and lay the foundation of lasting health: and even when commenced in manhood, they invigorate the frame, and brace it against the infirmities of age.

By the frequent and energetic exercise of the muscles, they are brought completely under the control of volition, which is a powerful auxiliary to every variety of action. Hence Gymnastics are not only useful because they exert a healthful influence upon the body; but because they lay a good foundation for the easy acquisition of every mechanic art.

From what has been said of Gymnastics in general, it may readily be conceived that very important advantages may be derived from *vocal gymnastics*.

By the term, VOCAL GYMNASTICS, may be understood the principles of the human voice as employed in speech and song, as well as the training of the organs by which this voice is produced. The principles are the *science* of the voice — the training, the exercise of the organs, necessary to develop their powers, and enable them to act with rapidity, precision, and effect.

Vocal Gymnastics give the pupil complete command of the muscles of articulation, extend the compass of the voice, and render it smooth, powerful, and melodious. They not only call forth all the energies of the vocal organs, correct stammering, lispings, &c.; but they invigorate the lungs, and, consequently, fortify them against the invasion of disease.

All the blood, in the course of its circulation, passes through the lungs, where it undergoes a change, not only essential to health, but also to life. Whenever their function, therefore, is interrupted by debility, or disease, the blood is deteriorated, and the whole system suffers; in fact, the very citadel of life is sapped, and nothing but a restoration of these organs to their natural condition, will effect a return of general health. Indeed, the lungs are of so much impor-



tance in the animal economy, that the complete suspension of their office is followed by speedy dissolution.

Hence such healthful measures should be adopted as are calculated to invigorate the pulmonary apparatus, and enable it to maintain its integrity. One of the most hopeful expedients for this purpose, is a well-regulated and persevering course of vocal gymnastics.

Were we to exercise our voices a few minutes, every day, according to just principles, the number of deaths from pulmonary affections, especially consumption, I have no doubt, would be greatly diminished.

While Vocal Gymnastics give a keenness to appetite, they are a powerful means of promoting digestion. A young clergyman entered my Vocal Gymnasium, for the purpose of improving his elocution as well as his health. He laboured under dyspepsia which was attended with loss of appetite, general debility, languor, and dejection of spirits. But in twelve days after he commenced the exercises, there was a radical change in his mental and physical condition: he had become very cheerful; and, to use his own words, his appetite was *ravenous*. Nor is this a solitary case—numerous others might be cited with the like happy result.

My pupils have frequently told me that they always feel invigorated by the exercises. A gentleman who was formerly a pupil of mine, and who had been in the practice of resorting to a common gymnasium for the benefit of his health, assured me that he derived more advantage from his vocal, than from his athletic exercises. Let the individuals, therefore, who visit those gymnasia, designed only for the exercise of the limbs, not neglect the equally important gymnastics of the pulmonary organs.

## PRELIMINARY OBSERVATIONS.

As Elocution is intimately connected with the voice, and as every reader may not be prepared to enter upon a minute development of its various principles, the following Preliminary Observations may be of some advantage.

Voice is sound, produced by the agitation of air when forcibly expelled from the lungs.

The attributes of the voice, are *general* and *special*. The general attributes are *pitch* and *force*, and are common to all voices. The *special* attributes are those peculiarities which render one voice more agreeable, or disagreeable, than another, as *sweetness*, *harshness*, &c.

The acuteness and gravity of the voice depend on the contractions and dilatations of the vocal tube.

The degree of loudness of the voice, is in proportion to the expulsive effort, and to the resistance which the air meets on its passage through the glottis.

When air is forcibly expelled from the lungs, and not sufficient resistance given to its egress to produce what is generally understood by the term *voice*, an aspirated, or whispered sound is the result.

From voice articulated by the motions of the lips, tongue, and other parts of the mouth, is produced *oral language*. Hence oral language is not inaptly termed *articulated voice*.

There are two varieties of oral language—*song*, and *speech*. In several respects they resemble each other. Thus the notes, both of song, and speech, vary in pitch, force, and time. The most striking difference between them, is this: a note of song is maintained in one range of pitch from its commencement to its termination; but a note of speech is varied in pitch during its prolongation. If you prolong the letter *a*, in one range of pitch, thus:

a —————

you will have an example of a note of song. If you utter it interrogatively, and affirmatively, thus:

a' ?                      à.

you will have two varieties of the note of speech: the voice in the interrogation, moving from a grave pitch to one more acute; in the affirmation, from acute to grave.

Perhaps enough has been said by way of preliminaries. The principles here mentioned, together with the various others, are methodically presented, fully discussed, and diagrammatically illustrated, in the course of the work.

# ELOCUTION.



**L**OCUTION is vocal delivery. It may be said to comprise both a *science*, and an *art*. The science embraces the principles which constitute the basis of reading and speaking; the art, the practical application of these principles.

Elocution is naturally divided into two parts; namely, *Vocal Gymnastics*, and *Gesture*.

Vocal Gymnastics is the philosophy of the human voice, as well as the art of training the vocal organs in speech and song.

Gesture is the various postures, and motions, employed in vocal delivery.

---

## PART I.

### VOCAL GYMNASTICS.



**V**OCAL GYMNASTICS is the philosophy of the human voice, as well as the art of training the vocal organs, in speech and song.

Vocal Gymnastics is subdivided as follows:

1. **ARTICULATION,**

3. **FORCE,**

2. **PITCH,**

4. **TIME.**

**ARTICULATION** is the act of forming, with the organs of speech, the elements of vocal language.

**PITCH** is the degree of the elevation of sounds.

**FORCE** is the degree of the loudness of sounds.

**TIME** is the measure of sounds in regard to their duration.

## SECTION I.

### ARTICULATION.



**ARTICULATION** is the act of forming, with the organs of speech, the elements of vocal language.

These elements may be formed separately, as in the utterance of the letters of the alphabet, as well as conjunctively, as in the pronunciation of words.

By the utterance of the letters of the alphabet is not meant the pronunciation of the mere *names* of the letters, but the formation of the various *sounds* which the letters represent.

A good articulation is the *perfect* utterance of the elements of vocal language.

The first step towards becoming a good elocutionist, is a *correct articulation*. “A public speaker, possessed of only a moderate voice, if he articulates correctly, will be better understood, and heard with greater pleasure, than one who vociferates without judgment. The voice of the latter may indeed extend to a considerable distance, but the sound is dissipated in confusion. Of the former voice not the smallest vibration is wasted, every stroke is perceived at the utmost distance to which it reaches; and hence it has often the appearance of penetrating even farther than one which is loud, but badly articulated.

“In just articulation, the words are not to be hurried over, nor precipitated syllable over syllable; nor, as it were, melted together into a mass of confusion: they

should not be trailed, or drawled, nor permitted to slip out carelessly, so as to drop unfinished. They should be delivered from the lips as beautiful coins newly issued from the mint, deeply and accurately impressed, neatly struck by the proper organs, distinct, in due succession, and of due weight."\*

Without good articulation, it is impossible to be a correct reader, or speaker. Those who have been accustomed to pronounce their words in a careless or slovenly manner, will find it difficult, even with their best efforts, to utter them distinctly. The organs of articulation, for the want of proper exercise, become, as it were, paralyzed. The pupil, therefore, at the very commencement of his studies, should be conducted through a series of exercises, calculated to strengthen the muscles of articulation, and render them obedient to the will. The best method for effecting these purposes, is to exercise the voice on the elements of speech; first, on each element separately; † secondly, on various combinations.

Under the head, **PRACTICAL ELOCUTION**, will be found a variety of Exercises on the Elements of the English language, which are calculated to develop the voice, increase its compass, and give flexibility to the muscles of articulation. In that part of this work which consists of **EXERCISES IN READING AND DECLAMATION**, most of the sounds liable to be omitted or imperfectly articulated, are represented by italic letters. Hence the reader, if he pay proper attention to the subject, will have no difficulty in correcting all ordinary defects in his utterance.

The value of vocal gymnastics cannot be duly appreciated by those who have not experienced, or witnessed, their beneficial results. But, I feel confident, the time is not far distant when these exercises will be considered, by all intelligent persons, an essential part of primary instruction.

---

\* AUSTIN'S CHIRONOMIA, p. 37, 38.

† "When the elements are pronounced singly, they may receive a concentration of the organic effort, which gives them a clearness of sound and a definite outline, if I may so speak, at their extremes, that make a fine preparative for a distinct and forcible pronunciation in the compounds of speech." — *Rush's Philosophy of the Human Voice.*

## CHAPTER I.

## THE ELEMENTS OF THE ENGLISH LANGUAGE.

THE Elements of vocal language are the Sounds of which words are composed. These sounds are represented by graphic characters, called letters.

The number of *letters* in the English language, is twenty-six ; but the number of *elements* is thirty-eight. Hence, as the number of elements exceeds the number of their literal signs, the same letter is employed, in different situations, to represent different sounds. Thus *a* represents four different sounds ; *e*, two ; *i*, two ; *o*, three ; *u*, three ; *z*, two ; and there are six sounds, each of which is represented by two letters—*ou*, *ng*, *sh*, *wh*, *th* in *then*, and *th* in *thin*. (See p. 19 and 20.) If we had a perfect alphabet, every elementary sound would be represented by its appropriate character.\*

---

\* That men have accomplished much by furnishing the world with literature, art, and science, will be conceded by all. Nor will it be denied by any that there remains much to be done to carry all human institutions to their acme of excellence. Among the numerous proofs that our institutions have not attained their highest possible degree of perfection, is the fact that the world is now furnished with as much genius for contrivance, wisdom for invention, and judgment for application, as at any former period. He, therefore, who advocates the doctrine of present perfection in human productions, suggests, at least, the possibility that that amount of mind which is unnecessary to the successful application of the present principles, means, and inventions to their respective purposes, is rendered a redundancy by the want of appropriate subjects upon which to operate. The English language, though by no means far advanced in years, has already been the subject of much concurrent, and individual action ; yet there is hardly one part of it which is not marred with defect, or deficiency. Even the English alphabet suffers from both these imperfections. To attain perfection in any thing, is, perhaps, beyond the power of man, especially in the medium of communicating his ideas. But although perfection in language can hardly be expected, yet, there is a degree of excellence which is not so difficult of attainment as to render all exertion una-

The elements, as well as the letters by which they are represented, are usually divided into two classes, *Vowels* and *Consonants*. A more philosophical division, however, is into three classes, *Vowels*, *Subvowels*, and *Aspirates*.

The *vowels* are pure vocal sounds; their number is fifteen.

The *subvowels* have a vocality, but inferior to that of the vowels; their number is fourteen.

The *aspirates* are made with the whispering breath, and, consequently, have no vocality; they are nine in number.

### *Classification of the Elements.*

VOWELS.	English.	French.
à	as heard in <i>ale, day, fate,</i>	and in <i>été.</i>
â	..... <i>arm, farm,</i>	..... <i>arme, gaz, gaze.</i>
â	..... <i>all, law, for,</i>	.....
â	..... <i>an, man, idea,</i>	..... <i>aller.</i>
è	..... <i>eve, see, deed,</i>	..... <i>île.</i>
è	..... <i>end, met, err,</i>	..... <i>elle.</i>
î	..... <i>ile, fly, pine,</i>	.....
î	..... <i>in, pin,</i>	..... <i>il.</i>
ò	..... <i>old, no, more,</i>	..... <i>eau.</i>
ò	..... <i>lose, too, move,</i>	..... <i>voûte.</i>
ò	..... <i>on, lock, not,</i>	..... <i>ecole.</i>
ù	..... <i>tube, few, pupil,</i>	.....
ù	..... <i>up, her, hurt,</i>	..... <i>Europe.</i>
ù	..... <i>full, pull, wolf,</i>	..... <i>ou.</i>
ou	..... <i>our, now, flour,</i>	.....

vailing. There are thirty-eight elements in the English alphabet, and, to represent these elements by appropriate characters, we should have thirty-eight letters. There is, then, a deficiency in our alphabet of twelve letters — and he who shall supply this imperfection, will be one of the greatest benefactors of the human race. This work must be done before our orthography can be rendered consistent, our pronunciation natural and uniform, and our language easy of acquisition. Until this is accomplished, words must be spelled one way, and pronounced another — indeed, two languages must be learned, instead of one. Should the English language, as some confidently expect, become the language of the *world*, the advantages in which a complete alphabet would result, can be conceived by those only who have duly reflected upon the subject.

## SUBVOWELS.

	English.	French.
b	as heard in <i>bow, orb, barb,</i>	and in <i>bon.</i>
d	..... <i>day, bid, did,</i>	..... <i>Dieu.</i>
g	..... <i>gay, fig, gig,</i>	..... <i>gai.</i>
l	..... <i>light, all, lull,</i>	..... <i>loup</i>
m	..... <i>mind, storm, maim,</i>	..... <i>mon.</i>
n	..... <i>no, on, nine,</i>	..... <i>non.</i>
ng	..... <i>song, think,</i>	..... <i>agneau (nearly).</i>
r	..... <i>roll, war, rare,</i>	..... <i>roue.</i>
TH	..... <b>THEN, WITH,</b>	..... ———
v	..... <i>vile, live, valve,</i>	..... <i>vil.</i>
w	..... <i>wo, went, world,</i>	..... <i>oui (nearly).</i>
y	..... <i>yoke, yonder,</i>	..... <i>yacht.</i>
z	..... <i>zone, his, prism,</i>	..... <i>zone.</i>
z	..... <i>azure, enclosure,</i>	..... <i>jardin.</i>

## ASPIRATES.

f	..... <i>fame, if, drift,</i>	..... <i>femme.</i>
h	..... <i>hut, hence,</i>	..... ———
k	..... <i>kite, wreck, kick,</i>	..... <i>cor.</i>
p	..... <i>pit, up,</i>	..... <i>papa.</i>
s	..... <i>sin, nice, crisp,</i>	..... <i>sœur.</i>
sh	..... <i>shade, push, flushed,</i>	..... <i>chaise.</i>
t	..... <i>tin, it, tart,</i>	..... <i>tour.</i>
th	..... <i>thin, truth, months,</i>	..... ———
wh	..... <i>what, when, which,</i>	..... ———

The reader may ask why C, J, Q, and X, have not been classed with the elements. These letters have no sounds which are not represented, in the above scheme, by other letters. C has three sounds—the sound of *k*, as in *cat*; that of *s*, as in *cedar*, and that of *sh*, as in *ocean*. J expresses the combined sounds of *d* and *z* in *azure*. Q has the sound of *k*. X, as in *exercise*, expresses the combined sounds of *k* and *s*; in *example*, the combined sounds of *g* and *z* in *zone*; in *anxious*, the combined sounds of *k* and *sh*. In *Xenophon*, *x* has the sound of *z* in *zone*.\*

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\* *X* in *Xenophon* was pronounced by the ancient Greeks as we pronounce *x* in *exercise*, thus—*Ksenophon*; and I am informed by Mr. Castanis, a native of the island of Scio, that the modern Greeks so pronounce it.



## CHAPTER II.

## THE VOWELS.

THE vowels are divided into *Monothongs*, *Diphthongs*, and *Triphthongs*.

The *Monothongs* consist of one kind of sound throughout their concrete movement, and consequently are *simple* elements; they are represented by the italics in the following words:

arm, *all*, *an*, *eve*, *end*, *in*, *on*, *up*, *full*.

The *Diphthongs* consist of two vowel sounds, which coalesce so intimately that they appear like one uniform sound; they are represented by the italics in the following words:

*ale*, *ile*, *lose*, *tube*.

The diphthong *à*, as well as *i*, has a characteristic sound for its radical, and the monothong, *í*, for its vanish. These diphthongs, under certain circumstances (for instance, when they are carried through a wide range of pitch, as in interrogation with surprise), are converted into triphthongs, the third constituent being the monothong, *é*.

The diphthong *ô*, as well as *ù*, has a characteristic sound for its radical, and the subvowel *w*, for its vanish.

The *Triphthongs* consist of *three* vowel sounds which coalesce so intimately that they appear like one uniform sound; they are represented by the italics, in the following words:

*old*, *our*.

The first constituent of *ò*, as well as that of *ou*, is a sound characteristic of this element; and the diphthong *ô* constitutes the second and the third constituent of these triphthongs.

The following scheme is an analysis of the diphthongs and triphthongs. The reader will observe that

the letters which are employed to represent the diphthongs and triphthongs, are used under the head, *Constituents*, to represent their *radicals* only.

<i>Diphthongs.</i>	<i>Constituents.</i>	<i>Triphthongs.</i>	<i>Constituents.</i>
à	à — î	à*	à — î — è
î	î — î	î*	î — î — è
ô	ô — w	ô	ô — ô — w
ù	ù — w	ou	ou — ô — w

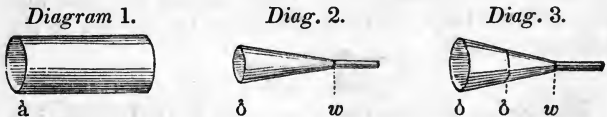
There is one diphthong, and three triphthongs, besides those already noticed; they are represented by the italics, in the following words:

*oil, ay, boy, buoy.*

But, as all their constituents are to be found among the fifteen vowels before enumerated, they do not increase the number of the elements. This may be seen by the following analysis:

<i>Diphthong.</i>	<i>Constituents.</i>	<i>Triphthongs.</i>	<i>Constituents.</i>
<i>oi</i>	à — î	<i>ay</i>	à — î — è
		<i>oy</i>	à — î — è
		<i>uoy</i>	ô — î — è

During the utterance of a *monothong*, the aperture of the mouth remains stationary; but during that of a *diphthong*, or *triphthong*, the aperture is gradually diminished till the commencement of the last constituent; it then remains stationary till the sound is ended. This is illustrated by the following diagrams:



The opening of the tube (Diag. 1.) represents the aperture of the mouth in the utterance of the *mono-*

\* I have said that à and î are sometimes diphthongs, and sometimes triphthongs; hence, above, they appear under both heads.

*thong* à, and the length of the tube represents the duration of the sound.

The large end of *Diag. 2* represents the aperture of the mouth in commencing the utterance of the diphthong ò — the portion of the figure between ò and *w*, shows the gradual diminution of the aperture of the mouth during the utterance of the first constituent, and the remaining portion shows the stationary position of the aperture of the mouth during the utterance of the second constituent.

The large end of *Diag. 3*, represents the aperture of the mouth in commencing the utterance of the triphthong ò — the portion of the figure between ò and ò, shows the gradual diminution of the aperture of the mouth during the utterance of the first constituent — the portion between ò and *w*, shows the gradual diminution of the aperture of the mouth during the utterance of the second constituent; and the remaining portion of the figure, the stationary position of the aperture of the mouth during the utterance of the third constituent.

## CHAPTER III.

### THE SUBVOWELS.

**B** CONSISTS of a vocal sound and an aspirate. The first constituent is formed with the lips closed; the second, by aspirating the vowel ù, at the moment of their separation.\*

When **B** is doubled, as in *rabbit*, the second constituent of the first **B** is omitted. When **B** is whispered, the second constituent only is heard. When words in which **B** is doubled are whispered, the first **B** is mute.

**D** consists of a vocal sound and an aspirate. The first constituent is formed with the tip of the tongue

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\* Care should be taken not to make the second constituent *vocal*.

pressed against the gums of the upper incisory teeth ; the second, by aspirating the vowel ũ at the moment of its removal.\*

When D is doubled, as in *addition*, the second constituent of the first D is omitted. When D is whispered, the second constituent only is heard. When words in which D is doubled are whispered, the first D is mute.

G consists of a vocal sound and an aspirate. The first constituent is formed with the root of the tongue pressed against the curtain, or vail of the palate ; † the second, by aspirating the vowel ũ at the moment of its removal.\*

When G is doubled, as in *haggard*, the second constituent of the first G is omitted. When G is whispered, the second constituent only is heard. When words in which G is doubled are whispered, the first G is mute.

L is a vocal sound, made with the tip of the tongue pressed against the gums of the upper incisory teeth.

M is a nasal sound, made with the lips closed.

N is a nasal sound, formed with the tip of the tongue pressed against the gums of the upper incisory teeth.

NG, as in *song*, is a nasal sound, formed with the root of the tongue pressed *gently* against the curtain of the palate.

R is a vocal sound, of which there are two varieties. The first is called the *trilled R*, and is made by causing the tongue to vibrate against the gums of the upper incisor teeth, while the breath is propelled through the mouth ; the second is called the *smooth R*, and is made with the tip of the tongue elevated towards the centre of the roof of the mouth. R should be trilled when it precedes a vowel, as in *roll, crush, &c.* ; but when it follows a vowel, as in *air, orb, &c.*, it should be made smooth.

I have met with a number of individuals who could not trill the R, and others who did it with difficulty. Those who cannot trill it

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\* Care should be taken not to make the second constituent *vocal*.

† In the language of anatomy, *velum pendulum palati*.

in a graceful manner, had better not attempt it in public; let such, however, not despair — their vocal organs may be rendered flexible by frequent and energetic exercise.

**TH**, as in *then*, is a compound of vocality and aspiration, formed with the tip of the tongue resting against the inner surface of the upper incisory teeth.

**V** is a compound of vocality and aspiration. It is formed with the under lip pressed against the edge of the upper incisory teeth.

**W** is a vocal sound, formed with the lips contracted as in the act of whistling.

**Y** is a vocal sound, formed with the lips and teeth a little separated.

**Z**, as in *zone*, is a buzzing sound, a compound of vocality and aspiration. It is formed by pressing the tip of the tongue gently against the gums of the upper incisors, and forcing out the breath.

**Z**, as in *azure*, is a compound of vocality and aspiration. It is formed with the tip of the tongue nearly in the same position as is *z* in *zone*, though drawn a little further back, and somewhat widened, so as to enlarge the aperture formed by its upper surface and the roof of the mouth, through which the breath is forced.

## CHAPTER IV.

### THE ASPIRATES.

**F**, LIKE **V**, is formed with the under lip pressed against the upper incisory teeth.

**H** is the inceptive part of a vowel sound, aspirated in a particular way. **H** may be uttered in as many varieties of ways as there are vowels in the language; each requiring the same posture of the mouth, which the vowel itself requires.

**K** is formed by pressing the root of the tongue against

the curtain of the palate, and then aspirating the vowel *û*.

When this element is doubled, as in *fickle* (pronounced *fikkkl*) the first *k* is mute.

*P* is formed by closing the lips, and then aspirating the vowel *û*.

When this element is doubled, as in *happy*, the first *P* is mute.

*S* is a hissing sound, and, like *z* in *zone*, is formed with the tip of the tongue pressed gently against the gums of the upper incisory teeth. It is nearly the same as *z* in *zone* aspirated.

*SH* is formed with the tongue in the same position as is *z* in *azure*. *SH* is nearly the same sound as *z* in *azure*, aspirated.

*T* is formed by pressing the tip of the tongue against the gums of the upper incisory teeth, and then aspirating the vowel *û*.\*

When *T* is doubled, as in *attempt*, the first *T* is mute.

*TH*, as in *thin*, like *th* in *then*, is formed with the tip of the tongue pressed against the upper incisory teeth. It is nearly the same sound as the subvowel *TH* aspirated.

*WH* is the inceptive part of the vowel *û* aspirated in a particular way. The sound which is produced, in the formation of this element, is nearly the same as *hû*, whispered. *WH* requires the same posture of the mouth that the vowel *û* requires.

That *hû* and *wh* are not identical, may be proved by pronouncing, alternately, the words *hoom* and *whoom*, and observing the contrast between them.

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\* Although of no *practical* importance, it may not be uninteresting to the philosophic reader to know that the second constituent of the subvowels *B*, *D*, *G*, and of the aspirates, *K*, *P*, *T*, is formed by aspirating the vowel *û* only when these elements are uttered singly, when they are final, and when they are followed by a consonant. When they are followed by a *vowel*, their second constituent is formed by aspirating that vowel. This may be rendered obvious by pronouncing forcibly, and deliberately, the words, *Bay*, *Day*, *Gay*, and *Kay*, *Pay*, *Tay*, or any other words, in which *B*, *D*, *G*, and *K*, *P*, *T* are followed by vowels.

## CHAPTER V.

## THE POSTURES OF THE MOUTH.

AN accurate knowledge of the positions which the organs of articulation should assume in the formation of the several elements of vocal language, is very important to those who would speak with ease and elegance. To aid the reader still further in the acquisition of this knowledge, he is furnished with the various *postures of the mouth*, required in uttering the elements energetically, and singly.

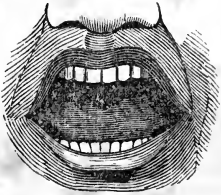
The elements are grouped according to the posture in which the mouth should be when they are formed. It will be seen that the *Diphthongs* and *Triphthongs* have each two postures of the mouth—one at the commencement, the other at the termination of the sound.

These postures are, of course, more or less modified, when the elements are uttered in their various combinations, and with different degrees of force.

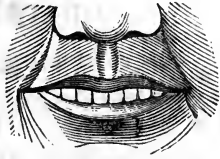
The pupil should exercise his organs of speech, in the most forcible manner, three times a week, and, if possible, even every day, on all the elements. The vowels should be exploded from the throat, both interrogatively and affirmatively, in every range of pitch within the compass of the voice, and with every possible degree of force.

The vowels are exploded in the following manner: make a full inspiration, close the glottis, and contract the muscles of expiration so as to condense the air in the lungs, then utter the element with a sudden and forcible emission of the breath. The sounds thus produced may be denominated *vocal thunder*; the effect upon an audience is electrical.

This exercise strengthens the vocal organs, and enables the speaker to be heard at a great distance, with very little effort, or expenditure of breath. It is also beneficial to health.



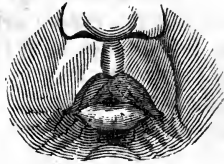
*arm  
an  
end  
up*



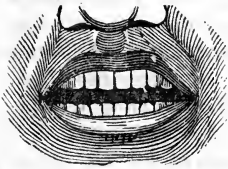
*vile  
fame*



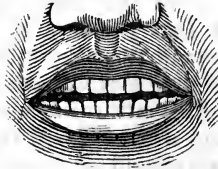
*eve*



*wo*



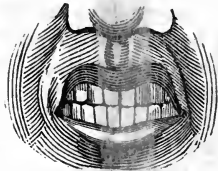
*in*



*day }  
tin }  
light }  
no }  
song }  
gay }  
kite }  
he }  
roll }*



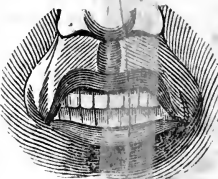
*all  
on*



*Then }  
thin }  
zone }  
sin }*

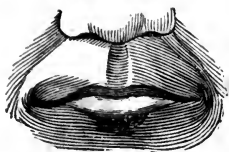


*full  
what*

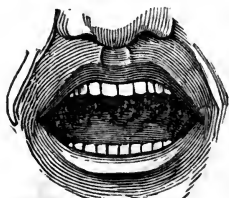


*yoke }  
azure }  
shade }*

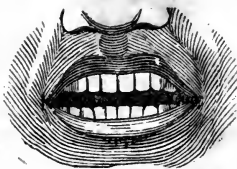




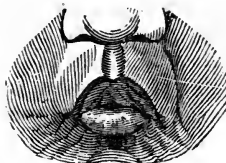
*bow*  
*mind*  
*pit*



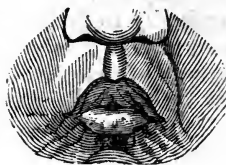
*ale*  
*ile*



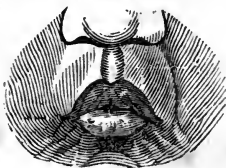
*old*  
*our*



*lose*



*tube*



## CHAPTER VI.

## DEFECTIVE ARTICULATION.

ARTICULATION is defective when one or more elements of a word are omitted, or imperfectly formed; or when one element is substituted for another.

Defective articulation is exceedingly common: perhaps there is not one individual in ten thousand whose articulation is *perfect*. This arises from the neglect of a proper gymnastic training of the organs of speech in childhood. As soon as children are capable of imitating sounds, they should be taught the elements of vocal language; and, to facilitate their acquisition of this knowledge, they should be made to exercise before a mirror, so as to compare the movements of their own lips with those of the lips of their instructor. By pursuing this course, a good foundation will be laid for a perfect and graceful articulation.

In that part of this work which consists of EXERCISES IN READING AND DECLAMATION, all, or nearly all, the letters representing sounds liable to be omitted, or imperfectly articulated, are italicised. Hence it is not necessary to furnish examples, and treat of the subject minutely, in this place. There are, however, some instances of defective articulation, which are not pointed out by the italic letters — these are so important that they deserve special notice. I allude to those cases in which one element is substituted for another. The remainder of this chapter will be devoted to their consideration.

Children are apt to substitute the sound of *d* for that of *g* in *gay*; and the sound of *t* for that of *k*, or *c* in *cat*. Thus, for *gay*, they say *day*; for *cake*, *tate*, &c.

To enable the pupil to correct these faults, I explain to him the manner in which the sounds of *g* and *k* are

produced — they are formed by pressing the root of the tongue against the soft palate, and not, like *d* and *t* by pressing its tip against the gums of the upper incisors. I then direct him to pronounce, after me, the elements, *d*, *g*, and *t*, *k*, and the syllables *da*, *ga*, and *ta*, *ka*, thus :

d, g; d, g; d, g; d, g; d, g; d, g; d, g; d, g; d, g.  
 t, k; t, k; t, k; t, k; t, k; t, k; t, k; t, k; t, k.  
 dà, gà; dà, gà; dà, gà; dà, gà; dè, gè; dè, gè; &c.  
 tà, kà; tà, kà; tà, kà; tà, kà; tè, kè; tè, kè; &c.

The object of this exercise is to contrast the substituted sound with the correct one.

When this plan does not prove successful, I open my mouth as widely as possible, so that the tip of the tongue cannot touch the gums of the upper teeth, and request the pupil to open his in like manner. I then direct him to pronounce, after me, the following syllables :

gà, gâ, gâ, gâ; gè, gè; gî, gî; gò, gò, gò; gù, gù, gù; gou.  
 kà, kâ, kâ, kâ; kè, kè; kî, kî; kò, kò, kò; kù, kù, kù; kou.  
 âg, êg, îg, ôg, ûg, oug; âk, êk, îk, ôk, ûk, ouk.

When neither of these schemes proves successful, I request the pupil to press his tongue downwards, and backwards, with his index finger, while I do the same, and pronounce, after me, the syllables in the preceding exercise. This I have never known to fail.

Some children omit the element *z*, when it follows *d*, and the element *sh* when it follows *t*; for instance, they pronounce *John*, *don*, and *Charles*, *tarles*, &c.\* My method of correcting these defects is to contrast the false pronunciation with the true one, as in the following exercise :

dâ, dzâ; dâ, dzâ; dâ, dzâ; dâ, dzâ; dè, dzè; &c.  
 tâ, tshâ; tâ, tshâ; tâ, tshâ; tâ, tshâ; tè, tshè; &c.

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\* *J* is a compound of *d* and *z* in azure; and *ch* is equivalent to *tsh*.

The *v* and *w* are confounded by some perons; for instance, when they would say *vine*, they say *wine*, and *vice versa*. An attention to the proper postures of the mouth, in the production of these elements will soon enable the pupil to correct this fault.\* (See postures of the mouth, page 28.) The following exercise, founded on the principle of contrast, should be frequently practised by the pupil, in the most energetic manner.

và, wà ; vâ, wâ ; vâ, wâ ; vâ, wâ ; vè, wè ; vè, wè ; &c.  
wâ, vâ ; wâ, vâ ; wâ, vâ ; wâ, vâ ; wè, vè ; wè, vè ; &c.

In correcting faults in articulation, I often find it advantageous to exercise the pupil before a mirror, that he may observe the contrast between the movements of his own mouth, and those of mine.

#### LISPING.

*Lisping* is the substitution of the sound of *th* for that of some other letter, generally for that of *s* in *sin*. Thus the words, *sale*, *send*, *sight*, *song*, &c., are pronounced *thale*, *thend*, *thight*, *thong*, &c.

The lisper should be told, that, in forming the sound of *th*, the tip of the tongue is pressed gently against the inner surface of the upper incisor teeth; whereas, in forming that of *s*, it is placed, in like manner, against the *gums* of the upper incisor teeth. Hence, to avoid making *th* for *s*, the tongue should be drawn back a little, and its point turned upward against the gums of the upper teeth. In the correction of lisping, the following exercise may be practised with advantage:

thâ, sâ ; thâ, sâ ; thâ, sâ ; thâ, sâ ; thè, sè ; thè, thè ; &c.

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\* A young gentleman recently entered my institution who had many faults in his utterance. Among others was the singular one of pronouncing *w* for *v*: for *vine*, he said *wine*; for *vale*, *wvale*, &c. This, as well as the other numerous faults with which his pronunciation was marred, arose from the want of proper instruction upon the use of the organs of speech.

The defects of articulation, in which one element is substituted for another, are numerous; but, as the method of treatment is similar in all, it is presumed enough has been said to enable the teacher to manage them successfully, particularly as appropriate exercises, for most of them, will be found in the *practical* part of this work.

## CHAPTER VII.

### STAMMERING.

STAMMERING is a functional derangement of the organs of speech, which renders them incapable, under certain circumstances, of promptly obeying the commands of the will.

In a majority of cases, the cause of this affection operates through the medium of the mind.

Stammering is cured by a regular course of hygienic elocution. But, as the disease exists under a variety of forms, it requires a variety of treatment. And, as the treatment is *medico-elocutional*, he who would apply it successfully, must unite the skill of the elocutionist with that of the *physician*. The idea that non-medical men are capable of discharging the duties of applying the remedies to complicated complaints of the human body, is a *sui generis* in logic, and a bane in the practice of the healing art.

As a *full* consideration of the subject of stammering is not compatible with the design of *this* work; and, as I am preparing for publication another which will treat exclusively of impediments of speech, I shall conclude the present chapter with the following

*Remarks on Stammering, from a Lecture on Elocution delivered before the American Lyceum, May 6, 1837, by Andrew Comstock, M.D.*

For the last ten years the author of these REMARKS has been engaged in an investigation of the philosophy of the

human voice, with a view to the formation of a system of just ELOCUTION, and to the discovery of the true means for removing IMPEDIMENTS OF SPEECH IN STAMMERERS. How far he has succeeded in his attempt, is not for him to say. His system is the result of his own reflection and experience; and, as it is founded in philosophy, it is the only *true* system. The following pages contain the mere outlines of the system. The work itself will be presented to the public as soon as the author's other labours will permit.

Stammering or stuttering is a hesitation or interruption of speech, and is usually attended with more or less distortion of feature. This affection presents itself under a variety of forms; but my limits will not allow me to give a particular description of them. I will notice only the most striking.

In some cases, the stammerer makes an effort to speak, and all his breath is expelled without producing vocality; in others, the lips are spasmodically closed: — these two forms often occur in the same case. Sometimes the stammerer, while speaking or reading, loses all power over the vocal organs, and remains some moments with his mouth open, before he can recover sufficient energy to proceed. In many cases, the stammerer repeats the word immediately preceding the one he is attempting to pronounce, or he repeats, in a rapid manner, the first element, or the first syllable, of the difficult word.

**CAUSES.** — The *predisposing* causes are nervous irritability and delicacy of constitution.

The most usual *exciting* causes are diffidence, embarrassment, a fear of not being successful when about to make an effort to speak, an attempt to speak faster than the vocal organs can assume the proper positions for utterance. Two or more of these causes often occur in the same case. Sometimes the habit of stammering is acquired by imitation.

The *proximate* cause of stammering is a spasmodic action of the muscles of speech.

**PROGNOSIS.** — The probability of a cure depends upon the following circumstances: If the stammerer has a cheerful disposition, is distinguished for energy of mind and decision of character, can appreciate the variations of pitch in speech and song, or, in other words, has an ear for music and a taste for elocution, the prognosis is favourable. But if he is of a nervous temperament, subject to melancholy, irresolute of purpose, incapable of imitation in speaking and singing, the prognosis is unfavourable.

**TREATMENT.** — The stammerer should be impressed with the importance, nay, necessity, of giving exclusive attention to the subject; and he should not be allowed to converse with any one till

he can speak without stammering. These rules cannot be too strongly enforced. I am fully persuaded of this from my own experience. Several stammerers, who have placed themselves under my care, taking but two or three lessons a week, and attending to their usual avocations, have left me disappointed; while those who have given undivided attention to the subject, have been entirely relieved. True, many are more or less benefited even by occasionally taking a lesson; but it is very difficult, by any irregular course, to effect a radical cure. The habit of stammering should be arrested at once; for, while it is continued, how is it possible that the habit of speaking correctly can be established?

Great pains should be taken to inspire the stammerer with confidence. He should be convinced that his success depends mainly upon his own exertions: that he must pursue the various exercises assigned him with indefatigable zeal, with untiring industry; that he has the same organs of speech as other people, and nothing is necessary to enable him to use them as well, but a conviction in his ability to do so. To think that one *can* do, gives almost the ability to accomplish—but to think that one *cannot* do, virtually takes away the ability to do, even where it is ample.

Stammering is often continued by the subordinate estimation which the stammerer puts upon himself. He is too apt to consider those around him giants, and himself a dwarf. As this estimation of himself serves to perpetuate his disease, it is clear that its remedy must be found in making himself equal to any: if this mental classification into giants and dwarfs must take place, let the stammerers make themselves the giants, and those around them the dwarfs.

The teacher should study the disposition of his pupil: he should persuade him to banish from his mind all melancholy thoughts—in short, he should do every thing in his power to render his pupil cheerful and happy.

Various athletic exercises should be resorted to daily, to invigorate all the muscles of voluntary motion, and diminish nervous irritability. In some cases it may be necessary to have recourse to tonics, anti-spasmodics, bathing in salt water, frictions over the whole surface of the body, &c., &c. Electricity may be used with advantage as a tonic, and also as a means of interrupting the spasm of the vocal organs.

The vocal treatment is deduced from the following circumstances:

1. An ability to sing.
2. An ability to speak when alone:
3. And if the stammerer must speak before an audience, the smaller the audience and the farther he is removed from it, the better.

4. An ability to speak amidst a noise that is sufficient to render the human voice nearly or quite inaudible.

5. An ability to speak better in the dark than in the light.

6. An ability to speak in a measured manner.

7. An ability to speak in a drawling manner.

8. An ability to speak with the mouth more or less distorted.

9. An ability to speak in any key, either higher or lower than that in which the stammerer usually converses.

10. An ability to speak with a halloo.

11. An ability to speak when the attention is divided or arrested by some object or circumstance more or less irrelevant to the subject.

12. An ability to speak in concert or simultaneously. Every one who has learned to sing, knows how much easier it is to sing in concert than alone. All the exercises, therefore, for the cure of stammering, should, at first, be conducted in concert.

Stammering may be considered a fault in elocution, the result of defective education, and is confirmed by habit. If children were properly instructed in speaking and reading, this affection of the vocal organs would, probably, seldom or never occur. Hence, no mode of treatment that is not founded in just elocution or the correct exercise of the organs of speech for the purposes of vocal expression, can be relied on. This must appear obvious to every intelligent and reflecting mind. The stammerer must be taught how to give language the pitch, time, and force which the sense requires. To effect this, his muscles of speech, which have long been refractory, must be trained till they are brought under the control of volition, and like a well-marshalled troop of soldiers, made to act in harmonious concert.

Oral language may be resolved into certain sounds which are its elements. Now there are certain positions of the organs of speech more favourable than others for the production of the elements. The stammerer should be made thoroughly acquainted with these positions, and, in connexion with them, should be required to exercise his voice in the most energetic manner upon all the elements singly, till he can utter them without hesitation. He should also utter them in various combinations, not only according to the laws of syllabication, but in every irregular way. The vowels should be exploded from the throat with great force; and they should be sung, as well as pronounced with the rising and falling inflection, through every interval of pitch within the compass of the voice.

The pupil should be drilled in various exercises whose highest peculiarity is time and force. Time may be measured by means of the Metronome, by beating with the hand, and by marching.\*

---

\* Also by beating with the dumb-bells.



Pitch, time, and force, are the elements of expression, and a proper combination of them in reading and speaking, constitutes good elocution. When, therefore, the stammerer becomes master of these elements, as well as the elements of the language, he may commence speaking and reading. In his first attempts at conversation, both teacher and pupil should speak in a deliberate manner, with a full, firm tone of voice, and in a very low pitch.

The stammerer should now commit to memory a short piece which requires to be spoken with explosive force; for example, "Satan's speech to his legions." The members of the class should stand at a sufficient distance from each other to prevent their hands coming in contact when their arms are extended. They should then pronounce the speech in concert, after the teacher, and accompany it with appropriate gesticulation. It should be repeated again and again, till each pupil can give it proper expression, both as regards voice and gesture. Each pupil should then, in turn, take the place of the teacher and give out the speech to the class. To prevent the pupil's stammering, while he is performing the teacher's part, the teacher himself should play an accompaniment on the violoncello, violin, organ, drum, or some other instrument. At first the notes should be made very loud; but if the effort of the pupil, standing out of the class, is likely to be successful, they should gradually be made softer and softer, and, finally, the accompaniment omitted altogether. This piece should be pronounced alternately with one which requires to be spoken with long quantity and in a low pitch, as "Ossian's Address to the Sun."

When the pupil has mastered these two kinds of reading, he may take up dignified dialogue, and, lastly, conversational pieces. He should drawl out difficult words, which are generally those having short vowels preceded by labials, dentals, and gutturals.

In very bad cases of stammering, the pupil should first sing the words, then drawl them, then pronounce them with very long quantity, and thus gradually approximate to common speaking.

As soon as the pupils can speak without stammering, they should recite singly in a very large room, or in the open air, at a distance from the audience, which, at first, should consist of the members of the class only. A few visitors should be occasionally introduced, and the number should be gradually increased. In this way the stammerer will soon acquire sufficient confidence to speak before a large assembly. In some cases it may be expedient for the stammerer to recite before an audience in a dark room; but as he acquires confidence, light should be gradually admitted.

Stammerers, instead of speaking immediately after inspiration, as they should do, often attempt to speak immediately after expiration, when, of course, they have no power to speak. The lungs, like a bellows, perform their part in the process of speaking, best, when plentifully supplied with air. This is an important fact, and should

be remembered, not only by stammerers, but also by those who have occasion to read or speak in public. Loud speaking, long-continued, with the lungs but partially distended, is very injurious to these organs: it is apt to occasion a spitting of blood, which is not unfrequently a precursor of pulmonary consumption. But loud speaking, with proper management of the breath, is a healthful exercise: besides strengthening the muscles which it calls into action, it promotes the decarbonization of the blood, and, consequently, exerts a salutary influence on the system generally. [See additional remarks, in Appendix at the end of the volume, where will be found an account of the new surgical operation for the radical cure of stammering, which has been performed, with more or less success, both in Europe and in this country.]

## SECTION II.

### PITCH.



**PITCH** is the degree of the elevation of sounds.

As pitch regards the elevation of sounds, it respects their acuteness and gravity. I use the term *pitch* in its widest signification. — In the science of music, it is used not only in the sense in which I employ it, but it also has a special application: in the latter, it is applied to the medium note, the regulating note to which instruments are brought by the act of tuning. When applied in this sense, it is termed concert-pitch. The note which has been adopted, by common consent, as the pitch-note, is A, the open note of the second string of the violin: it is written in the second space of the treble staff.

A *lax* division of pitch is into high and low; in other words, into acute and grave; (those notes being called high, or acute, which are above the *natural* pitch of the voice; and those low, or grave, which are below it)

Strictly speaking, the application of *high* and *low*, to pitch, is without philosophic foundation: it has originated, not from any

principles in the acuteness and gravity of sound, but from the relative position of the notes in the graphic scale. This is obvious from the fact that the degrees of the scale may be exemplified in a horizontal line, by varying the forms of the graphic notes, as was done by the Greeks.

An *exact* division of pitch, as demonstrated by the diatonic scale, is into tones and semitones.\*

The word *tone*, as here employed, signifies a certain degree of difference in pitch between two notes, as that between the first and second note of the scale. But in some cases we use the word *tone*, as synonymous with *note*; for instance, in some persons the tones of the voice are more musical than in others—that is, the *notes* of the voice.

The diatonic scale consists of seven sounds, moving discretely from grave to acute, or from acute to grave, by different degrees of pitch, of which the semitone may be the common measure, or divisor, without a fraction. The scale, however, is not complete without the octave, which is a repetition of the first note in the eighth degree.

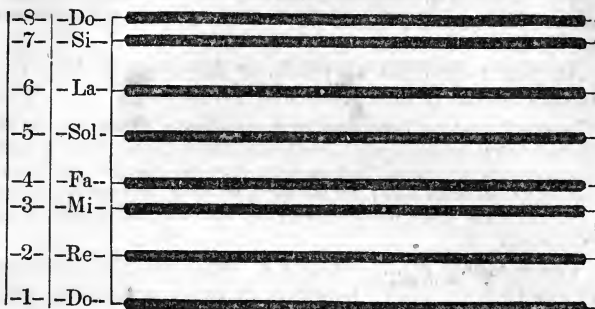
The notes do not ascend by equal degrees of pitch, but by tones and semitones; the semitones occurring between the third and fourth, and seventh and eighth. The order of the scale, therefore, is as follows: two tones and a semitone, three tones and a semitone. And should it be desirable to extend the series of sounds, the eighth note of the first octave will become the first note of the second octave; the eighth note of the second octave, the first note of the third; and so on.

In teaching the pupil to “raise and fall the eight notes,” as it is called, the monosyllables, Do, Re, Mi, Fa, Sol, La, Si,† may be employed.

Diag. 4 is a graphic representation of the scale. The heavy, horizontal, parallel lines, represent the notes; and the spaces between them, the consecutive intervals of the scale.

\* DIATONIC [Greek, *δια*, by or through, and *φωνος*, sound]. Ascending or descending by sounds whose proximate intervals are not more than a tone, nor less than a semitone.

† Pronounced Dò, Rà, Mè, Fà, Sòl, LÁ, Sè.

THE DIATONIC SCALE. (*Diag. 4.*)

An interval is a difference in pitch. Intervals are either discrete, or concrete. A discrete interval is the difference in pitch between any two notes which vary from each other in acuteness and gravity. A concrete interval is that portion of the scale through which the voice slides on a concrete of speech.

The difference in pitch between the first and second note of the scale, is called the interval of a tone, or second; between the second and third, a tone; between the third and fourth, a semitone; between the fourth and fifth, a tone; between the fifth and sixth, a tone; between the sixth and seventh, a tone; between the seventh and eighth, a semitone.

The difference in pitch between the first and third note of the scale, is called the interval of a third; between the first and fourth, the interval of a fourth; between the first and fifth, the interval of a fifth; between the first and sixth, the interval of a sixth; between the first and seventh, the interval of a seventh; between the first and eighth, the interval of an octave.

The intervals between the first and third, fourth and sixth, and fifth and seventh, are called major thirds; because they contain two tones, or four semitones; but as the intervals between the second and fourth, third

and fifth, and sixth and eighth, contain but three semitones, they are denominated minor thirds.

In the expression of our thoughts by oral language, we employ three sorts of voice—the *natural voice*, the *false voice*, and the *whispering voice*, which I shall now attempt to describe.

The medium compass of the voice, in those whose voices have been properly cultivated, is three octaves.\* There is, however, a point of pitch at which the voice, in ascending the scale, is said to break. This point, in a majority of persons, is about two octaves above the lowest note of the voice. The natural voice embraces all the notes below this point; the false voice, all the notes above it. (See Diag. 5.)

The Italians call the natural voice *voce di petto*, and the false voice *voce di testa*; † because they suppose the former to come from the chest, and the latter from the head. This error has arisen from a want of anatomical and physiological knowledge of the vocal organs. Voice is never formed in the chest, or in the head; it is always formed in the upper part of the larynx, at the aperture of the glottis. It is, however, formed higher, or lower in the *throat*, according to its degree of acuteness, or gravity. At the command of the will, the larynx may be elevated, or depressed, and the aperture of the glottis enlarged, or diminished. The larynx is the most depressed, and the aperture of the glottis the most dilated, when the gravest sound is formed; and the larynx is the most elevated, and the aperture

Diag. 5.

		Falsetto Voice.		8	-Do-	Treble.
				7	-Si-	
				6	-La-	Tenor.
				5	-Sol-	
				4	-Fa-	Bass.
				3	-Mi-	
				2	-Re-	
				1	-Do-	
				7	-Si-	
				6	-La-	
				5	-Sol-	
				4	-Fa-	
				3	-Mi-	
				2	-Re-	
				1	-Do-	
				7	-Si-	
				6	-La-	
				5	-Sol-	
				4	-Fa-	
				3	-Mi-	
				2	-Re-	
				1	-Do-	

\* It is said that the ear is capable of perceiving nine octaves.

† *Voce di petto* (Ital.), voice from the breast. *Voce di testa*, voice from the head.

of the glottis the most contracted, when the acutest sound is formed. Hence grave sounds appear to come from the chest, and acute ones from the head, or roof of the mouth. From this circumstance, no doubt, has arisen the error of calling the natural voice *voce di petto*, and the falsetto voice *voce di testa*.

The whispering voice does not, like the natural voice and the falsetto, owe its peculiarity to pitch, but to the absence of what is generally understood by the term *vocality*. The compass of the whispering voice is about an octave. My own extends through ten degrees of the scale.\*

The natural pitch of the female voice is an octave above that of the male voice. The pitch of the female voice corresponds to that of the violin; the pitch of the male voice, to that of the violoncello. The voices of boys are of the same pitch as the female voice — one octave above a man's voice. When boys are about the age of fourteen, their voices undergo a change of pitch.

The notes of the falsetto voice are called *treble*; the upper notes of the natural voice, *tenor*; and the lower notes of the natural voice, *bass*.† (See Diag. 5.)

The divisions of the voice, as given by Italian authors, and adopted by many musicians of other countries, are as follows:

“There are three departments in the human voice, viz., the high, the middle, and the low. These departments are in the female, as well as in the male voice. *Soprano*, *mezzo soprano*, and *contralto*, are female voices. *Tenore*, *baritono*, and *basso*, are male voices.”‡

The reader will observe that the *falsetto* voice is not included in the above division.

To a bass, a baritone, and a contralto voice, natu-

\* Notes analogous to those of the whispering voice may be made on the German flute, and some other wind instruments, through the compass of an octave.

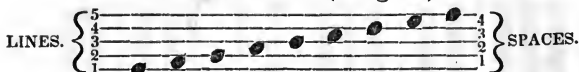
† When I speak of the voice, I speak of the adult male voice, unless otherwise stated.

‡ Introduction to the Art and Science of Music, by Phil. Trajetta.

rally good, or made so by cultivation, Dr. Rush applies the term *orotund*.

The notes of music are named after the first seven letters of the alphabet, and are represented by *graphic* notes, which are written on five horizontal, parallel lines, and in the intermediate spaces. These lines and spaces are called the *staff*. (See Diag. 6.) The lines and spaces of the staff are counted upward, that is, the lowest

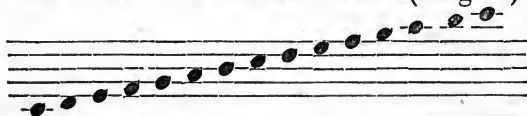
THE STAFF. (*Diag. 6.*)



line of the staff is called the first line, the one above it the second line, and so on; the lowest space is called the first space, the next the second space, and so on. (See Diag. 6.) Each line, and each space, is called a degree. Hence, as there are five lines, and four spaces, the staff includes nine degrees. (See Diag. 6.)

When it is desirable to extend the notes above or below the staff, short lines, called ledger lines, are employed. (See Diag. 7.)

THE STAFF WITH LEDGER LINES. (*Diag. 7.*)



As the great scale of sounds, which includes all the notes that can be made by instrumental means, is very extensive, it has been found convenient to divide it into two parts, and allot a staff to each part. The notes in the upper division of the great scale are written on what is called the *treble staff*; those in the lower division, upon what is denominated the *bass staff*.

To distinguish between the two staffs,\* and to determine the names of the graphic notes, and the sounds which they represent, characters called *cleffs* are placed at the beginning of each staff.

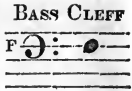
The treble cleff is called G, because a particular G note is written upon that line of the staff on which the main part of this character is placed. This note, called the *G cleff note*, occupies that point of pitch at which the falsetto voice generally commences.



The bass-cleff is called F, because a particular F note is written

\* In pluralizing staff, *s* is preferable to *ves*. (See Brown's English Syntax.)

upon that line of the staff which this character crosses as in the margin. The pitch of this note, called the *bass cleff note*, is nine degrees of the diatonic scale below that of the treble cleff note, and one octave above the lowest note of the majority of bass voices which have been properly cultivated. (See Diagram 8.)



**THREE OCTAVES OF THE FINGER-BOARD OF THE PIANO, AND THE TWO STAFFS, WITH THEIR CLEFFS. (Diag. 8.)**



F G A B C D E F G A B C D E F G A B C D E F



Diag. 8. represents three octaves of the finger-board of the piano-forte, and the two staves, with their cleffs. The notes are written upon the staves opposite those keys of the piano by which they are respectively produced.

The usual compass of a modern grand piano-forte, is six octaves. The instrument extends one octave below, and two octaves above that portion of the finger-board which is represented in Diag. 8.

The keys of the piano, like the notes which they severally produce, are named after the first seven letters of the alphabet: the key which produces the F note is called the F Key; that which produces the G note, the G Key; that which produces the A note, the A Key, and so on.

The finger-board of the piano consists of white and black keys. The instrument is so constructed, that if you touch the white keys in their consecutive order, a diatonic series will be produced. but if you touch all the keys, white and black, in their consecutive order, a semitonic series will be the result.

In the diatonic scale, as has been shown, there are five tones, and two semitones. There are, however, two varieties of the scale: one is called the *major mode*; the other, the *minor mode*. In the major mode, the first semitone is between the third and fourth de-



gree of the scale; the second, between the seventh and eighth. (Diagram 4, p. 40, represents the major scale.) The minor mode, in ascending, has the first semitone between the second and third degree; the second, between the seventh and eighth; but in descending, the second semitone is between the fifth and sixth. (See Diagram 9.)

(Diag. 9.)

No. 1.			No. 2.			No. 3.			No. 4.		
Do	8	C	.....	.....	.....	.....	.....	.....	13	C	.....
Si	7	B	.....	.....	.....	.....	.....	.....	12	B	.....
La	6	A	.....	.....	.....	.....	.....	.....	11	A $\sharp$ or B $\flat$	.....
Sol	5	G	.....	La	8	A	.....	La	8	A	.....
Fa	4	F	.....	Sol	7	G $\sharp$	.....	Sol	7	G	.....
Mi	3	E	.....	Fa	6	F $\sharp$	.....	Fa	6	F	.....
Re	2	D	.....	Mi	5	E	.....	Mi	5	E	.....
Do	1	C	.....	Re	4	D	.....	Re	4	D	.....
.....	.....	.....	.....	Do	3	C	.....	Do	3	C	.....
.....	.....	.....	.....	Si	2	B	.....	Si	2	B	.....
.....	.....	.....	.....	La	1	A	.....	La	1	A	.....

No. 1, in Diagram 9, represents the ascending and descending major scale; No. 2, the ascending minor scale; and No. 3, the descending minor scale.

There is another scale, called the semitonic, or chromatic. It is formed by dividing the whole tones of the diatonic scale into semitones, by five additional sounds. The chromatic scale may be illustrated by touching all the white and black keys of a piano-forte, in their consecutive order. (The chromatic scale is represented by No. 4, in Diag. 9.)

The sounds which compose the diatonic scale, as I have said, are named after the first seven letters of the alphabet. The five additional sounds, which, when added to the diatonic scale, divide it into semitones, are called *flats*, or *sharps*, according as they receive the names of the notes immediately below, or of those immediately above them. Thus, the second note of the chromatic scale of C, is called *C sharp*, or *D flat*; the fourth is called *D sharp*, or *E flat*; the seventh, *F sharp*, or *G flat*; the ninth, *G sharp*, or *A flat*; and the eleventh, *A sharp*, or *B flat*. (See No. 4, in Diag. 9.)

When a note is to be sung, or played sharp, a character called a sharp ( $\sharp$ ) is prefixed to it. When a note is to be sung, or played

flat, a character called a flat (b) is prefixed to it. Sharps and flats are generally placed at the beginning of a tune, or strain, immediately after the cleff. They are then called the signature; because they serve to point out the key.

By *key* is meant a scale of sounds, to the first of which all the others bear a certain relation. This *first* note is called the *key-note*, the *fundamental note*, or *tonic*. As each note of the diatonic scale of C (see No. 1), as well as its sharp and flat (see No. 4), may be assumed as a key-note of a series of seven, it follows that there are twenty-one *major*, and twenty-one *minor* keys. And as each note of the diatonic scale of C, as well as its sharp and flat, may also be assumed as a key-note of a *chromatic* series, it follows that there are twenty-one keys in the chromatic genus. These, added to the forty-two keys in the diatonic genus, make the whole number of keys in the musical system amount to sixty-three. Still, as there are but twelve notes, there can be but thirty-six scales; and even this number may be resolved into three — one *major*, one *minor*, and one *chromatic*; all the others are transpositions of the three primitive scales into different ranges of pitch.

The *speaking* voice, in good elocution, seldom rises higher than a fifth above the lowest note of its compass. Supposing the lowest note which can be made with a full intonation, to be F, the following scheme will show the relative pitch of keys, adapted to the expression of different kinds of sentiments.

#### KEYS OF THE SPEAKING VOICE. (Diag. 10.)

10	—	A	—	Vociferation.	
9	—	G	—		
8	—	F	—	Very spirited declamation.	} Three millions of people,
7	—	E	—	.....	
6	—	D	—		} armed in the holy cause of liberty,
5	—	C	—	Spirited declamation.	
4	—	Bb	—	Ordinary declamation.	} My brave associates, &c.
3	—	A	—	Modest declamation.	
	—		—	Ordinary narrative.	} Friends, Romans, countrymen, &c.
2	—	G	—	Dignified narrative.	
	—		—	Sublime description.	} He scarce had ceased, &c.
1	—	F	—	Very solemn discourse.	
					} I had a dream which was not all a, &c.
					} O when shall day dawn, &c.

The majority of the people in this country pitch their voices too high, not only when they read and speak in public, but also in their colloquial intercourse.

We not infrequently meet with individuals who always speak in the highest key of the natural voice, and we occasionally meet with some who even speak in the falsetto. A high pitch, in speech, is unpleasant to a cultivated ear; and though it may answer in the business transactions of life, it is totally inadequate to the correct expression of sentiments of respect, veneration, dignity and sublimity.

## CHAPTER I.

### INFLECTIONS.



**INFLECTIONS**, in the science of Elocution, are notes of speech — notes that, in regard to pitch, undergo a continual change during the time of their pronunciation.

Writers on elocution describe six different notes of speech; namely, the *rising inflection*, the *falling inflection*, the *acuto-grave circumflex inflection*, the *gravo-acute circumflex inflection*, the *acuto-gravo-acute circumflex inflection*, and the *gravo-acuto-grave circumflex inflection*.\*

In the rising inflection, the movement of the voice is from grave to acute; in the falling inflection, from acute to grave; in the acuto-grave circumflex, from grave to acute, thence back to grave; in the gravo-acute circumflex, from acute to grave, thence back to acute; in the acuto-gravo-acute circumflex, from grave to acute, thence back to grave, and thence again to acute; in the

\* Mr. Steele calls the inflections of the voice *accents* — acute, grave, and circumflex. Dr. Rush denominates the rising inflection the rising concrete; the falling inflection, the downward concrete; the circumflexes he calls waves.

gravo-acuto-grave circumflex, from acute to grave, thence back to acute, and thence again to grave.

In that part of this work which consists of **EXERCISES IN READING AND DECLAMATION**, these notes of speech are represented by the acute, grave, and circumflex accents, thus ;

Rising inflection (´). Acuto-grave circumflex (^).

Falling inflection (˘). Gravo-acute circumflex (v).

Acuto-gravo-acute circumflex (v).

Gravo-acuto-grave circumflex (v).

In reading and speaking, each syllable has some one of these inflections ; but, for *practical* purposes, it is necessary to mark those only which are *emphatic*.

The various movements of the voice, in song and speech, may be explained in the following manner :

When the bow is drawn across an open string of the violin, or any of its species, a sound is produced of a uniform pitch, from beginning to end. This sound is a pure note of music, and, so far as pitch is concerned, is identical with a note of song. When the bow is drawn across the same string, while the centre of the string is pressed down with the finger, a sound is produced similar to that of the open string, but an octave higher. The intermediate notes of the diatonic scale may be produced by pressing down the string, at the proper places, and drawing the bow across it.

When a string of the violin is pressed down by the finger, and, at the same time, the finger is made to slide upon it towards the bridge of the instrument, during the drawing of the bow, a sound is produced which gradually increases in acuteness from beginning to end. When the finger is made to slide in the opposite direction, during the drawing of the bow, a sound is produced which gradually increases in gravity during its prolongation. When the finger is made to slide towards the bridge, and thence back again, during the drawing of the bow, a simple circumflex note is produced. When the finger is made to slide towards the bridge, thence back again, and thence again towards the bridge, during the drawing of the bow, a compound circumflex note is produced.

Other varieties of the slide might be given, but these are sufficient to answer the purpose of explanation.

“The slide is a grace of much simplicity and beauty, evidently drawn from nature. It expresses the most tender and affectionate emotions : we hear it in those little gusts of passion which mothers use in caressing their infants ; it is one of the most endearing tones in the language of nature.

“The *portamento*, or carriage of the voice, as the Italians term it, is an easy mode of sliding from one tone to another. Hence second-rate singers find it a convenient method of encountering those notes which lie at remote and awkward distances. In some voices it is so fixed, by habit, that two bars cannot be sung without it. When so used, it utterly destroys every pretence to good singing, by interposing an effect of the most sickening kind; when used with discretion, it adds much to the force of expression; and, in Madame Caradori, it was a grace both tender and agreeable.

“The violinist, Paganini, the present wonder of the world, plays an entire *cantabile*\* upon one string, sliding through all the intervals with a single finger — the effect of which is so plaintive, and desolate, as to move his audience to tears. Vellati, the first singing-master of the age, uses this grace with incomparable beauty; in his voice it imparts a tenderness not to be described.”†

The sliding notes above described are analagous to *drawling* notes of speech. Speech, to be natural, requires each syllable to be uttered with a certain degree of force. This force is always in proportion to the length of the syllable. A syllable is *drawled* when it is pronounced with inadequate force — in other words, with force less than that which constitutes the *minimum* degree of natural speech.

The extent of the concrete intervals of the notes of speech, is various under various circumstances. A *rising* inflection *may* be carried through the whole compass of the voice. But, in the most energetic *interrogation*, the voice seldom rises higher than an octave: though sometimes it extends to a tenth, or a twelfth. The smallest concrete interval does not, perhaps, exceed a quarter tone.

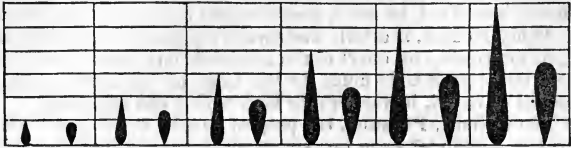
The concrete intervals of rising inflections are greater than those of their corresponding falling inflections. This may be illustrated by pronouncing the letter *a* interrogatively and affirmatively, several times, with increasing energy, making the intervals of each succeeding pair greater than those of the preceding, as shown by the following diagram:

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\* CANTABILE, a term applied to movements intended to be performed in a graceful, elegant, and melodious style. — *Busby's Dictionary of Music*.

† GARDINER'S MUSIC OF NATURE, p. 164-5, London edition.

RISING AND FALLING INFLECTIONS, THROUGH VARIOUS INTERVALS OF PITCH. (*Diag. 11.*)



*a? a. a? a. a? a. a? a. a? a. a? a.*

In the above diagram, each falling inflection commences in a lower degree of pitch than that in which its corresponding rising inflection terminates. Should a falling inflection be made to extend through the same interval as its corresponding rising inflection, it would be a drawing note, and not a pure note of speech.

Falling inflections may be uttered with greater force than rising inflections. This is shown, in *Diag. 11*, by the relative widths of the notes.

Rising inflections are far more numerous than falling inflections: the former constitute the main body of oral language, while the latter are employed for the purposes of emphasis, and in the formation of cadences. Rising inflections are often emphatic; but their emphasis is weaker than that of falling inflections.

The circumflexes are used for the purposes of emphasis. The acuto-grave circumflex, when carried through a wide interval, is employed for the expression of irony and scorn.\* When the circumflexes are properly introduced, they are very expressive. These movements of the voice, however, are seldom required; when improperly employed, they affect the ear of a good reader as unpleasantly as the too frequent use of the portamento does that of a good musician.

\* "The circumflexes, *acuto-grave*," says Mr. Steele, "are characteristic of the Irish tone; and the circumflexes, *gravo-acute*, are characteristic of the Scottish tone." — (See *Steele's Prosodia Rationalis.*)

Writers on Elocution have given numerous rules for the regulation of inflections; but most of these rules are better calculated to make *bad* readers than good ones. Those founded on the construction of sentences might, perhaps, do credit to a *mechanic*, but they certainly do none to an *elocutionist*.

The subject is of such a nature that it would be difficult, if not impossible, to give rules for the regulation of all the inflections of the voice, in reading and speaking; and, as any rule on this part of elocution must necessarily be limited in its application, I have thought proper to dispense with them altogether. This work, however, does not leave the reader without a guide: in the practical part of it, numerous examples are given, which, I trust, will have a tendency to form a correct taste. When the student shall have acquired a knowledge of the *principles* of elocution, he will have no occasion for *rules*.

The reader should bear in mind that a falling inflection gives more importance to a word than a rising inflection. Hence it should never be employed merely for the sake of *variety*; but for *emphasis* and *cadences*. Neither should a rising inflection be used for the sake of mere "*harmony*," where a falling inflection would better express the meaning of the author.

The *sense* should, in *all* cases, determine the direction of inflections. Hence the absurdity of the term "*harmonic inflection*," as employed by Walker and his disciples—an inflection which, *for the sake of harmony*, takes a direction contrary to that required by the sense: If a sentence is pronounced so as to bring out the sense in the most forcible manner, *all* the inflections must necessarily be *harmonic*, or, more correctly speaking, *melodic*.\* Every modification of the voice, which is not compatible with the sentiment, weakens the force of the elocution by drawing off the attention of the hearer from the *sense* to the *sound*.

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\* See the note at the bottom of page 52.

## CHAPTER II.

## MELODY.



**M**ELODY is a series of simple sounds, emanating from the voice, or an instrument, so varied in pitch as to produce a pleasing effect upon the ear. The series of *graphic* notes by which these sounds are represented, is also called melody.

Melody is distinguished from *harmony* by not necessarily including a combination of parts. The term *harmony*, as employed in the science of music, signifies a union of melodies, a succession of combined sounds, moving at consonant intervals, according to the laws of modulation.\*

**NOTATION** is the graphic representation of a melody—in other words, the expression of a melody by written characters.

**INTONATION** is the act of sounding the notes of a melody, either with the voice, or an instrument. When each note is produced in its proper degree of pitch, the intonation is true; when the intervals are not observed with exactness, the intonation is false. Correct intonation, in speech, is highly important; in song, and instrumental music, it is indispensable; for, if the intonation is false, melody loses its charms, and harmony becomes discord.

The melody of speech is founded on *sense*; that of song, generally, on *sound*. Words containing opposite

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\* The term *harmonious* is correctly employed when applied to two or more sounds whose union is consonant, or agreeable; it is incorrectly employed when applied to the notes of a single melody, as is done by some authors, who confound it with the word *melodious*.



sentiments may be sung to the same air, with effects equally good, if the force and time be properly varied. Thus, if the two songs, *March to the Battle Field*, and *Oft in the Stilly Night*, be sung to the same air — the former with great force, and in quick time — the latter with diminished force, and in slow time, there will be as much difference of expression between them as there is between that of joy and sorrow.\* But *speech* is not so accommodating. Here every sentence must not only have its appropriate *tune*, but the *tune* must be properly *pitched*.

The melody of song is graduated on a scale whose degrees are as definite as those of the scale of *Gunter*. But the melody of speech is not formed with such mathematical exactness — it has no scale of *determinate* degrees. Hence it is difficult to represent it *graphically* — to give to each note

“A local habitation and a name.”

But even if an exact notation of the melody of speech should be given, it is doubtful whether it would be of much practical importance to the generality of mankind, as none but a Paganini would be able to read it. Such a notation, however, is a desideratum — it would be highly interesting to the philosopher; and I would advise all elocutionists who have a good ear for music, and can perform on stringed instruments of the violin species, to direct their attention to the subject.†

For *practical* purposes, however, it is not essential to present *every* syllable in speech under its proper note, as is done in song: it is only necessary to give a notation of the *relative* pitch of the *emphatic* syllables.

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\* The reader must not infer that I entertain the opinion that in song melody cannot be adapted to sentiment. I believe that if the composers of music were *elocutionists*, they would always construct their melodies with reference to the sentiments to be expressed.

† Any essays on this subject by one who cannot perform on a musical instrument, must prove entirely abortive.

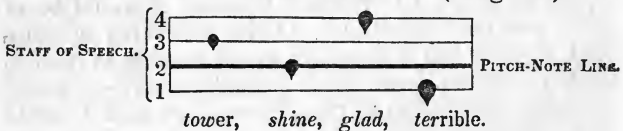
Such a notation may be read by those who have no knowledge of music whatever, and, consequently, does not require the aid of a Paganini. Besides, if the relative pitch of the heavy, or emphatic syllables, and their inflections, are given, the light, or unemphatic syllables will naturally take their proper degrees of elevation.

The series of notes by which the relative pitch, and inflections of the emphatic syllables are represented, is denominated an *emphasis melody*. The emphasis melodies are written on four horizontal, parallel lines. These lines are called the *staff of speech*, in contradistinction to the staff of music, which consists of *five* horizontal, parallel lines, and the intermediate *spaces*.

“Ye are the things that tower, that shine, whose smile makes glad, whose frown is terrible.”

In the above sentence there are four emphatic points, which are represented by the following

EXAMPLE OF EMPHASIS MELODY. (*Diag. 12.*)



Each note in the above diagram has the falling inflection, and no two have the same radical pitch. There is a gradual increase in the size of the notes from the first to the last, which represents a gradual increase of force, forming a sort of climax.

In that part of this work which consists of **EXERCISES IN READING AND DECLAMATION**, the notes of the emphasis melodies are represented by graphic inflections placed at different degrees of elevation, thus :

“Ye are the things that tower, that shine, whose smile makes glad, whose frown is terrible.”

In reading and speaking there is one note which

predominates; and in *correct* reading and speaking, the pitch of this note is always in accordance with the sentiment. This predominant, leading, or *pitch-note of speech*, is written on the second line of the staff, counting from below. To render the pitch-line conspicuous, it is made heavier than the other lines of the staff. (See Diag. 12.) In the EXERCISES IN READING AND DECLAMATION, the pitch-note is represented by the graphic inflection which commences at the centre of the body of the letter. (See the word *shine*, in the foregoing example.) When one reads altogether in the pitch-note, the reading is monotonous; when the voice is properly varied in pitch, it occasionally rises a degree, or two degrees above, or descends a degree below it, as represented by the staff.

The reader must not conclude that the melody of speech is confined to four degrees of pitch, whose intervals are as determinate as those of the diatonic scale. The intervals between the several notes of an emphasis melody vary according to circumstances. In energetic declamation, and in interrogative and exclamatory sentences, they may be said to be at their *maximum*; in solemn, and in plaintive discourse, at their *minimum*. Neither must the reader conclude that the melody of speech consists solely of *emphasis melodies*. These form, as it were, the grand outlines of the picture, and the notes of the syllables not included in the emphasis melodies, constitute the filling up and the shading of it.

The graphic notes of song represent *absolute*, as well as *relative* pitch. But as the graphic notes of an emphasis melody of speech denote *relative* pitch only, two emphasis melodies similarly constructed, though different in their relative intervals, may be represented by the same series of graphic notes.

In reading emphasis melodies, beginners are apt to make the intervals too great. Care should be taken to avoid this fault, or the melody will be caricatured. A little practice, under a good teacher, will enable

almost any one, who is not insensible to the changes of pitch, to observe the proper intervals with tolerable accuracy. And as these melodies are founded in the nature of the subject, those who have a taste for elocution will scarcely require a teacher, for they will read them, as it were, by intuition.

## CHAPTER III.

### MODULATION.



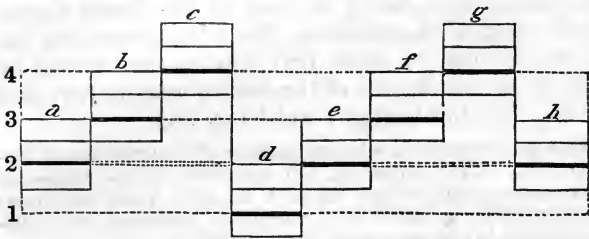
**M**ODULATION is a changing of the *pitch-note* to a higher or lower degree of elevation — in other words, it is the process of changing the *key*, or of passing from one key to another. This change is sometimes made to a proximate key; at other times, a bold and abrupt transition to a remote key is necessary to produce the desired effect. Modulation is generally attended with a change of force, or time; and, not unfrequently, with a change of both. There is not a more important requisite in Elocution — nothing which contributes more to the pleasure of an audience — nothing which gives stronger proof that an orator is master of his art, than a well-regulated and expressive modulation. Modulation, however, should never be resorted to for the sake of mere *variety* — it should always be subservient to the sense; for it is the province of modulation to mark changes of sentiment, changes in the train of thought, and parenthetical clauses.

Under ordinary circumstances, the various modulations of the voice, in reading and speaking, may be represented by a staff of four lines. That this staff may not be confounded with the *staff of melody*, de-

scribed in the preceding chapter, it is made of lines composed of dots, and called the *staff of modulation*. The lines of this staff, like those of the staff of melody, are counted from below upward. The second line is called the *pitch-note line of the staff of modulation*.

A series of modulations, as represented by the following diagram, might, very appropriately, be termed a *melody of melodies*.

A SERIES OF MODULATIONS. (Diag. 13.)



This diagram shows the modulations of the voice in the correct reading of the following extract from *Ossian's Address to the Sun*.

(a) <sup>2</sup>The moon herself is lost in heaven; | (b) <sup>3</sup>but thou art for ever the same, | (c) <sup>4</sup>rejoicing in the brightness of thy course. | (d) <sup>1</sup>When the world is dark with tempests, | (e) <sup>2</sup>when thunder rolls, and lightning flies, | (f) <sup>3</sup>thou lookest in thy beauty from the clouds, | (g) <sup>4</sup>and laughest at the storm. | (h) <sup>2</sup>But, to Ossian, thou lookest in vain.

Staff *a*, in Diagram 13, is designed for the first section in the above extract; staff *b*, for the second section, and so on. The transition from *c* to *d* is abrupt; also that from *g* to *h*. The pitch-note of staff *a* is identical with that of staff *e* and that of staff *h*, and corresponds to the pitch-note of modulation.

In that part of this work which consists of EXERCISES IN READING AND DECLAMATION, the modulations of the voice are indicated by small numerals prefixed

to the words where the transitions should take place. These numerals are 1, 2, 3, 4, and represent, respectively, the first, second, third, and fourth line of the staff of *modulation*. This is shown in the preceding extract from *Ossian's Address to the Sun*. No. 2 is prefixed to the *first* section, to show that this section is to be read in the *pitch-note of modulation*; No. 3 is prefixed to the *second* section, to show that this section should be read in the *third* degree of the staff of modulation; No. 4 is prefixed to the *third* section, to show that this section should be read in the *fourth* degree of the staff of modulation; No. 1 is prefixed to the *fourth* section, to show that this section should be read in the *first* degree of the staff of modulation; and so on. (See the Extract, and Diag. 13.)

Some public speakers, who are ignorant of the principles of Elocution, but who, nevertheless, are considered by the *vulgar* as great orators, modulate their voices in the most erratic and hyperbolic manner. I once heard a clergyman pronounce the following sentence in the way which I shall describe:

“While God's omniscient eye passes from seat to seat, | and ranges throughout the house, | he beholds what is passing in every heart.”

The first section, *while God's omniscient eye passes from seat to seat*, he pronounced in the first degree above the lowest note of his voice; the second section, *and ranges throughout the house*, he uttered with great force, in the highest note of his natural voice; the third section, *he beholds what is passing in every heart*, he pronounced with a mixture of vocality and aspiration, in the lowest note of his voice. Such wild and extravagant transitions, though they may astonish the ignorant, “cannot but make the judicious grieve.” The manner in which the speaker pronounced the first and third section in the above sentence, is good; and had he pronounced the second section in the same pitch and force with the first, his elocution would have been faultless.

There are other public speakers who never modulate their voices, however necessary it may be to give proper expression to their sentiments; and, what is worse, they generally pitch their voices a third, a fifth, or an octave too high. I once listened to an excellent discourse, from a very learned man, which, however, was nearly lost upon the audience from the disgusting manner in which it was delivered. The lecturer pitched his voice an octave too high, and

spoke an hour and a half, without any variation in pitch, force, or time; and, what rendered his delivery still more offensive, every syllable was marred with an intolerable drawling. Such elocution is discreditabé to any man who speaks in public, and ought not to be tolerated by an educated community.

## SECTION III.

### FORCE.



**FORCE** is the degree of the loudness of sounds. It is also the degree of exertion with which sounds are made.

A lax division of force is into loud and soft: those sounds are called loud, which are made with greater effort than the ordinary tones of conversation; and those are called soft, which are made with less effort.

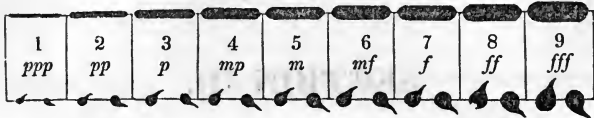
Some use the terms *high* and *low*, as synonymous with *loud* and *soft*. But this is an improper application of these words. High and low regard the acuteness and gravity of sounds only, and not their force: a sound may be high and soft, as well as high and loud—a sound may also be low and loud, as well as low and soft.

For convenience, force is divided into nine degrees. These degrees are expressed by the following abbreviations:

- ppp* (*pianissimo*), . . . as soft as possible.
- pp* (*più piano*), . . . . more soft, very soft.
- p* (*piano*), . . . . . soft.
- mp* (*mezzo piano*), . . middling soft, rather soft.
- m* (*mezzo*), . . . . . half, middle, mean.
- mf* (*mezzo forte*), . . middling loud, rather loud.
- f* (*forte*), . . . . . loud.
- ff* (*più forte*), . . . . more loud, very loud.
- fff* (*fortissimo*), . . . as loud as possible.

The nine degrees of force are represented by Diag. 14. The upper line of the diagram contains notes of song; the lower one, notes of speech.

FORCE, OR STRESS. (Diag. 14.)



Force may be considered in reference to its application to sentences and paragraphs, as well as in reference to its application to syllables. The application of force to sentences may be varied in the following manner:

1. A sentence may be pronounced with uniform force.
2. A sentence may be pronounced with a gradual diminution of force.
3. A sentence may be pronounced with a gradual increase of force.
4. The first part of a sentence may be pronounced with a gradual increase of force, and the second part, with a gradual diminution of force.
5. The first part of a sentence may be pronounced with a gradual diminution of force, and the second part, with a gradual increase of force.

Force, however, is generally applied to sentences in a more irregular manner. It should always be varied according to the varying demands of sentiment.

Force, applied to a *note*, or *syllable*, is denominated stress.

*Radical stress* is the application of force at the beginning of a note, or syllable; it corresponds to the *diminuendo*, in music.

*Median stress* is the application of force at the middle of a note, or syllable; it corresponds to the *swell*, or *crescendo et diminuendo*, in music.



*Final stress* is the application of force at the end of a note, or syllable; it corresponds to the *crescendo*, or rather, *rinforzando*,\* in music.

*Explosive stress* is the abrupt application of force to a note, or syllable; it corresponds to the *forzando*, in music.†

Diagram 15.



*Tremour* is iterated stress on a note, or syllable. Examples of the tremour are given in the following diagram:

(Diag. 16.)



The tremour, in all its forms, may be illustrated on the violin by sounding the notes with a vibratory motion of the bow.

Great attention should be paid to the subject of force, as much of what is called *expression*, depends on some modification of this attribute of the voice. In-

\* RINFORZANDO is a sudden increase of sound from softness to loudness.

† NATHAN, in his *Essay on the History and Theory of Music*, has given diagrams representing sixty modifications of force applicable to the voice of song.

deed, force may be considered the *light* and *shade* of elocution.

“Mr. Alison observes, that loud sounds are connected with ideas of power and danger; and that many objects in nature, which have such qualities, are distinguished by such sounds. On the contrary, soft sounds are connected with ideas of gentleness and delicacy. The contrasts produced by the different degrees of force with which sounds are uttered, form the most prominent effects of musical expression. The rushing of the fortissimo brings with it dread and alarm; but in the pianissimo, the *chiaroscuro*\* of the art, we feel the opposite sensation. The indistinctness of sounds apparently removes them to a distance—like the faint touches in painting, they seem to retire from us. Upon this principle, the ventriloquist deceives the ear, by directing the attention to a point from which the voice may be supposed to proceed; and effects the deception by reducing it to the exact degree of softness that it would seem to possess had it really proceeded from the spot.”

#### CRESCENDO AND DIMINUENDO.

“What is more alarming than the gradual increase of a mighty sound, when it pours upon the ear from a distance;—whether it proceeds from the roar of a multitude, or the raging of a storm, the *auditory sense* is overwhelmed, and the mind is filled with imaginary danger! When the increasing force accumulates to excessive loudness, the vibrations become too great for the soul to bear. There is also a sublimity in the gradual decrease of sounds.

“It is equally sublime to listen to sounds when they retire from us. Handel has aimed at this poetic effect in the ‘*Messiah*,’ when he pictures the ascent of the heavenly host, giving an idea of their distance and flight.

“There is no accomplishment in the art of singing more fascinating than the swelling and dying away of the voice;—when used with taste and judgment, it never fails to delight us. The performance of the ‘*Miserere*,’ in the Sixtine Chapel, in Rome, so often described by travellers, owes its shadowy effect to this approaching and retiring of the sounds. Farinelli moved his audience to a state of ecstasy by the manner in which he commenced his famous song, ‘*Son qual nave*,’ the first note of which was taken with such delicacy, swelled by minute degrees to such an amazing volume, and afterwards diminished in the same manner to a mere point, that it was applauded for five minutes.’ Beethoven is the only composer who has introduced this effect into choral music: we find it applied at the termination of some of the choruses in his posthumous Mass;—here the voices alone pour upon the ear with an effect like the swelling and dying away of the storm.

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\* CHIAROSCuro (Italian), the light of a shade of a picture.

## FORZANDO.

“Explosive force forms a strong feature in the character of modern music; we never find it expressed in any author before the time of Haydn. It may be described as a forcible expression of sound which is no sooner uttered than it drops into the utmost degree of softness. It has its origin in the ebullition of our passions. We hear it in the expressions of joy, rage, despair, &c. Indeed it is natural to persons under any violent emotion. It properly belongs to the sublime, although it may be so burlesqued as to assume a ridiculous character. Like all other forcible expressions, its meaning will depend upon the situation and manner in which it is used.”\*

## SECTION IV.

## TIME.



TIME is the measure of sounds in regard to their duration.

Time, in song, and instrumental music, is divided into equal measures by rhythmical pulsation — in other words, by a periodical return of similar accents.† In graphic music, these measures are rendered conspicuous to the eye by vertical bars, as in the following line of poetry :

| Hail to the | chief who in | triumph ad- | vances. |













In speech there is also a return of similar accents; but they do not always occur at regular intervals of

\* GARDINER'S MUSIC OF NATURE.







† It is rhythmical pulsation which enables a band of musicians to perform in concert. It is this also which enables a company of soldiers to march synchronously, and which governs the movements of the feet in dancing.

time. Hence the rhythm of speech, like its melody, is more or less irregular.

The time of a note, or syllable, is called *quantity*. The time of a *rest* is also called quantity; because *rests*, as well as notes, are a constituent of rhythm. Hence the characters used for the expression of quantity, are either of sound or silence. The former are called notes; the latter, rests. These characters, and their relative lengths, are as follows:

NOTES.		RESTS.	
Semibreve .....	 = 4	Semibreve Rest.....	 = 4
Minim .....	 = 2	Minim Rest.....	 = 2
Crotchet .....	 = 1	Crotchet Rest.....	 = 1
Quaver .....	 = $\frac{1}{2}$	Quaver Rest.....	 = $\frac{1}{2}$
Semiquaver .....	 = $\frac{1}{4}$	Semiquaver Rest.....	 = $\frac{1}{4}$
Demi-Semiquaver.	 = $\frac{1}{8}$	Demi-Semiquaver Rest.	 = $\frac{1}{8}$

Hence, a semibreve is equal to two minims; equal to four crotchets; equal to eight quavers, &c.

A dot following a note, or rest, increases its length one-half—in other words, increases its length in the ratio of 2 to 3. Thus, a dotted semibreve () is equal to a semibreve and a minim (), or to three minims (); a dotted minim () to a minim and a crotchet (), or to three crotchets (); and so on.

There are two general modes of time—*common* and *triple*. In common time each measure is divisible by 2; in triple time each measure is divisible by 3.

There are several varieties of each of these modes of time. When a piece is in common time, and each measure contains two quavers, or their equivalent, the

figures  $\frac{2}{8}$  are prefixed to the words, or the music; when each measure contains two crotchets, the figures  $\frac{2}{4}$  are prefixed; and when each measure contains four crotchets, a capital C, or the figures  $\frac{4}{4}$  are prefixed. When a piece is in triple time, and each measure contains three quavers, the figures  $\frac{3}{8}$  are prefixed to the words, or the music; when each measure contains three crotchets, the figures  $\frac{3}{4}$  are prefixed; and when each measure contains six quavers, the figures  $\frac{6}{8}$  are prefixed to the words, or the music. The upper figure, in each of these cases, shows how many notes of a certain description there are in each measure; and the lower figure, how many of these notes are equal in value to a semi-breve.

## EXAMPLES.

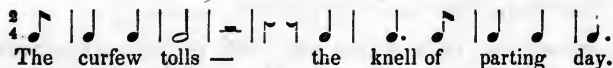
*Common Time; two Quavers in a Measure.*

$\frac{2}{8}$  

Oft has it been my lot to mark

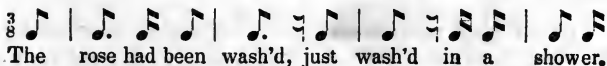
A proud, con - ceited, talking spark.

*Common Time; two Crotchets in a Measure.*

$\frac{2}{4}$  

The curfew tolls — the knell of parting day.

*Triple time; three Quavers in a Measure.*

$\frac{3}{8}$  

The rose had been wash'd, just wash'd in a shower.

## MOVEMENT.

MOVEMENT is the velocity with which a sentence is read or sung, or a strain of instrumental music is played.

The rate of movement should be such as the senti-

ment demands. Solemn discourse requires a slow movement; simple narrative, a medium rate of utterance; animated description, as well as all language expressive of any sudden passion, as joy, anger, &c., a movement more or less rapid, according to the intensity of emotion. In the science of music, various terms have been employed to denote the rate of movement, the principal of which are the following :

- ADAGIO, . . . . very slow; the slowest time.  
*Largo*, . . . . . slow time.  
*Larghetto*, . . . . slow, but not so slow as *largo*.  
 ANDANTE, . . . . medium time.  
*Andantino*, . . . a little quicker than *andante*.  
*Allegretto*, . . . rather quick, but not so quick as *allegro*.  
 ALLEGRO, . . . . quick time.  
*Presto*, . . . . . very quick.  
*Prestissimo* . . . as quick as possible.

Adagio, andante and allegro, are the three chief divisions of time; the other terms mark the intermediate degrees.

In addition to the foregoing terms, which mark the movement, there are others, which indicate the style of performance. Some of these are as follows:

- Affetuóso*, . . . affectionate—a soft and delicate style of performance.  
*Brillante*, . . . shining, sparkling—a gay, showy style.  
*Furióso*, . . . . fierce, mad—a vehement style.  
*Spiritóso*, . . . spirited—a spirited style.

Sometimes these terms are used in connexion with those which express the rate of movement, thus:—

*Allégro con spiríto*, quick with spirit—in a quick and spirited manner.

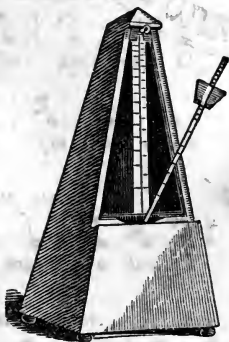
The rate of movement is not *definitely* marked by the terms Adagio, Largo, Larghetto, &c.; it may, however, be designated with precision by means of the

#### METRONOME OF MAELZEL.

This instrument has a graduated pendulum, to which is attached a sliding weight. The higher this weight

is moved upon the pendulum, the slower are its vibrations; and the contrary. When the weight corresponds to the number 50, the vibrations of the pendulum are the slowest; when it corresponds to 160, they are the quickest. All the numbers on the instrument have reference to a *minute of time*. Thus, when the weight is placed at 50, fifty beats, or ticks, occur in a minute; when at 60, sixty beats in a minute; when at 100, one hundred beats in a minute, &c. The engraving in the margin represents the instrument in action.

Diag. 17.



In reading, as a general rule, the time should be marked on the metronome by whole measures—in other words, each measure should correspond to one tick of the instrument.

In music, it is most convenient to mark the time on the metronome in *adagios*, by quavers; in *andantes*, by crotchets; in *allegros*, by minims; and in *prestos*, by whole measures.

#### EXAMPLES OF THE SEVERAL MOVEMENTS.

In the following Examples, the words which indicate the movement and the corresponding numbers on the metronome, are both employed.

*Adagio. Metronome 60—two beats in a measure.*

$\frac{3}{4}$  | O when shall day dawn on the night of the grave!

*Largo. Metronome 56— one beat in a measure.*

$\frac{2}{4}$  | O I have pass'd a mis-er-a-ble night.

*Larghetto. Metronome 66 — one beat in a measure.*

$\frac{3}{8}$  O thou that rollest a - bove, round as the shield of my fathers!

*Andante. Metronome 76 — one beat in a measure.*

$\frac{2}{4}$  I had a dream which was not all a dream.

*Andantino. Metronome 100 — one beat in a measure.*

$\frac{2}{8}$  The tree of deepest root is found  
 $\frac{5}{8}$  Least willing still to quit the ground.

*Allegretto. Metronome 112 — one beat in a measure.*

$\frac{2}{8}$  Shivering in thy playful spray.

\* NOTE. — The figure 3 over the three quavers which compose the first measure, signifies that they are to be pronounced in the time of two.

*Allegro con spirito. Metronome 104 — one beat in a measure.*

$\frac{3}{8}$  And darkness and doubt are now flying a - way.

*Animato. Metronome 100 — one beat in a measure.*

$\frac{3}{8}$  Sylph of the blue and beaming eye!  
 The muses' fondest wreaths are thine.



## PART II.

### GESTURE.



**G**ESTURE is the various postures and motions employed in vocal delivery: as the postures and motions of the head, face, shoulders, trunk, arms, hands, fingers, lower limbs, and the feet.

Graceful and appropriate gesture renders vocal delivery far more pleasing and effective. Hence its cultivation is of primary importance to those who are ambitious of accomplishment in Elocution.

### CHAPTER I.

#### POSTURES OF THE BODY.

**T**HE postures of the body, with respect to vocal delivery, may be divided into favourable and unfavourable; and, the better to suit my purpose in giving their illustration, I shall first treat of the unfavourable.

The most unfavourable posture is the horizontal. If a reader or a speaker should lie prone, or supine, he would not be likely to deliver a discourse with energy and effect. I have never known an *orator* to deliver a discourse in the horizontal posture; but I have known individuals to speak in public in postures almost as inappropriate.

As impressions communicated through the medium of the eye, are the most lasting, two series of figures are

here introduced, the former of which are unfavourable, and the latter favourable, to vocal delivery.

**POSTURES UNFAVOURABLE TO VOCAL DELIVERY.**



Figure 1.

2

3



4

5

6



7

8

9

## POSTURES FAVOURABLE TO VOCAL DELIVERY.



10

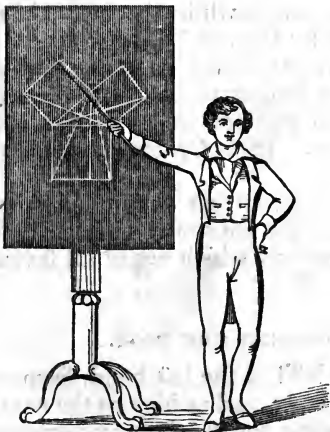


11



12

## DEMONSTRATING ON THE BLACK-BBOARD.



13



14

Absurd as are the *unfavourable* postures on page 70, I have known readers to adopt not only all these, but others equally inappropriate and ridiculous. This is too much the case, particularly in seminaries for young

gentlemen, in a number of which it has fallen to my lot to give instruction in Elocution.

The human mind is so constituted, that, in its education, order becomes almost indispensable. Hence, any thing that interrupts methodical instruction, is a serious obstacle to the growth of intellect. Nor is order more necessary than perseverance; consequently all postures of the body which are calculated for repose, should be avoided by the student in elocution. And as grace and dignity are of primary importance in vocal delivery, all postures which are inconsistent with these attributes should also be avoided.

The erect posture of the body is the best for vocal delivery; the trunk and limbs should be braced in proportion to the degree of energy required by the sentiments to be delivered. The right foot should be from two to four inches in advance of the left, and the toes turned a little outwards; meanwhile the body should be principally sustained by the left foot.

The next best is the *erect* sitting posture, in which the shoulders do not rest against the back of the seat, and in which the body is retained in its proper position by muscular action. (See Ornamental Letter, page 11 and 16.)

The next best is the *erect* sitting posture in which the shoulders rest against the back of the seat.

These are the only postures which are at all favourable to vocal delivery.

#### MANNER OF HOLDING THE BOOK.

The book should be held in the left hand, from six to eight inches from the body, and as high as the centre of the breast, so as to bring the face nearly perpendicular. It should not, however, be held so high as to prevent the audience from having a view of the reader's mouth, as his voice would thereby be more or less obstructed. The fingers of the right hand may take hold of the margin of the book lightly (see Fig. 10, and Orna-

mental Letter, page 16), so as to be ready to turn over the leaves, as occasion may require; or they may be placed upon the page, just below the line the reader is pronouncing, to aid him in keeping his place; or, particularly if the reader is pronouncing an original composition, the right hand may be employed to illustrate and enforce the sentiments by appropriate gesticulation. (See Fig. 11.) (If the reader be a lady, the right hand may support the left arm. (See Fig. 12.) I do not, however, advise ladies to adopt this posture exclusively, but deem it not ungraceful for them.

The eyes should occasionally be directed from the words of the discourse to the audience. (See Fig. 11.) In demonstrating on the black-board, the face, and not the back, should be turned to the audience. (See Fig. 13 and 14.)

## CHAPTER II.

### NOTATION OF GESTURE.

THE want of a language for expressing the different modifications of gesture with brevity and perspicuity, is the principal cause of the general neglect with which the cultivation of this art has hitherto been treated. For this desideratum the world is indebted to the Rev. Gilbert Austin, of London. In 1806, this distinguished elocutionist published a quarto volume of six hundred pages; and from that work I have taken the system of notation of which the following is a specimen:

When the right arm is elevated backwards, and the left extended forwards, in a horizontal direction, he calls the posture of the former *elevated backwards*, and notes it *eb*; and the posture of the latter, *horizontal forwards*, and notes it *hf*. Now the abbreviations *eb* and *hf* are placed over any word which requires these postures of the arms, thus:—

eb — hf

---

Jehovah's arm

Snatch'd from the waves, and brings to me my son!\*

*Douglas, Act III*

For an illustration of these gestures, the reader is referred to the ornamental letter on page 69.

The original idea of this system of notation, says Mr. Austin, was suggested by the labour of teaching declamation in the usual manner. During this labour, which for many years constituted a part of his duty in his grammar-school, the author having often found that he forgot, on a following day, his own mode of instructing on a former, wished to be able to invent some permanent marks, in order to establish more uniformity in his instructions, for the ease both of himself and of his pupils. The mode of instruction is not so liable to change, with respect to the expression of the voice, and countenance, for this is always pointed out by the sentiment. But the great difficulty lies in ascertaining and marking the suitable gesture; and for these obvious reasons; because a language of gesture was wanting, and because gesture may be infinitely varied, and yet, perhaps, be equally just. To leave the pupil to choose for himself would but distract him, and, instead of giving him freedom and grace, would deprive him of both. On his commencement as a public speaker (which cannot be too early), it is necessary to teach him every thing, and to regulate, by rules, every possible circumstance in his delivery; his articulation, accent, emphasis, pauses, &c., and along with all, his gesture. After sufficient instruction and practice, he will regulate his own manner, according to the suggestions of his judgment and taste.

Among the higher objects of this system of notation, may be reckoned its uses as a record, whence the his-

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\* Although an explanation of the gestures on *Jehovah's arm*, in the above sentence, is sufficient to answer my present purpose, it may not be improper to inform the reader that another gesture is required on the word *son*.

torical painter may derive the materials of truth, and whence the orator and the elocutionist may not only obtain the instructions of the great men who have preceded them in the same career, but by which also they may secure, unalterably, their own improvements for the advancement of their art, and for the benefit of posterity. A scene of Shakspeare, or a passage of Milton, so noted, after the manner of a great master of recitation, or an oration so noted as delivered by an admired speaker, would prove an enduring study of truth and nature combined with imagination. And the aspiring orator would not be obliged, as at present, to invent for himself an entire system of action. He might derive light from the burning lamps of the dead, and proceed at once, by their guidance, towards the highest honours of his profession.

Had the ancients possessed the art of notating their delivery, such was the unwearied diligence of their great orators, Demosthenes and Cicero, that we should, most probably, at this day, be in possession of their manner of delivery, as well as the matter of their orations; and not be limited to conjecture relative to a single sentence of these eminent speakers, on the great occasions which called forth their powers.

## CHAPTER III.

## POSITION OF THE FEET AND LOWER LIMBS.

THE parts of the human figure which are brought into action, in gesture, cannot, in truth, be considered separate; for every muscle, over which men can exercise voluntary action, contributes, in some measure, to the perfection of gesture. For, convenience, however, we may enumerate and class the most distinguished parts of the body, which effect the principal gestures. These are :

- |                   |                           |
|-------------------|---------------------------|
| 1. The HEAD.      | 5. The HANDS and FINGERS. |
| 2. The SHOULDERS. | 6. The LOWER LIMBS and    |
| 3. The TRUNK.     | KNEES.                    |
| 4. The ARMS.      | 7. The FEET.              |

I shall begin, as it were, with the foundation of the building, and shall first consider the positions and motions of the feet and lower limbs; since without the stability and ease of these, neither grace nor dignity can consist in the standing figure.

As the object of the orator is to persuade, and as prejudice against his person or manners may greatly impede him, he must recommend himself by every attention to his external deportment which may be deemed correct and proper; and guard against every species of inelegance that may prove disadvantageous. He must, therefore, even in his posture as he stands, prefer manly dignity and grace to awkward rusticity and rude strength. Rude strength may suit him who wishes to terrify, or to insult; but this is rarely the purpose of a public speaker. Grace and decorum win favour; and this is the general object. Rude strength stands indeed with stability, but without grace.

The gracefulness of motion in the human form, or perhaps in any other, consists in the facility and secu-



urity with which it is executed. And the grace of any postures (except such as are manifestly designed for repose), consists in the apparent facility with which they can be varied. Hence, in the standing figure, the posture is graceful when the weight of the body is principally supported by one limb, whilst the other is so placed as to be ready to relieve it promptly, and without effort. And as the limbs are formed for a mutual share of labour and of honour, so their alternation in posture, and in motion, is agreeable and graceful.

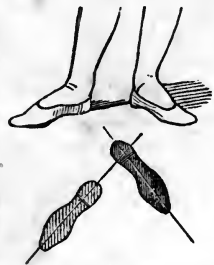
The body must then be supported, if grace be consulted, on either limb, like Apollo, Antinous, and other beautiful and well-executed statues.

The positions of the feet are expressed by the notation annexed, which is to be written *under* the word where the speaker is to assume such position. They are the following :

*First Position of the Right Foot, noted R. 1. (See Fig. 15).*

The upper part of the figure represents the elevation of the position; the lower, the plan.

In this position the right foot (advanced before the left about the breadth of the foot), forms, with the left, an angle of about seventy-five degrees, as may be seen in the plan. The lines which form this angle, passing through the length of each foot, meet its vertex under the heel of the left. The principal weight of the body is sustained by the left foot; the right rests lightly, but in its whole length, upon the floor.



15

This fact is shown in the plan by deeply shading the left foot, and lightly shading the right.

*Second Position of the Right Foot, noted R. 2. (See Fig. 16.)*

In this position, the right foot sliding forward about half its length, receives the principal weight of the body, the left being raised, and turning as far inwards towards the right; the ball of the left great toe only lightly touching the floor, to keep the body from tottering. In the plan, the right foot, by which the weight of the body is principally sustained, is *all* shaded, while that part only of the left is shaded which rests upon the floor.

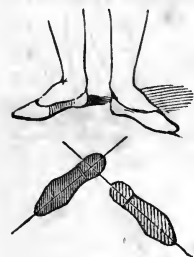


16

The angle formed by lines drawn through the length of the feet, in this position, is about ninety degrees.

In this position, when the feet are near together, the entire sole of the left foot may lightly touch the floor; but when the feet are separated about their own length, or more, the left should touch only near the great toe; the knee should be bent, and the heel turned inward, as in Fig. 24 and 26.

*First Position of the Left Foot, noted L. 1. (See Fig. 17).*



17

This position of the left foot is, in all respects, analogous to the first position of the right. The left foot is advanced, and the body is principally supported by the right. The shading of the plan is similar to that in the first position of the right, and for the same purposes.

The first position of the *right* foot is the proper reading position, when no gesture is employed; but it should be occasionally alternated with the first position of the left, for the relief of the supporting muscles.

*Second Position of the Left Foot, noted L. 2. (See Fig. 18).*

This position of the left foot is, in all respects, analogous to the second position of the right; and, in the figure, it is represented in the same manner, only reversed.

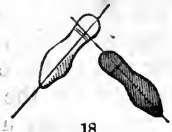
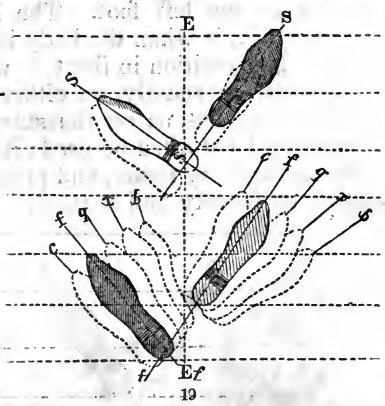


Figure 19 is a better plan of the feet than that annexed to the elevations. In both positions the right foot advances about half its own length, as may be seen by comparing it with the equidistant parallel lines. In the first position of the right foot, the lines *ff*, *ff*, passing through the centre of the feet,

make an angle of about seventy-five degrees; and in the second position, the lines *SS* make an angle of about ninety degrees. These angles are nearly bisected by the line *EE*, which goes to the eye of the person addressed. In the first position, the lines *c*, *f*, *q*, *x*, *b*,\* annexed



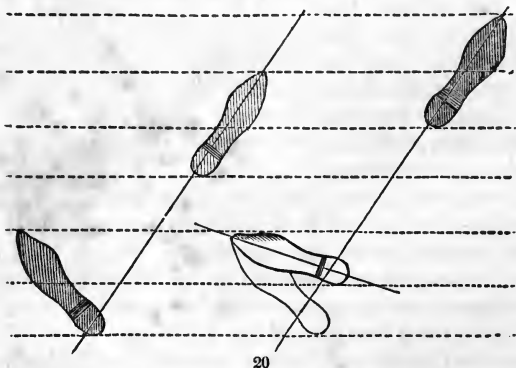
to the dotted prints of both the feet, mark the manner in which they are shifted, without altering their own angle, according as the gesture is directed. In the plan the gesture is supposed to be directed forwards. This figure may be supposed to be reversed for the first and the second position of the left foot.

The first position of either foot, but particularly that

\* These are notation letters, which will be explained in their place.

of the right (because the more graceful), is the proper reading position. It is also the proper rising position of the orator. But should he stretch forth his arms towards the audience, when he begins to speak, he should take the second position.

Besides the four positions above mentioned, there are two others, which may be called positions in front. The heels are placed nearly together, and the body is supported, alternately, on the right and left foot, whilst the toes of the other lightly touch the floor. The angle formed by the feet, in these positions, is somewhat greater than a right angle. In other respects they are similar to the ordinary positions. The right position in front, noted R. F., is when the body is supported on the left foot. The left position in front, noted L. F., is when the body is supported on the right foot. The position in front is used when persons are addressed alternately, on either side, whilst the auditors are in front, as on the stage. It is not graceful, and should not often be used; it is too stiff and formal, like the military figure, and presents the body with too much uniformity and flatness.\*



\* This appears to be the position condemned by Quintilian: "The swing of those who balance their body to the right side and left, upon the alternate feet, is very ungraceful."

Connected with these positions which express the moderate state of the feet, are marked the same positions in the extended state. (Fig. 20.) These differ from the moderate, principally, in the greater separation of the feet. The second position extended, enlarges the angle a few degrees by drawing up the heel of the retired foot. (See Fig. 46 and 89.) The first extended position is made when a person retires in any degree of alarm; and the second, when he advances with boldness. (See Fig. 106 and 108.) An *x* is added to the notation to express the extended position, thus; R. 1. *x*; R. 2. *x*; &c.

The *contracted* position may be easily understood by supposing the heels to be brought close together. A *c* is added to the notation, to express the contracted position, thus: R. 1. *c*.

The attitude of the orator should not be like that of the affected dancing-master, which is adapted to springing agility and conceited display. The orator should adopt such attitudes and positions only as consist with manly simplicity and grace. The toes should be turned, not inwards, like those of the awkward rustic, but moderately outwards; and the limbs should be so disposed as to support the body with ease, and to change with facility. The sustaining foot should be planted firmly; the leg braced, but not contracted; and the knee straightened (contraction suits the spring necessary for the dancer, and bent knees belong to feebleness, or timidity); the other foot and limb should press lightly, and be held relaxed, so as to be ready for immediate change and action, except in very energetic delivery, where both limbs should be braced. The trunk of the body should be well balanced, and sustained erect upon the supporting limb, except in such instances as particularly require its inclination, as veneration, supplication, &c. The orator should *face* his audience. Whatever his position may be, he should present himself, as Quintilian expresses, *æquo pectore* (Fig. 13), and never in the fencer's attitude.

In changing the positions of the feet, the motions should be made with the utmost simplicity, and free from the parade and sweep of dancing. All changes, except where particular energy requires the speaker to stamp, start back, or advance with marked decision, should be made almost imperceptibly. The changes should not be too frequent: frequent change gives the idea of anxiety and instability, which are unfavourable to an orator.

The several acts resulting from the changes in the positions of the feet, are, *advancing* (noted *a*); *retiring* (*r*); *traversing* (*tr.*); *starting* (*s.* or *st.*); *stamping* (*sp.*), &c.

If more steps than one are to be expressed (as in the business of the theatre) the number may be introduced in a parenthesis, after the letter marking the step, and then the position follows which finishes the movement; thus, *a* (2) *R.* 2, means, advance two steps to the second position of the right foot. In private declamations, or recitations on a platform, or rostrum, these figures are not necessary, as a single step, in advancing or retiring, is sufficient.\*

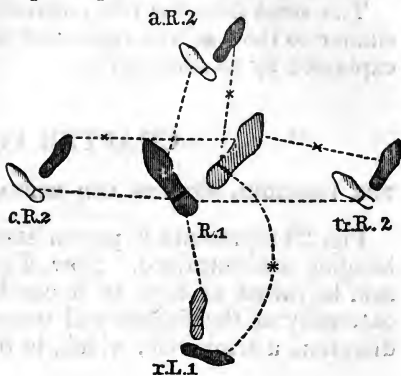
Changes of position, or steps, are considered to be made only by the foot on which the body is not supported, for that alone is free. Should it be required to move the foot which supports the body (suppose the left, in the first position of the right, Fig. 15), two mo-

---

\* I have frequently seen college students take three steps to the right, then three to the left, then three again to the right, and so on, till they had changed their position fifteen times during the delivery of a discourse which did not occupy them more than ten minutes. And I have known a clergyman to traverse the whole length of his pulpit twenty-three times during the delivery of a sermon. Such erratic movements in a public speaker are undignified: they betray a want of judgment, and are exceedingly annoying to an audience. An orator should "*keep in his place*:" he should perform all the movements of his feet within the limits of thirty-six inches square, and not be continually running about the room as if labouring under the effects of nitrous oxide.

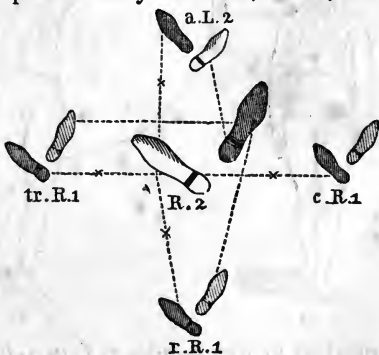
tions are necessary; in the first the position must be changed to R. 2. (Fig. 16), so as to throw the weight of the body on the right foot, then the left may be moved as required.

According to this principle, it will be found that from each original position four steps may be made. (See Fig. 21 and 22.) The plan of the steps, in the original position, is in the centre, and drawn larger; the plan of the steps, made from that original position, is represented smaller. The line of motions of the feet, is represented by a line of dots, nearly of the same form which each foot should trace; the line of the free, or first-moving foot, is marked with a star.



21

the speaker may *advance, retire, traverse, and cross*. In advancing and traversing, each step finishes on the second position of the advancing foot; and, in retiring from the first position, the step finishes on the first position of the contrary foot; but, in retiring from the second position, it finishes on the first



22

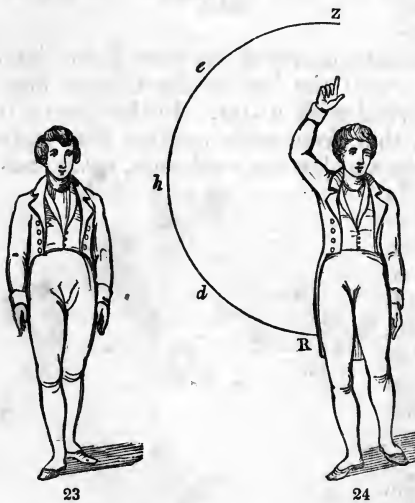
position of the same foot. In crossing from the first position, the free foot passes before the other, and finishes on the second position; but, in crossing from the second position, it passes behind the planted foot, and finishes on the first position.

The steps from the two positions of the left foot are similar to those of the right, and do not require to be explained by another figure.

### CHAPTER IV.

#### THE POSITIONS, MOTIONS, AND ELEVATIONS OF THE ARMS.

Fig. 23 represents a person standing with his arms hanging unconstrained. Now, if from this position the arm be raised as high as it can be, as in Fig. 24, the extremity of the fingers will describe, in the vertical direction, a semicircle, which, in the figure, is marked



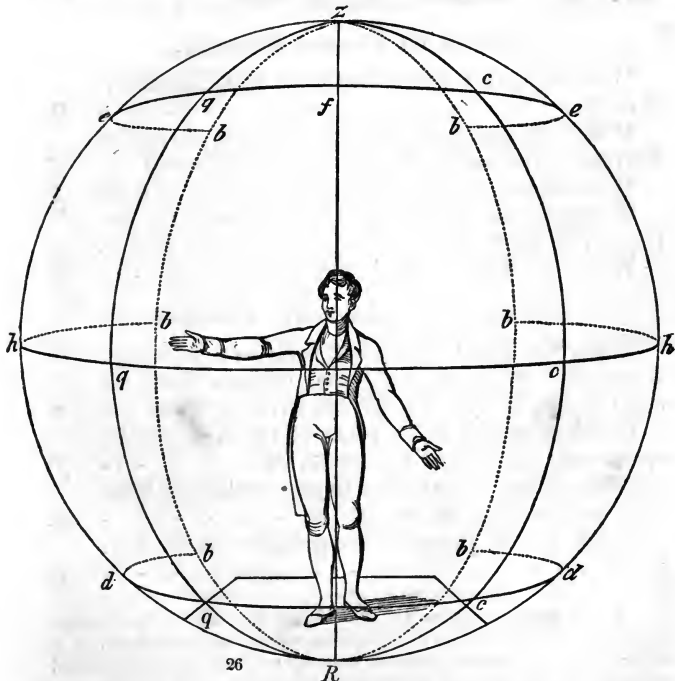
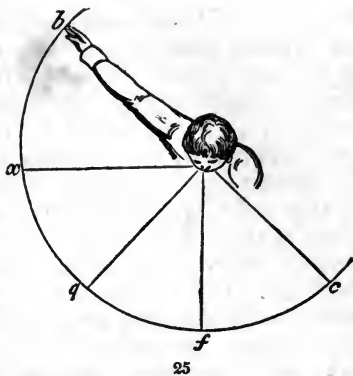
at five points, R, d, h, e, Z, at intervals of forty-five degrees. If, in the transverse direction, the arm be extended across the body, as far as convenience will permit, and then swept horizontally round, and outwards, the extremity of the fingers will describe a semicircle, which, in Fig. 25, is also

marked at five points, c, f, q, x, b, at intervals of forty-



five degrees.\* Upon these principles is built the present system of gesture, which is exemplified in the following diagram :

Fig. 26 is a sphere, consisting of the primary circle,  $Z e h d$   $R d h e Z$ , the right circle,  $Z f R$  (crossing the primary at right angles), the two ob-



\* The eye of the spectator is supposed to be above this figure.

lique circles,  $ZbRqZ$ , and  $ZcRbZ$  (crossing the right and primary circle at an angle of forty-five degrees), the horizontal circle  $bhcfaqhb$  (the plane of which passes through the projecting point), and the two smaller circles  $beqfceb$ , and  $bdcfqdb$ , parallel to it, above and below, at the distance of forty-five degrees. The human figure is so placed within this sphere, that the *internal* central point between the shoulders, is the centre of the sphere. The postures and motions of the arms are referred to, and determined by, the points at which the circles intersect each other.\* The circle marked  $q$ , for the right arm, becomes  $c$  for the left, and the contrary. According to this scheme, the postures of the arms are determined, and noted as follows :

*First, in the Vertical Direction.*

- When the arm hangs down, at rest, Fig. 23, it is noted - - - - - R.
- When directed downwards, within forty-five degrees of the nadir, Fig. 27 to 31, it is noted - d.
- When directed towards the horizon, Fig. 32 to 36 h.
- When elevated forty-five degrees above the horizon, Fig. 37 to 41 - - - - - e.
- When pointing to the zenith, Fig. 24 - - - - - Z.

*Second, in the Transverse Direction.*

- When the arm is extended as far as convenient, across the body, say forty-five degrees from the right circle,  $ZfR$ , Fig. 27, 32, 37, it is noted - c.
- When extended in the plane of the right circle, or directly forward, Fig. 28, 33, 38 - - - - - f.
- When directed forty-five degrees obliquely from this position, Fig. 29, 34, 39 - - - - - q.
- When in the plane of the primary circle, Fig. 30, 35, 40 - - - - - x.

---

\* In speaking of angles and elevations, determined by degrees, mathematical precision is not intended, and is not necessary : it is sufficient for the present purpose that the position described should be nearly in the angle or direction mentioned.

When forty-five degrees backwards of this position, Fig. 31, 36, 41 - - - - - *b.*

From the combination of the three vertical and five transverse positions (Fig. 24 and 25), exclusive of the positions R and Z, fifteen primary positions of the arms are formed. In the illustration of these primary positions of the arms, all the figures in the upper line (Fig. 27 to 31), direct the arm downwards, but to different points in the transverse circle; all the figures in the second line (Fig. 32 to 36), direct the arm towards the horizon; and all those in the third (37 to 41), elevate it towards the upper transverse circle. If they are taken in the vertical direction, those in the first column (27 32, 37), point across; those in the second (28, 33, 38), forwards; those in the third (29, 34, 39), oblique; those in the fourth (30, 35, 40), extended; those in the fifth (31, 36, 41), backwards.

*The Fifteen Primary Postures of the Arms more particularly noted.*

Fig.		First Line.	Noted.
27	directs the arm	downwards across, - - -	<i>dc.</i>
28	“ “ “	downwards forwards, - - -	<i>df.</i>
29	“ “ “	downwards oblique, - - -	<i>dq.</i>
30	“ “ “	downwards extended, - - -	<i>dx.</i>
31	“ “ “	downwards backwards, - - -	<i>db.</i>
Second Line.			
32	directs the arm	horizontal across, - - - -	<i>hc.</i>
33	“ “ “	horizontal forwards, - - -	<i>hf.</i>
34	“ “ “	horizontal oblique, - - -	<i>hq.</i>
35	“ “ “	horizontal extended, - - -	<i>hx.</i>
36	“ “ “	horizontal backwards, - - -	<i>hb.</i>
Third Line.			
37	directs the arm	elevated across, - - - -	<i>ec.</i>
38	“ “ “	elevated forwards, - - -	<i>ef.</i>
39	“ “ “	elevated oblique, - - -	<i>eq.</i>
40	“ “ “	elevated extended, - - -	<i>ex.</i>
41	“ “ “	elevated backwards, - - -	<i>eb.</i>

ELOCUTION.





These are the simple primary postures of the whole arm, which, with the latitude allowed, will be found sufficient to represent most of the ordinary gestures. By the latitude allowed, the reader is to understand that deflexion from the true point in reference to which the posture is named: since a near approach to the proper point is sufficient to give the posture the name of that point.

The colloquial elevations of the arm (Fig. 42, 43, 44), are

less bold than the primary postures. The fore arm, in the horizontal elevation, instead of being raised to the



42



43



44

height of the shoulder, points about as high as the middle of the breast; the hand, in the elevated position, is not raised above the eyes; and in the position downwards, it is held but little below the waist.

In delineating the primary postures, the boldest and most decided action has been chosen, which is suited to the epic style; because, in this style, the different postures are the most strongly discriminated. The colloquial elevations are similar, but

tamer In them the distinctive character is, that the

arm, at the elbow, is bent, and the upper arm held closer to the side.

The degree of energy proceeding from the sentiment of desire, or aversion, with which a passage is delivered, influences much the character of the gesture, in the same manner that it does the tones and expressions of the voice; the language still remaining unaltered. If the passage to be delivered may properly be illustrated by the arm in the posture *horizontal extended (hx)*, the degree of that extension should vary with the spirit of



45



46

the passage. If an object is simply pointed to in the horizon, the arm should be moderately extended (Fig. 45), and slightly bent at the shoulder, the elbow, and the wrist. If the object is highly interesting, and supposed to be in the same situation as if a general pointed to those troops which he required to be instantly sustained, the arm should be extended to the utmost, the wrist thrown up, and the fingers down, whilst the whole body should be projected forwards. (Fig.



47

(Fig.

46.) The arm, in this posture, as in the last, is considered still to be *horizontal extended*, but in the *extreme* degree, and is marked with an additional *x* (*hxx*). If the object in the same situation as before be supposed something producing disappointment, or horror the arm should be *contracted*, and the whole person should recoil. (Fig. 47.) And this also is considered *horizontal extended*; *horizontal*, because the hand is directed towards the horizon; and *extended*, because the arm continues in the same plane as in the former instances. But the character of this gesture differs; and, in order to express it by the notation letters, a *c* is added, thus, *hxc*. This notation is read, *horizontal extended contracted*.



There are other postures of the arm, which require a separate consideration. These postures are named from the manner of holding the arm, or resting it upon the body. They admit of considerable variety; but the description of the following, will suffice to explain the class to which they are to be referred.

*Encumbered*, or *folded*, noted *en*.\* (Fig. 48.) When the arms are crossed, and enclose each other, the left

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\* With arms encumbered, thus. — *Hamlet*.



hand holding the upper right arm, and the right hand passing under the upper left arm.

*Kimbo, k.* The posture into which the arm is thrown by resting the hand upon the hip, as in Fig. 49.

*Reposed, pd.* When one fore arm rests upon the other, as in Fig. 50. This posture is peculiar to ladies.

## CHAPTER V.

### POSTURES AND MOTIONS OF THE HANDS.

THE Roman critics and orators attributed considerable importance to the manner of disposing the fingers, in delivery, ascribing to each particular disposition of them, a significancy, or suitableness for certain expressions, of which we do not always see the force. Several of these dispositions of the fingers are employed by our speakers, but without attaching to them any particular significancy. Either they are natural gestures, or they are imitations, of which the origin is not remembered, or regarded, as many of our apparently original actions are.

The postures of the hand are determined by four different circumstances:

1. By the disposition of the fingers.
2. By the manner of presenting the palm.
3. By the combined disposition of both hands.
4. By the part of the body on which they are occasionally placed.

#### *First Class of the Postures of the Hands, depending on the Disposition of the Fingers.*

*The natural state*, noted *n.*, Fig. 51. The hand, when unconstrained, in its natural, and relaxed state, either hanging down at rest, or raised moderately up has all the fingers a little bent inwards towards the

palm; the middle and third finger lightly touch; the fore-finger is separated from the middle finger, and less bent, and the little finger separated from the third, and more bent. The extremity of the thumb bends a little outwards; and, in its general length and disposition, is nearly parallel with the fore-finger. When the arm is raised *horizontal*, the hand is held obliquely between the postures *inward* and *supine*. Cresollius recommends the public speaker to adopt this posture of the hand, and for this preference he adduces the authority of Hippocrates and Galen. But it is not necessary that a speaker should confine himself to any one posture of the hand; variety may often demand the contrary: if, however, he should prefer using only one, this posture merits the preference.



51



52



53

*Clinched, c*, Fig. 52. The fingers, in this disposition, are firmly closed, and press their extremities upon the palm; the thumb aids the pressure, and is lapped, particularly, over the middle finger.

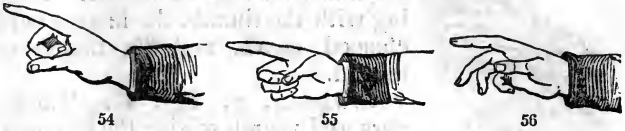
*Extended, x*,\* Fig. 53. The fingers, in this state, whatever may be the general position of the hand, are separated from each other with energy in proportion to the excitation of the speaker.

*Index, i*, Fig. 54, 55, 56. Pointing with the fore-finger, and sometimes also with the middle finger extended, the other fingers turned inwards, and contracted with more or less force, according to the energy of

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\* The letter chosen for the notation of a particular gesture, is not always the initial letter, because the names of many of the gestures begin with the same letter. It becomes necessary, therefore, to employ some remarkable letter in the word; thus, *x* is used for *extended*, and *l* for *collected*, which may be easily remembered. Of the many names of gestures which begin with the same letter, the gesture most used is marked by the initial letter.

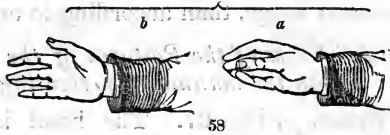
the speaker. This gesture is used in reproach and indication, from the last of which it has its name, *index*.



*Collected, l*, Fig. 57 and 58. When the ends of all the fingers are gently inclined towards, or touch the end of the thumb.



With the fingers collected, as in *a*, the hand is brought near the lips, or opposite shoulder, then removed in the contrary direction, with the fingers extended, as in *b*.



*Holding, h*, Fig. 59, 60, 61. The finger and thumb



are pressed together, either the fore or middle finger, or both; the other fingers are contracted, more or less, according to the degree of energy required by the sentiment.



*Hollow, w*, Fig. 62. When the palm is held nearly





65

supine, and the fingers turn inwards, without touching.

*Thumb, m*, Fig. 63 and 64. Pointing with the thumb, the fingers being clasped down, and the thumb extended.

*Grasping, g*, Fig. 65. The fingers and thumb seizing the garments, or the hair.

“That gesture,” says Quintilian, “which urges on



66

the words, contracting and opening the hand with alternate and rapid motion, is rather admitted by common usage, than according to art.” (See Fig. 66.)

*Second Class of the Postures of the Hands, depending on the manner of presenting the Palm.*

*Prone, p*, Fig. 67. The hand is prone when the palm is turned downwards.



67



68

supine, when the palm is turned upwards, as in Fig. 68.

*Inwards, n*, Fig. 69. When the palm is turned to-



69



70

wards the breast and the hand is held on the edge.

*Outwards, o*,

Fig. 70. When the palm is turned from the body, and towards the object, the thumb downwards, the hand held on the edge.



71

*Vertical, v*, Fig. 71. When the palm is perpendicular to the horizon, the fingers pointing upwards.

*Forwards, f*. When the palm is presented forwards, the arm hanging down, or placed in one of the extended, or backward positions.

*Backwards, b.* When the palm is turned backwards, the arm hanging down, or placed in one of the extended, or backward positions.

*Third Class of the Postures of the Hands, arising from the combined disposition of both Hands.*

Of this class a few only are noticed, and those are they which are most in use among public speakers; others may be supplied as occasion may require. It is found necessary to use two letters for the notation of each of these postures.



72



73



74

*Applied, ap,* Fig. 72. When the palms are pressed together, and the fingers and thumbs of each are mutually laid against each other.

*Clasped, lp,* Fig. 73. When all the fingers are inserted between each other, and the hands pressed closely together.

*Folded, ld,* Fig. 74. When the fingers of the right hand, at the second joint, are laid between the thumb and fore-finger of the left, the right thumb crossing the left.



75

9



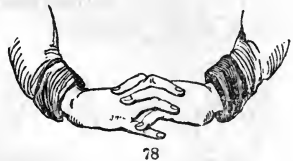
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6

*Crossed, cr*, Fig. 75. When the left hand is placed on the breast, and the right on the left, or the contrary.

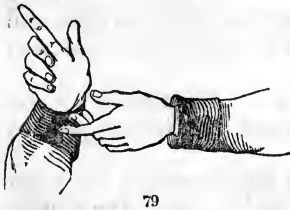
*Inclosed, in*, Fig. 76. When the knuckles at the middle joint of one hand, moderately bent, are received within the palm of the other, the fingers of which stretch along the back of the inclosed hand nearly to the wrist, the thumbs crossing, or rather, laid at length over each other.

*Touching, tc*, Fig. 77. When the points of the fingers of each hand are brought lightly into contact.



*Wringing, wr*, Fig. 78. When both hands are first clasped together, and elevated, then depressed, and separated at the wrists, without disengaging the fingers.

*Enumerating, nu*, Fig. 79. When the index finger of the right hand is laid successively upon the index, or the different fingers of the left. If the number of divisions be more than four, the enumeration should begin from the thumb. Sometimes the finger and thumb of the right hand hold the finger of the left, which represents the division.



*Fourth Class of the Postures of the Hands, arising from the Part of the Body on which they are occasionally placed.*

The fourth class of the postures of the hands arises from the part of the body on which they are occasion-

ally placed. The notation letter by which these are represented, is a capital; and it occupies the place in



80



81



82

the Systematic Table (to be found in another part of this work), of those two small letters which represent the position of the arm in the vertical and transverse direction. The parts of the body and head most remarkable, in this respect, are, the *breast*, noted B (Fig.



83



84

80); the *eyes*, E (Fig. 81); the *lips*, L (Fig. 82); the *forehead*, F (Fig. 83); the *chin*, C (Fig. 84).

### *The Motions of the Arms and Hands.*

In ascertaining the import of any posture of either arm, or hand, it is important to consider the posture in connexion with the action by which it is produced;

for any posture of the arm, or hand, may sustain different significant characters, because different actions give the same posture an entirely different import. This must be obvious to all who reflect that the effect of the posture greatly depends upon the exact character of the motion, which is produced partly by the direction which the motion takes, partly by the force with which it is commenced, and partly by the distance through which it passes.



85



86

The motions of the hands and arms together, are, therefore, considered; *first*, as to their direction; and, *secondly*, as to their manner of moving. The energy is not here taken into account. These motions are noted by the fourth and fifth small letters, should so many be necessary.

In the direction of the motion (Fig. 85), gestures are considered as ascending, noted *a*; descending, *d*; to the right, *r*; to the left, *l*; forwards, *f*; backwards, *b*; revolving, *v*. The stars, connected with the hand by dots, show the various points from which the motion of the gestures has commenced.



As to the manner of motion, gesture may be considered as

*Noting*, noted *n*, Fig. 11, page 71. When the hand is first drawn back and raised, and then advanced, and, with a gentle stroke, depressed.

*Projecting*, or *pushing*, *p*, Fig. 86. When the arm is first retracted, and then thrust forward in the direction in which the hand points.



87

*Waving*, *w*, Fig. 87. When the fingers are first pointed downwards, and then, by a smart motion of the elbow and wrist, the hand is flung upward in a vertical direction.

The *flourish*, *fl*, Fig. 88. A circular movement above the head.



88

The *sweep*, *sw*, Fig. 89. A curved movement, descending from the opposite shoulder, and rising with velocity to the utmost extent of the arm, or the reverse; changing the position of the hand from



89

supine to vertical, in the first case, and from vertical to supine, in the latter. The sweep is sometimes doubled, by returning the arm through the same arch.\*

*Beckoning, bk.* When with the fore-finger, or the whole hand, the palm being turned inwards, a motion is made in the direction of the breast.

*Repressing, rp.* The reverse of the preceding gesture, when the fore-finger, or the whole hand, the palm turned outwards, makes a motion in opposition to the person addressed. The motions, in these last two gestures, are often repeated.



90



91

*Striking, st, Fig. 90.* When the whole fore-arm, and the hand along with it, descend from a higher elevation rapidly, and with a degree of force like a stroke which is arrested, when it has struck what it was aimed against.

*Recoiling, rc, Fig. 91.* When after a stroke, as in the former gesture, the arm and hand return to the position whence they proceeded.

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\* The late John Kemble, says Mr. Austin, used the double sweep, with fine effect, on these words:

The play's the thing

Wherein I'll catch the conscience of the king. — *Hamlet.*

*Advancing, ad.* When the hand being first moved downwards and backwards, in order to obtain greater space for action, is then moved regularly forwards, and raised as high as the horizontal position, a step being, at the same time, made in advance, to aid the action.

*Springing, sp.* When the hand, having nearly arrived at the intended limit of gesture, flies suddenly up to it by a quick motion of the wrist, like the blade of a pocket-knife, when it suddenly and decidedly snaps into its proper situation by the recoil of the spring.

*Throwing, th.* When the arm, by the force of the gesture, is thrown, as it were, in the direction of the person addressed.

*Clinching, cl.* When the hand is suddenly clinched, and the arm raised in a posture of threatening, or contempt.

*Collecting, ll.* When the arm, from an extended posture, sweeps inwards.

*Shaking, sh.* When a tremulous motion is made by the arm and hand.

*Pressing, pr.* When the hand, already laid on some part, the effort of pressing is marked by raising the elbow, and contracting the fingers.

*Retracting, rt.* When the arm is withdrawn, preparatory to projecting, or pushing, as may be imagined in Fig. 47, if supposed to prepare to push towards the star, and as in the dotted hand and arm of Fig. 91, or in the right arm of Fig. 96; or, in order to avoid an object either hateful or horrible, as in Fig. 95 and 105.

*Rejecting, rj.* Is the action of pushing the hand vertically towards the object, and, at the same time, averting the head, as in Fig. 97, for which Fig. 96 is preparatory.

*Bending, bn,* is the gesture preparatory to *striking*. It is represented by the uppermost dotted hand and arm of Fig. 90, and by the strongly marked elevated right arm of Fig. 91.

The gestures here given will suffice, as a specimen

of some of the most useful in this class ; others may be named, and marked by proper notation, as occasion may require.

## CHAPTER VI.

### THE HEAD, THE EYES, THE SHOULDERS, AND THE BODY.

As the head gives the chief grace to the person, so does it principally contribute to the expression of grace, in delivery.

The head should be held in an erect and natural posture ; for, when hung down, it expresses humility, or diffidence ; when thrown back, arrogance ; and when inclined to one side, languor or indifference. The movements of the head should be suited to the character of the delivery ; they should accord with the gesture, and fall in with the action of the hands, and the motions of the body.

The head is capable of many appropriate expressions. Besides those nods which signify assent, or approbation and rejection, there are motions of the head, known, and common to all, which express modesty, doubt, admiration and indignation. But to use the gesture of the head alone, unaccompanied by any other gesture, is considered faulty. It is also a fault to shake or nod the head frequently, to toss it violently, or to agitate the hair, by rolling it about.

The most usual motions and postures of the head, are as follows. In the notation, the head and eyes may, without confusion, be considered together.

<i>Postures and Motions of the Head.</i>	<i>Direction of the Eyes.</i>
Inclined, noted - - I	Forwards, noted - - F
Erect, " - - E	Averted, " - - A
Assenting, " - - As	Downwards, " - - D

Denying,	“ - - Dn	Upward,	“ - - U
Shaking,	“ - - Sh	Around,	“ - - R
Tossing,	“ - - Ts	Vacuity, or	“ - -
Aside,	“ - - S	Vacancy,*	“ - - V

The motions of the trunk contribute much to the effect in delivery. The gestures of the arms and hands, therefore, should always be supported by the accompaniment of the body. Not by affected and ridiculous contortions, but by the manly and free exertions of the muscles of the body, the general consent of which is indispensable to the production of graceful motion. The raising up, or shrugging of the shoulders, in order to express indifference, or contempt, is merely theatrical, and should be sparingly used, even on the stage.

The postures of the trunk might also be enumerated, and be subjected to the rules of notation; but this would be unnecessary, as they are in general sufficiently understood, being the accompaniment of the motions of the head, the arms and the hands.

## CHAPTER VII.

### THE STROKE AND TIME OF GESTURE.

THE arm, the fore-arm, the hand, and the fingers, form the grand instrument of gesture, or, as Cicero calls it, “the weapon of the orator.” The centre of motion of this compound instrument, is the shoulder. These parts do not move together in the manner of an inflexible line; but each separate joint often becomes a new centre of motion for the portion between it and the extremity.

In gesticulating, this complex instrument does not continue long in one direct line, nor in any particular

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\* *Queen.* Alas! how is't with you,  
That you do bend your eye on vacancy,  
And with the incorporeal air do hold discourse?—*Hamlet.*

flexure, but changes every moment the angles formed at the different joints, which adds grace and variety to the motions. The farther any portion of this complex line is from the centre of motion, the greater space does it pass through. The least motion, therefore, is that made by the upper arm, and the greatest, that made by the hand: from this circumstance alone, the gestures of the latter are conspicuous. In gesticulating, the hand has not only the advantage of being placed at the extremity of the line farthest from the centre of motion; but, by means of the joint at the wrist, it can spring with increased velocity on approaching the point to which its gesture is directed. This action of the hand is termed the *stroke* of the gesture; and it should be marked by different degrees of force, according to the energy of the sentiment. In high passion, it should be distinguished by a strong percussion; and in the more moderate state of the speaker's feelings, merely by a turn of the hand, by a change of posture, or elevation of the arm, or by a momentary arrest of the motion of the gesture in its transitions.

The stroke of the gesture is analogous to the emphasis of the voice; and they should both fall exactly on the accented syllable of the emphatic word. In this way the emphatic force of the voice, and the stroke of the gesture, co-operate in presenting the idea in the most lively manner, to the eye as well as to the ear.

There are other points of analogy between the voice and gesture, which deserve consideration. In the simple and narrative parts of a discourse, there is little effort or variety of expression, in the voice. Under the same circumstances, the gesture, if any is used, should be tame and simple; but, in the more impassioned parts, both should be equally exerted. The gesture, also, in many instances, nearly imitates the manner of the inflections of the voice. When the voice rises, the gesture naturally ascends; and when the voice makes the falling inflection, or lowers its pitch,

the gesture follows it by a corresponding descent ; and, in the level and monotonous pronunciation of the voice, the gesture seems to observe a similar limitation, by moving rather in the horizontal direction, without much varying its elevation.

Some writers say, that, "in calm discourse, the words and the gestures should generally accompany each other ; but, in impassioned discourse, the feelings of the speaker should first be manifested in the eyes ; then, by the countenance ; next, by the gesture ; and, lastly, by the words." This is not just. / In all discourse, whether calm or impassioned, the words and the gestures should accompany each other. As, in beating time in music, the beat is made on the accented part of the measure, so in speaking, the stroke of the gesture should fall on the accented syllable of the emphatic word. The emotion which calls forth the word, at the same moment, prompts the gesture. Hence, the muscles of gesticulation should move synchronously and harmoniously with those of the voice. When gesture is not marked by the precision of the stroke, in the proper places, it is very offensive. The arms, like those of a person groping in the dark, seem to wander about in quest of some uncertain object ; and the action is of that faulty kind which is called *sawing the air*. Even graceful motions, unmarked by the precision of the stroke of the gesture, as sometimes seen, particularly among singers on the stage, lose much of their force, and very soon cease to afford pleasure. All the unmeaning motions of public speakers are attended with the same ill effect as a mouthing and canting tone of declamation, which lays no emphasis with just discrimination, but swells and falls with a vain affectation of feeling, and with absolute deficiency both in taste and judgment.

## CHAPTER VIII.

## THE CLASSIFICATION OF GESTURE.

THE arms, as well as the hands, may be employed, in gesticulation, separately, or together, each using similar, or dissimilar actions. Each arm may perform



92



93

similar gestures when the body of the speaker is presented towards the person addressed precisely in front (Fig. 92); but when the body is not so presented, the gestures will not be similar (Fig. 93); and, as such posture and gestures are not graceful, they are not frequently used.

The advancement of one hand before the other is an indication of precedence, as is, also, in general, its higher elevation. The advanced hand, therefore, is said to perform the *principal gesture*. In general, the elevation of the retired arm is a whole position lower than that of the advanced arm; and, though the gesture of the retired hand occasionally resembles that of the advanced hand, yet its action is performed with less energy and authority. For these reasons, the action of the retired hand is called the *subordinate gesture*.

There is a class of gestures called *significant gestures*.\*

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\* As this word has long been applied to a certain class of gestures, and as there is some difficulty in procuring a better, I have followed my predecessors in its use. The objection to the word is obvious — it conveys the idea that all the gestures which do not



the extending of the index-finger towards persons, or things, points them out; the laying of the hand on the breast refers to the feelings of the speaker; the placing of the finger on the lips signifies an injunction of silence, &c.

But gestures, in general, are too vague to be comprehended under this description: they denote a sort of general relation in the expressions — their power to do this is derived from the time and manner of their application, from the place in which they are used, and from their various combinations. Some are used at the beginning of a sentence, merely to indicate a commencement in action, as well as speech; some are used for description; some, for explaining, extending, or limiting; and some, for enforcing the predominant idea; some, for keeping the audience in suspense, till the more decisive gestures; and some, for marking the termination of the sense, and the final result of the reasoning. These various gestures may be divided into five classes:

- |                             |                         |
|-----------------------------|-------------------------|
| 1. Commencing gestures.     | 4. Suspending gestures. |
| 2. Discriminating gestures. | 5. Emphatic gestures.   |
| 3. Auxiliary gestures.      |                         |

1. *Commencing gestures* are made simply by raising the hand from rest; and that, in general, not higher than the horizontal position. They are used at the beginning, and at the divisions of a discourse.

2. *Discriminating gestures* comprehend all those gestures which serve to indicate persons and objects, as well as those which are used for explaining, extending, limiting, or modifying the predominant idea, and those which are employed in question and answer, when made without vehemence. They are performed in the intermediate degrees of the range of the gesture, with

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fall into the class of which this is the distinctive name, are *insignificant*, or unmeaning; a conclusion by no means correct.

moderate force, and at small intervals. In colloquial intercourse they are frequently confined to the motions of the head.

3. *Auxiliary, or alternate gestures*, serve to aid, or enforce the gesture of the advanced hand. They are performed as follows: after the advanced hand has made its gesture on the emphatic word, instead of passing to another gesture, on the next emphatic word, it remains in the attitude of the last stroke till the retired hand is brought up in aid of it, either by a similar gesture, or by a more decisive one. In this way, variety and extraordinary energy are given, at once, to passages which admit of such gestures. Of course, these gestures are used with great advantage in high passion; they are also frequently employed in description, where they are executed more tamely.

4. *Suspending, or preparatory gestures*, are so called because they hold the audience in suspense, by the elevation or contraction of the arm, preparatory to the stroke which is to fall on the emphatic word.

5. *Emphatic gestures* mark, with force, words opposed to, or compared with, each other; and, more particularly, the word which expresses the predominant idea. Their stroke is generally arrested on the horizontal elevation. Sometimes, however, emphatic gestures are directed to the highest point in their range; at other times, to the lowest. When they are directed to a high point, they often serve as suspending, or preparatory gestures, to the next emphatic gesture; and, when made at the close of a sentence, they serve as terminating gestures; because, when the last important idea is marked, no other gesture should be added, to weaken its effect; the arm should then fall to rest.

As a sentence is an epitome of a complete composition, having a beginning, a middle, and a conclusion, among single sentences illustrations of these different gestures may be found. In the following sentence the gestures for the right hand, only, are noted.



The five classes of gestures, above described, may be used in any part of an oration. They are, as it were, the elements of gesture, which, by their combinations, produce its whole power of language and expression. These elements are the component parts of every style of delivery, whether tame or vehement, argumentative or diffuse, ardent or indifferent, cold or pathetic.

It has been observed that the *principal gesture* is performed by the advanced hand, and the *subordinate gesture* by the retired hand. The best modern speakers use either the right, or the left hand, indiscriminately, for the principal gesture, as occasion may require. As this practice is altogether at variance with the opinions and rules of the ancient critics and rhetoricians, it may be proper to inquire how far we are justifiable in our departure from their great authority.

“The left hand,” says Quintilian, “can never, with propriety, perform gesture alone; but it frequently acts in support of the right hand.” The consideration of the dress of the ancients, which differed so essentially from that of the moderns, may be sufficient to account for the difference between their customs and ours. The form of the ancient dress obliged the speaker, if not totally to disuse his left hand, at least to restrain its action very considerably. (See Fig. 94.) The occasions on which the left hand may perform the principal gesture, are the following: 1. When the persons addressed are on the left side, the left hand naturally performs the principal gesture, in order to avoid the awkwardness of gesticulating across the body. 2. The necessary discrimination of objects opposed to each other, requires the left hand alternately to perform the principal gesture. 3. The advantage of variety. 4. The power of giving, not only variety, but force, by occasionally elevating the retired hand, and bestowing upon it all the spirit and authority of the gesture.

But it is not only in the use of the left hand that modern speakers differ from the ancients: they constantly violate another precept enjoined by Quintilian and his followers, viz., that of speaking with

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like position; *x*, extended position; *veq*, hands vertical, arms elevated oblique; *a*, ascending; *br*, breast — the right hand is laid on the breast; *Bnef*, both hands natural, the arms elevated forwards; *Bshf sh*, both hands supine, arms horizontal forwards shaking; *R*, rest, the hands fall to rest.



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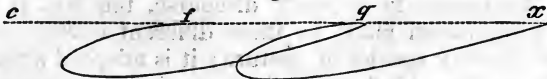
the corresponding hand and foot advanced.\* And yet, if the natural emotions afford any just foundation for the manner of gesture, we shall be inclined to give the preference to modern custom. Those passions which incline us to advance towards their object, as love, desire, anger, and revenge, naturally cause the corresponding hand and foot to advance together with the head and body; for, in this way, the nearest approach is made to the object. And when passions of a contrary nature, as aversion and terror, affect us, still the corresponding hand and foot are advanced; as if the better to guard the body and head, which are thrown back. In such cases, it would produce unnatural-distortion to advance the contrary hand and foot. Under tranquil circumstances, as when the speaker delivers narrative, or reasons calmly, the contrary hand and foot† may advance together with grace and propriety. Indeed, perhaps such posture is preferable, as it presents the body more exactly in front towards the persons addressed. It was, probably, such circumstances alone, which Quintilian had in view when he pronounced his opinion, that it is unbecoming to stand with the corresponding hand and foot advanced. This explanation will serve to reconcile the apparent deviation of the moderns from the ancient practice.

## CHAPTER IX.

### THE PREPARATION, TRANSITION, AND ACCOMPANIMENT OF GESTURE.

IN the transitions of gesture, the hand and arm should not, in general, be precipitated to the intended position by the shortest course; but, in the calmer parts of the oration, they should move in a sort of waving line, or in one returning upon itself, somewhat in the manner represented by the following diagram :

Diag. 18.



Let *f* represent the position of the arm and hand *forwards*, and let the place of the next gesture be *q* (*ob-*

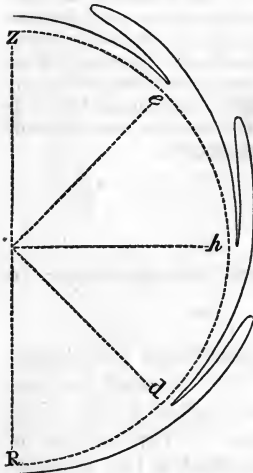
\* Right hand and right foot; or left hand and left foot.

† The right hand and left foot; or the left hand and right foot.

lique), and of a third be *x* (*extended*). The hand should not move in the line of dots directly from *f* to *q*, and from *q* to *x*; but from *f* go back almost to *c* (*across*), in order that it may traverse the greater space; and then proceed to *q* with an accelerated motion for the stroke of the gesture. In the same manner, and for the same purpose, it should return back almost to *f*, before it proceeds to *x*.

The ascending and descending gestures are performed

Diag. 19.



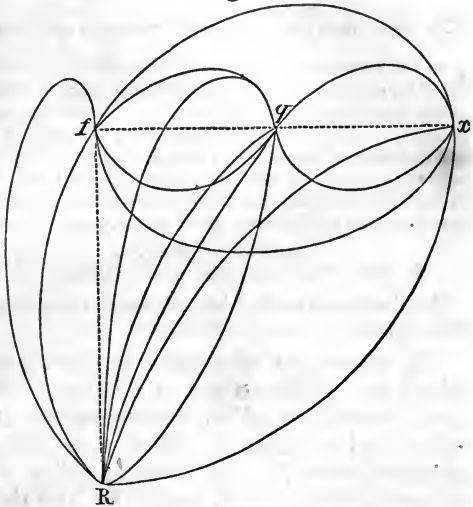
in the same manner, under similar circumstances, as may be seen in diagram 19, in which Z is the zenith, and R the point of rest, and where the hand, in ascending and descending, is represented as making returning inflections at the principal points, *d*, *h*, and *e*.

The line of preparation assumes a variety of other curves, fourteen of which are represented by Diagram 20.

Whatever form this indirect line may be, it is used as a preparation for the gesture to which it leads; and the extent of the return, or depth of the sweep or indentation, is determined by the character of the sentiments to be delivered. The more magnificent they are, the greater is this parade; and the nearer to ordinary discourse, the less it is. The preparation made by these different curves does not suit every species of gesture; it is adapted almost solely to that kind which is termed *discriminating*. Another kind of preparation is made for *emphatic* gestures. They are generally preceded by a suspending gesture, which serves the double purpose of marking some less important word, and of preparing for the

stroke of the emphatic gesture. It will be recollected that *contracting* and *retracting* gestures are reckoned among the sus-

Diag. 20.



sending gestures, as being made previous to some forcible effort, and are, therefore, preparatory to the gestures which ensue. In order to illustrate what is here advanced, let it be supposed that the emphatic gesture requires a strong per-

cussion of the arm descending forwards, as *shf st* —, the preparation for this is the suspending, or preparatory gesture *nef bn* —, as in the following example :

<i>nef bn</i> —	<i>shf st</i> —
Hear me for my	cause.* — <i>Shakspeare.</i>
<i>susp.</i>	<i>emph.</i>

An example of a preparatory contracting gesture :

<i>vhf rt</i> —	<i>vhf rj</i> —
I hate the drum's	discordant sound.† — <i>Langhorne.</i>

A gesture *across*, which passes rapidly to the extended position, may also be used as a preparation for rejection :

\* The letters, *nef bn*, signify, natural elevated forwards bending *shf st*, supine horizontal forwards striking.

† The letters, *vhf rt*, signify, vertical horizontal forward retracting; *vhf rj*, vertical horizontal forwards rejecting.

Who's here so base that would be a bondman? \*—*Shaks.*

Another example of a previous contracted gesture :

To hear the roar she sends through all her gates.—*Cowp.*

In the passage from Cowper, the suspending, or previous gesture, *Bvhf rj*, contains all the letters belonging to the subsequent emphatic gesture, except the last (*p*). This new letter, only, is expressed, and is joined by a long dash, or mark of connexion, with the notation letters of the preceding gesture : another line of connexion, joining this letter to *x*, signifies that both hands continuing in the same position, viz. *vertical*, the arms are to be extended. The gestures, marked at large on this line, would be as follows :

To hear the roar she sends through all her gates. †

But the former method is preferable, as it abridges the trouble of notation, and is equally intelligible.

The connexion of gesture is, therefore, the relation which one gesture bears to another ; and it is shown by the notation of the circumstances in which they agree, and of those in which they differ. Thus, the gestures noted in the foregoing line agree, first, in being common to both hands (*B*), and then in the position of each hand, *v* (*vertical*), and also in the elevation of both arms, *h* (*horizontal*). So that it is unnecessary to repeat those circumstances in which they agree, as the connecting-dash expresses them with sufficient clearness, and with greater brevity.

The connexion of gesture in the vertical direction, when the hand, without altering its posture, merely ascends by short intervals, in order to mark a succession of discriminating gestures, is noted by the usual connecting-dash, and an *a* over the word where the hand ascends.

\* The letters, *ohc*, signify, the hand outwards, the arm horizontal across ; *x rj*, extended rejecting.

† *Bvhf rt*, both hands vertical, both arms horizontal forwards retracting ; *Bvhf p*, both hands vertical, both arms horizontal forwards pushing ; *Bvhx*, both hands vertical, both arms horizontal extended.



*phf* ————— *a*  
I mourn the pride

————— *a* ————— *nef* —      *shf st* —  
And avarice that make man a wolf to man. — *Cowper*.

But this passage would perhaps answer better with the auxiliary gesture, thus :

*Bphf a*                      *vef* —  
I mourn the pride

— *vef*                                      *Bnef bn* — *Bshf st*      *R*  
And avarice that make man a wolf to man.\*

The transition of gesture relates to the manner of arriving at a gesture, and to the changes of gesture; and signifies either the particular changes of the position of the hand and arm, or the general change of the principal gesture from one hand to the other.

A gesture may have a very different character and effect, according to the manner in which the hand arrives at its destined point. It may ascend, descend, move towards the right, or towards the left, and may also make the stroke with various degrees of energy, and in various ways; and these motions constitute, in each, an absolutely different gesture, though, after the moment of the stroke, which a painter might choose to represent, the hand and arm of each should be in the same precise position. (Fig. 85, p. 100.) As, however, the emphatic gestures are liable to ambiguity, on account of the various transitions which might be supposed to bring them to their stroke, painters more frequently choose to represent the suspending gestures, which give an idea of action, and greater interest to their principal figures.

But the transition of gesture particularly relates to the change of the principal gesture from one hand to

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\* *Bphf a*, both hands prone horizontal forwards ascending; *vef* (followed by a dash), *right* hand vertical elevated forwards; *vef* (preceded by a dash), *left* hand vertical elevated forwards; *Bnef bn*, both hands natural elevated forwards bending; *Bshf st*, both hands supine horizontal forwards striking.

the other; which may be regulated, in some measure, according to the following principles. So long as there subsists a strict connexion between the sentiments, uninterrupted by any considerable pause, or change of persons, no transition can take place in this last sense: the same hand which began, continues to perform the principal gesture. And the variety which it is always desirable to produce, must not be attempted by the change of the principal gesture: it must arise alone from the graceful and well-regulated action of the advanced hand, supported by the combined assistance or accompaniment of the other. If the passage to be pronounced be of considerable length, the right hand should perform the principal gesture throughout the whole of it. For the left, though allowed to take its place occasionally, according to certain rules, by no means arrives at an equality of honour. The right hand always continues the better hand, both from long prescription, and the ability arising from use.

In the narrative parts of an oration, where different persons or things are to be described as variously disposed, or in the recitation of descriptive poetry, when a picture, as it were, is to be represented by the speaker, consisting of many natural objects in different parts of a landscape, of which Gray's *Elegy in a Country Church-yard* will afford many examples, the right hand having first pointed out those persons or objects supposed to lie adjacent to itself, may yield to the left the arrangement and ordering of those other parts, which may be imagined to be at its own side. This interchange, judiciously regulated, produces a pleasing variety in the gesture; and if the speaker possess the imagination of a painter, his disposition and colouring will produce the most distinct and vivid picture.

Variety, which is a most important object to be kept in view by a public speaker, allows, with advantage, an interchange of the principal gesture, even when the subject may be of a more abstruse and demonstrative

nature. When there is any opposition, or antithesis, among the ideas, or even in the structure of sentences, or where a new argument is introduced, after the discussion of a former is ended, as at a new division, or a new paragraph, there may be a change of the principal gesture. But it will be a point of judgment and taste in the speaker not to carry this balancing, or alternation of gesture, to an affected extreme, and not, even in allowable cases, to indulge in it overmuch; nor will he prolong too far the principal action permitted to the left hand, which he will always remember is the weaker, and admitted into the foremost place rather by courtesy than of right; and which he will, therefore, restrict with discretion in the exercise of this occasional distinction.

In the changes made from one hand to the other, the transition should be managed with ease and simplicity. As soon as the advanced hand has made the stroke of its last emphatic gesture, it should fall quietly to rest, whilst, at the same time, the hand which is, in its turn, to assume the principal action, commences its preparation for the ensuing gesture. It will be observed that a commencing, or discriminating gesture, should be gentle, as a modest beginning suits its first entrance into authority. An emphatic gesture immediately after one from the other hand, would be violent and outrageous; something like the gesticulations of those little wooden figures set up to frighten birds from corn, or fruit, which have the arms fixed on an axis in such a manner that they are alternately raised and depressed with equal vehemence, according as they are blown about by the wind.

When the orator finds it necessary to change the position of the feet, so as to advance that which was before retired, the general rule is that he should effect it imperceptibly, and not commence the change till after the hand has begun its change of action. Sometimes, however, in vehement passages, the orator is

allowed, by the highest authority, to advance suddenly and even to stamp.

The subordinate gesture, already mentioned, as performed by the retired hand, will be found to bear a close analogy to accompaniment in music. A little observation will suffice for acquiring a general knowledge of the accompaniment of gesture; and after attentively practising for some time, the inferior hand will as easily fall into a suitable accompaniment of the principal gesture, as the left hand of a performer on a keyed instrument, will strike correctly the fundamental bass.

The general rule for accompaniment of gesture, in calm and moderate speaking, when both hands do not perform the same gesture, is that the retired arm should be about one interval less raised than the advanced arm, and that in the transverse position it should be distant from it about two intervals, or a right angle. Hence, if the right hand should perform the principal gesture, and this gesture should be *supine elevated forwards*, the accompaniment would be expressed in the second set of letters, for the left hand, thus:  $\frac{sef - shx}{prin. ac.}$ ,

(Fig. 38); and again,  $\frac{vhf - pdx}{prin. ac.}$ , (Fig. 33). When the force of the expression is strong, the accompanying hand is equally elevated with the principal. In this degree of force, the gestures are thus:  $vhf - vhx$ . These circumstances afford convenient opportunities for abridging the notation. When both hands perform the same, or nearly the same gesture, a capital *B* preceding one set of letters suffices for both hands, as *Bvhf*. And when the accompanying gesture follows the general rule, and has nothing remarkable distinguishing it, the gesture of the principal hand only need be noted; the accompaniment is easily understood, and will follow of course to the well-practised speaker.

But besides the motions of the subordinate gesture, other very important accompaniments are to be attended to; as those of the lower limbs, of the body, and of the head: otherwise the performance will be

rigid and absurd, like that of a puppet. Indeed, not only those more prominent and distinguished parts must accompany the voice and principal action of the speaker, but every muscle of the body, and every expression of the countenance, must join in harmony with those gestures, in order to impress upon them the character of nature and truth. There is no gesture, or change of gesture, which is not meant to enforce or to illustrate some new circumstance, which either calls into action muscles before at rest, or into a change of action those already in exertion. And this impression and influence extend not only to those muscles which are most strong and distinguished, but even to the most delicate fibres of the human frame, such as those which adjust the expression of the mouth, of the nostrils, of the brows, and of that wonderful organ the eye.

An example may here be given of some of the stronger changes of the head, body, and lower limbs, which accompany certain principal gestures. If the right hand be forcibly withdrawn, and presented *vhfc* (vertical horizontal forwards contracted), the left *vdqc* (vertical downwards oblique contracted), the feet will naturally retire, and be *rR1x* (retire to the first position extended of the right foot). The body, at the same time, will be thrown backwards, whilst the whole countenance will express aversion, or horror. (Fig. 95).

The gesture of the right, *phf ad*, will be accompanied and noted thus:

F  $\frac{phf ad - pdq}{aR2}$ , which signifies that

the head, and consequently the body, leans forwards, and that the eyes are turned earnestly in the same direction. This evident desire of inspecting the object more nearly, is also accompanied by an advanced step of the right foot, the principal gesture



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being performed by the right hand. As the gesture of the left hand could hardly be avoided, under the circumstances mentioned, the notation of it might have been omitted.

It will be observed, that if the hand, in its gestures,



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at any time approach the head, the head bends towards the hand; and if the hand presents its palm, and pushes, as it were, an object away in disgust,

the head accompanies the action, not only by retiring back, but by averting the face. And the motions expressing this aversion are; first, the eye, directed towards the object; the approaching of the back of the hand towards the face, and the head bending towards the hand, and then the pushing forwards of the palm of the hand, and the throwing back of the head, and averting the face at the same time. The notation will stand thus: F  $\frac{vhf c}{aR2}$ , (Fig. 96), and then, A  $\frac{vhq p}{rR1x}$ ,

(Fig. 97).

After the stroke of the emphatic gesture, if the speaker has completely closed his remarks on a particular part of his subject, or if he has finished his oration, both hands should fall to rest, in a manner suiting the last expressions which he has delivered. This falling of the hand to rest is named the close and termination of gesture. It is contrary to the correct simplicity of gesture to mark a single word or idea with

more than one emphatic stroke; any appendix of gesture, after this, would only weaken its force, or render it ridiculous.

The termination of gesture, or rather, the emphatic gesture which terminates, should not be made *across*. It is generally made about the horizontal elevation, but sometimes it is made downwards, or elevated, according to the sentiment. The horizontal termination suits decision and instruction; the downward, disapprobation and condemnation; the elevated, pride, high passion and devotion.

## CHAPTER X.

### THE FREQUENCY, MODERATION, AND INTERMISSION OF GESTURE.

As gesture is used for the illustration or enforcement of language, it should be limited, in its application, to such words and passages only as admit, or rather require, such illustration or enforcement. That is, gesture should not be used by a public speaker on every word where it is possible to apply it without manifest impropriety; but it should rather be reserved for such passages as require to be rendered more prominent than the others, and to be more highly coloured. A judicious speaker will therefore reserve his gesture, at least the force and ornament of it, for those parts of his discourse for which he also reserves the brilliancy of language and thought. Sometimes, the absolute intermission of gesture is advantageous, as in the commencement or opening of arguments. When an argument is nearly concluded, moderate gesture will give it more force, and relieve the monotony of a mere dry demonstration, should the spirit of the composition admit such addition.

In all discourses, the frequency of gesture will be

determined, in general, by the number, the novelty, and the discrimination of ideas. In every well-constructed sentence, some new idea is advanced, which may be marked by a suitable gesture; and possibly the various limitations and modifications of it will also admit of a similar distinction. Thus each separate clause, or member of a sentence, may admit a distinct gesture on the principal word; and as each epithet is a distinct quality, added to the principal name, and as each adverb has the same effect on the principal action expressed by the verb, a new gesture may be made on each. But for this purpose, unless the word is emphatic, a turn of the hand, a small motion in the transverse or vertical direction, or a slight inclination of the head, is sufficient.

In a sentence where every word is emphatic, each may be marked with a gesture. Sentences of this kind generally condense, in a small compass, valuable information, and should therefore be strongly enforced and marked with precision. They should, however, be delivered distinctly and *deliberately*, or the gestures will confuse the sentiment, and even cast a degree of ridicule upon it, as may be found by pronouncing the following serious observation with different degrees of rapidity.

<i>shf</i> —		<i>nef</i> —		<i>shf st</i> —
Man	is	born	to	trouble.
<i>com.</i>		<i>susp.</i>		<i>emph. &amp; ter.</i>

Neither the emphatic gesture, nor the force of the voice, always falls on those words which are the principal, in a grammatical sense — the nouns and verbs. The gesture sometimes falls on the word which modifies each — on the adjective, which expresses the quality of the noun, or on the adverb, which has a similar effect upon the action or assertion of the verb.

The same notation, applied to a vehement passage requires the arm to be raised higher than when it is applied to one of the contrary character. A judicious



speaker will often omit his gesture altogether, and use it only when absolutely necessary to illustrate, or to enforce his sentiments. Gesture may be said to hold the place of high seasoning; it must, therefore, be managed with discretion, lest it should defeat its own purposes, and create disgust. If a speaker proves truly eloquent, he is sure of the most liberal and solid approbation. But he should not hazard too much; he should be guarded in the commencement of his discourse, and should restrain his gesture in the calm and reasoning passages, reserving its force and brilliancy for the appropriate expression of his most earnest feelings and boldest thoughts. His transitions from the narrative parts to those which are most highly wrought, and which require his utmost exertions, should be gradual and just, and free from extravagance.

## CHAPTER XI.

### THE QUALITIES OF GESTURE, AND THE GESTURE SUITED TO DIFFERENT MODES OF PUBLIC SPEAKING.

THE different qualities which constitute the perfection of gesture, and their opposite imperfections, are as follows :

- |                  |                |
|------------------|----------------|
| 1. Magnificence. | 5. Simplicity. |
| 2. Boldness.     | 6. Grace.      |
| 3. Energy.       | 7. Propriety.  |
| 4. Variety.      | 8. Precision.  |

1. *Magnificence of gesture.* This is effected by detaching the elbow completely from the body, and unfolding the whole oratorical weapon. In magnificent gesture, the action is flowing and unconstrained; the preparations are made in graceful curves; the transitions are easy, and the accompaniments, in all respects, illustrative of the principal action. The mo-

tions of the head are free, and the inflections of the body manly and dignified. The action of the lower limbs is decisive, and a considerable space is traversed with firmness and with force.

The opposite imperfections are short and constrained gestures, rigidity of the joints, and stiffness of the body, with short steps, and doubtful or timid movements.

2. *Boldness of gesture.* This arises from that elevated courage and self-confidence which ventures to hazard any action, however unusual, which is productive of a grand or striking effect. In this sort of gesture, unexpected positions, elevations and transitions, surprise at once by their novelty and grace, and thus illustrate or enforce the ideas of the speaker with irresistible effect.

The opposite imperfection is tameness.

3. *Energy of gesture.* This consists in the firmness and decision of the whole action; and in the precision of the stroke of the gesture, which aids the emphasis of the voice.

The opposite imperfections are feebleness and indecision.

4. *Variety of gesture.* This consists in the application of different, but appropriate gestures, to the same, or analogous sentiments, so as to avoid recurring too frequently to one favourite gesture, or set of gestures.

The opposite imperfection is monotony of gesture, analogous to that of the voice.

5. *Simplicity of gesture.* This is such a character of gesture as appears the natural result of the situation and sentiments; which is neither carried beyond the just extent of the feeling, through affectation of variety, nor falls short of it through want of confidence.

The opposite imperfection is affectation.

6. *Grace of gesture.* This is the result of all other perfections, arising from a dignified self-possession of mind, and the power of personal exertion, practised into facility after the best models, and according to

true taste. To the more particular investigation of this quality a Chapter is devoted.

The opposite imperfection is awkwardness.

7. *Propriety of gesture, called also truth of gesture, or natural gesture.* This consists in the judicious use of gestures best suited to illustrate or to express the sentiment. Propriety of gesture is generally founded on some natural connexion between the sentiment and the action. *Significant* gestures are strictly connected with the sentiment.

The opposite imperfections are false, contradictory, or unsuitable gestures.

8. *Precision, or correctness of gesture.* This arises from the just preparation, the due force, and the correct timing of the action: when the preparation is neither too much abridged, nor too pompously displayed; when the stroke of the gesture is made with such a degree of force as suits the character of the sentiment; and when it is correctly marked on the precise syllable to be enforced. Precision of gesture gives the same effect to action, as neatness of articulation gives to speech.

The opposite imperfections are the indecision, uncertainty, and incorrectness arising from vague and sawing gestures, which, far from illustrating, render doubtful the sense of the sentiments which they accompany, and distract the spectator.

There are three general modes of public speaking, each of which requires a different style of gesture; namely,

- |                    |                    |
|--------------------|--------------------|
| 1. The Epic.       | 3. The Colloquial. |
| 2. The Rhetorical. |                    |

1. *Epic gesture* demands every natural and acquired power, on the part of the speaker: to it belong Magnificence, Boldness, Energy, Variety, Simplicity, Grace, Propriety, and Precision. The compositions which require epic gesture, in delivery, are tragedy, epic poetry, lyric odes, and sublime description.

2. *Rhetorical gesture* requires, principally, Energy Variety, Simplicity, and Precision. Grace is desirable; Magnificence is rarely wanting, but may sometimes have place. Propriety, in a limited sense, should be observed. Boldness is inadmissible; because the orator is not, like the player, subjected to any unexpected circumstances. He is not, therefore, at liberty to express surprise, or any other passion, by bold gestures or attitudes.

3. *Colloquial gesture*, when concerned in the higher scenes of polite life, requires, principally, Simplicity and Grace; Precision will follow of course; it may occasionally demand something of Energy and Variety Magnificence and Boldness are inadmissible.

The gesture of the public speaker must vary considerably with the different circumstances of his situation, of his sentiments, and of his audience. If the mere information or instruction of his audience be his sole object, as when the evidences of religion and the grounds of Christian duties are to be explained from the pulpit, or when the details of calculation and finance are to be laid before Congress, or when facts are weighed and laws are argued in the courts of justice, his gestures should be of that class which is called *discriminating* gestures. These he should exercise with simplicity and precision. He should strip them of all the parade of preparation, and of the graces of transition, and give them only that degree of variety which shall guard them against disgusting sameness. This is far removed from theatrical gesture; it rather approaches the colloquial style. Nothing could be more incongruous than for a public speaker, in either of the foregoing situations, to introduce the parade and magnificence of theatrical gesture. The charge which is sometimes made against public speakers, of being theatrical in their gesture, probably arises more from some unsuitableness in their manner to the matter, than from any thing of uncommon majesty, boldness, or grace in their action.

When the public speaker aims at persuasion, as in discourses from the pulpit for public charities, or on extraordinary occasions in Congress, or at the bar, when the advocate desires to influence the opinions of a jury, he will naturally use more graceful, more flowing, and more varied gesture. But he should not fall into the action of the theatre. He may be graceful, but he should be simple; he may be energetic, but he should not affect gestures too strongly significant, much less attempt surprise by attitudes. All his gestures should be regulated by manly decorum, suitable to his situation, to the character of his hearers, and to the just expression of his sentiments.

## CHAPTER XII.

### SIGNIFICANT GESTURES.

THE most important of the significant gestures are the following:

#### *The Head and Face.*

The hanging down of the head denotes shame, or grief.

The holding of it up, pride or courage.

To nod forwards implies assent.

To toss the head back, dissent.

The inclination of the head implies diffidence or languor.

The head is averted, in dislike or horror.

It leans forward, in attention.

#### *The Eyes.*

The eyes are raised, in prayer.

They weep, in sorrow.

They burn, in anger.

They are downcast or averted, in shame or grief

They are cast on vacancy, in thought.

They are cast in various directions, in doubt and anxiety.

*The Arms.*

The placing of the hand on the head, indicates pain or distress.

On the eyes, shame or sorrow.

On the lips, an injunction of silence.

On the breast, an appeal to conscience.

The hand is waved, or flourished, in joy or contempt.

Both hands are held supine, or they are applied, or clasped, in prayer.

Both are held prone, in blessing.

They are clasped, or wrung, in affliction.

They are held forward, and received, in friendship.

*The Body.*

The body, held erect, indicates steadiness and courage.

Thrown back, pride.

Stooping forward, condescension or compassion.

Bending, reverence or respect.

Prostration, the utmost humility or abasement.

*The Lower Limbs.*

The firm position of the lower limbs signifies courage, or obstinacy.

Bended knees indicate timidity, or weakness.

The lower limbs advance, in desire or courage.

They retire, in aversion or fear.

Start, in terror.

Stamp, in authority or anger.

Kneel, in submission and prayer.

These are a few of the simple gestures which may be termed significant.

## CHAPTER XIII.

## GRACE.

“GRACE,” says lord Kames, “may be defined, that agreeable appearance which arises from elegance of motion, and from a countenance expressive of dignity. Expressions of other mental qualities are not essential to that appearance, but they heighten it greatly.”

The gracefulness of rhetorical action depends partly on the person, and partly on the mind. Some are so happily formed that all their motions are graceful;\* and some minds are so noble, that they impart genuine grace to the most uncouth forms: both these cases, however, are comparatively rare.

Grace, like the ideal beauty of the painter, and of the sculptor, is not commonly to be found in the individual living model, but to be collected from the various excellencies of the many.

Neither true grace, nor consummate eloquence, can be acquired by those who are totally deficient in natural qualifications; yet they to whom nature has not denied some portion of talents, may improve in both, precisely in proportion to the degree of their application.

The grace of oratorical action consists, chiefly, in the facility, the freedom, the variety, and the simplicity of those gestures which illustrate the discourse.

Action, to be graceful, should be performed with facility; because the appearance of great effort is incompatible with ease, which is a constituent of grace. It should also be performed with freedom: no gestures can be graceful which are either confined by external circumstances, or restrained by the mind. If an orator should address an assembly from a narrow window, it

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\* Grace was in all her steps, heaven in her eye,  
In every action, dignity and love. — *Milton.*

would be in vain for him to attempt graceful gesture. Confinement, in any less degree, is proportionably injurious to grace. Thus, the crowded courts, which impede the motions of the advocate, and the enclosed pulpit, which not unfrequently conceals more than half the preacher's figure, are equally injurious to graceful action. Greece, the native soil of manly eloquence and true taste, *was not the originator of the pulpit.*

The restraint arising from diffidence is also prejudicial to grace. It has, however, this advantage — it may be effectually corrected by perseverance.

For the maintenance of grace, in rhetorical action, variety is indispensable. The iteration of the same gesture, or set of gestures, however graceful in themselves, betrays a poverty of resource which is altogether prejudicial to the speaker.

Simplicity and truth of manner, if they do not constitute grace in themselves, are inseparable from it. Gestures which are manifestly contrived for the mere display of the person, or for the exhibition of some foppery, as, for instance, a fine ring, instantly offend.

To simplicity of gesture is opposed affectation, which destroys every pretension to genuine grace. The more showy the gestures are, unless they are adapted to the subject, and to the character of the speaker, the more do they offend the judicious by their manifest affectation. When the profligate speaks of piety, the miser of generosity, the coward of valour, and the corrupt of integrity, they are only the more despised by those who know them.

The faults of manner are analogous to those of character, and almost equally disgusting: such as the assumption of dignity where there is none in the sentiment; pathos, where there is nothing interesting; vehemence in trifles, and solemnity upon common-place subjects.

It is an observation founded in fact, that the action of young children is never deficient in grace; for which



two reasons may be assigned; first, because they are under no restraint from diffidence, or from any other cause, and therefore use their gestures, with all sincerity of heart, only to aid the expression of their thoughts; and, secondly, because they have few ideas of imitation, and consequently are not deprived of natural grace by affectation, nor perverted by bad models.

The grace of action, according to Hogarth, consists in moving the body and limbs in that curve which he calls the line of beauty.\* When action is considered independent of language and sentiment, this definition will, perhaps, be found generally correct. Rhetorical action, however, derives its grace, not only from the actual motions of the speaker, but also from the congruity of his motions with his own character and situation, as well as with the sentiments which he delivers. The dignity which is a becoming grace in a judge, would be quaint affectation in a young advocate; and the colloquial, but graceful familiarity of action, even of the most polished society, would be highly indecorous in the pulpit. Hence, it must be admitted, according to the just maxim of Cicero and Quintilian, that *decorum* constitutes true oratorical grace; and that this decorum admits of great variety of action, under different circumstances. Vehement action is sometimes both decorous and graceful; so also are abrupt and short gestures, if they bear the impress of truth and suitableness. Such are the gestures of an old man, when he is irritated. But the most flowing and beautiful motions, the grandest preparations, and the finest transitions of gesture, ill applied, and out of time, lose their natural character of grace, and become indecorous, ridiculous, or offensive.

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\* See HOGARTH'S ANALYSIS OF BEAUTY.

## CHAPTER XIV.

## SYNOPTICAL ARRANGEMENT OF THE NOTATION LETTERS.

*Letters written above the Line, relating to the Fingers, the Hands, and the Arms.*

## FIRST SMALL LETTER,

*Noting the disposition of the Fingers.*

<i>n</i> , natural.	<i>h</i> , holding.
<i>c</i> , clinched.	<i>w</i> , hollow.
<i>x</i> , extended.	<i>m</i> , thumb.
<i>i</i> , index.	<i>g</i> , grasping.
<i>l</i> , collected.	

*Noting the Manner of presenting the Palm.*

<i>p</i> , prone.	<i>v</i> , vertical.
<i>s</i> , supine.	<i>f</i> , forwards.
<i>n</i> , inwards.	<i>b</i> , backwards.
<i>o</i> , outwards.	

## SECOND SMALL LETTER, AND TWO CAPITALS,

*Noting the Elevation of the Arms.*

<i>d</i> , downwards.	<i>Z</i> , zenith.
<i>h</i> , horizontal.	<i>R</i> , rest.
<i>e</i> , elevated.	

## THIRD SMALL LETTER,

*Noting the Posture of the Arms in the Transverse Direction.*

<i>c</i> , across.	<i>x</i> , extended.
<i>f</i> , forwards.	<i>b</i> , backwards.
<i>q</i> , oblique.	

## FOURTH AND FIFTH SMALL LETTER,

*Noting the Force of Motion of the Hands and Arms.*

<i>x</i> , extreme.	<i>c</i> , contracted.	<i>m</i> , moderate.
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*Noting the Direction of Motion.*

<i>a</i> , ascending.	<i>r</i> , right.
<i>d</i> , descending.	<i>l</i> , left.

<i>f</i> , forwards.	<i>i</i> , inwards.
<i>b</i> , backwards.	<i>o</i> , outwards.
<i>v</i> , revolving.	

*Noting the Manner of Motion.*

<i>n</i> , noting.	<i>pr</i> , pressing.
<i>p</i> , projecting, or pushing.	<i>rt</i> , retracting.
<i>w</i> , waving.	<i>rj</i> , rejecting.
<i>fl</i> , flourish.	<i>bn</i> , bending.
<i>sw</i> , sweep.	<i>rc</i> , recoiling.
<i>bk</i> , beckoning.	<i>sh</i> , shaking.
<i>rp</i> , repressing.	<i>th</i> , throwing.
<i>ad</i> , advancing.	<i>cl</i> , clinching.
<i>sp</i> , springing.	<i>ll</i> , collecting.
<i>st</i> , striking.	

## CAPITALS,

*Noting the Posture of the Head, and Direction of the Eyes*

<i>I</i> , inclined.	<i>F</i> , forwards.
<i>E</i> , erect.	<i>A</i> , averted.
<i>As</i> , assenting.	<i>D</i> , downwards.
<i>Dn</i> , denying.	<i>U</i> , upwards.
<i>Sh</i> , shaking.	<i>R</i> , around.
<i>Ts</i> , tossing.	<i>V</i> , vacancy.
<i>S</i> , aside.	

*Letters written below the Line, relating to the Feet.*

## CAPITAL LETTERS AND NUMERALS,

*Noting the Positions of the Feet.*

<i>R1</i> , right foot, 1st position.	<i>RF</i> , right front position.
<i>R2</i> , right foot, 2d position.	<i>LF</i> , left front position.
<i>L1</i> , left foot, 1st position.	<i>K</i> , kneeling.
<i>L2</i> , left foot, 2d position.	<i>S</i> , aside.

## SMALL LETTERS AND ONE CAPITAL,

*Noting the degree of Extension of the Feet.*

<i>x</i> , extended.	<i>xx</i> , extended extreme.
<i>mx</i> , moderately extended.	<i>C</i> , contracted.

*Letters noting Steps.*

<i>a</i> , advance.	<i>s</i> , start.
<i>r</i> , retire.	<i>sp</i> , stamp.
<i>tr</i> , traverse.	<i>sk</i> , shock.
<i>c</i> , cross.	

*Letters relating to Parts on which the Hand may be placed.*

*E,* eyes.  
*N,* nose.  
*L,* lips.

*F,* forehead.  
*C,* chin.  
*br,* breast.

*The Manner of combining the Fingers of both Hands is noted by two Small Letters.*

*ap,* applied.  
*lp,* clasped.  
*cr,* crossed.  
*ld,* folded.

*in,* inclosed.  
*wr,* wringing.  
*tc,* touching.  
*nu,* enumerating.

*The Combinations of both Arms.*

*en,* encumbered.  
*pd,* reposed.

*km,* kimbo,  
(either one or both).

*A capital B, preceding, and joined to a set of small letters, signifies that both Hands, or both Arms, perform the same Gesture.*

*B,* both hands, or both arms.

*Significant Gestures and Expressions of Countenance, may be noted in the margin, after the manner of Mr. Sheridan.*

*Ap,* appealing.  
*At,* attention.  
*Vn,* veneration.  
*Ls,* listening.  
*Lm,* lamentation.  
*Dp,* deprecation.  
*Pr,* pride.  
*Sh,* shame.

*Av,* aversion,  
*Cm,* commanding.  
*Ad,* admiration.  
*Hr,* horror.  
*Gr,* grief.  
*Fr,* fear.  
*En,* encouraging; and  
many others at pleasure.

## CHAPTER XV.

### APPLICATION OF THE NOTATION LETTERS.

THE most complicated gestures are those which relate to the combined postures and motions of the hands and arms; yet these are expressed with sufficient accuracy by four, or fewer, notation letters for

each movement. For this purpose they are divided into four classes; the notation letters of each always preserve their own place, as to priority, or succession, and derive their signification from it. The first four, or the first three letters, taken together, are called a set of letters. In a set, as *phfd*, or *seq n*,

The first letter relates to the posture of the hand.

The second, to the elevation of the arm.

The third, to the transverse situation of the arm.

The fourth, to the motion, or force of the gesture.\*

Thus, *phfd* is to be read, *prone horizontal forward descending*. *Prone*, is the posture of the hand; *horizontal*, is the elevation of the arm; *forward*, is the posture of the arm in the transverse direction; and *descending*, means that the arm descends from a higher elevation. The set, *seq n*, is read *supine elevated oblique noting*. *Supine*, the posture of the hand; *elevated*, the arm, as to elevation; *oblique*, the arm in the transverse direction; *noting*, the action of the hand and arm.

As both hands and both arms are equally capable of executing any gesture, the letters, and sets of letters, relate to both indifferently. But they are thus distinguished: when there are two sets of small letters, the first set denotes the gesture of the right hand and arm; the second, those of the left. The two sets are separated by a short dash, thus: *phq — pdb*, *prone horizontal oblique*, the right hand; and *prone downwards backwards*, the left.

When only a single set of three, four, or five small letters is marked, the gesture of one hand only is expressed; that of the other is presumed to be easily supplied, according to the rules of accompaniment. A short dash always accompanies a single set of small letters — when the dash *follows* the letters, they denote the gesture of the right hand; when the dash *precedes* the letters, they denote the gesture of the left hand.

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\* This last letter is often omitted.

When a set of small letters is preceded by a capital B, the gesture which they represent is to be performed by both hands.

When a long dash follows the small letters, connecting them with other small letters, or with a single one, farther on, a change of gesture is marked, which is to take place on the word over which such letter or letters are placed; and the commencement and termination of the dash mark the commencement and termination of the gesture.

When a set of small letters, having a dash, is connected by a line of dots with another set of small letters, having a contrary dash, the gesture made by the first hand is to be followed and supported by another gesture made by the other hand, which is to take place where the second set of letters is marked. This is called alternate gesture, and noted *al*.

In order to prevent confusion, the postures of the head, and the direction of the eyes, are indicated by capital letters near the beginning of the sentence, or at some distance from the letters relating to the hands and arms.

The letters which mark the positions of the feet, and the steps, are placed *below* the line, and under the word where they should take place.

#### THE MISER AND PLUTUS.

(GAY.)

1. 2. <sup>R</sup> The <sup>Bvhf r</sup> wind <sup>q</sup> was high — | the window <sup>peq n—pdq</sup> shakes; |  
*aR2*

3. <sup>veg c—vhx c</sup> With sudden start the miser wakes! |  
*sR1x*

4. <sup>F</sup> Along the silent room he stalks; |  
<sup>pdc ad</sup> <sup>phq—</sup>  
*aR2*

5. 6. <sup>B</sup> Looks back, | and <sup>Bvhf tr</sup> trembles as he walks! |  
<sup>vhx—vhq c</sup> *sR1x*

7. Each lock, and ev'ry bolt he tries, |  
vhq — ..... — vhx  
aL2
8. In ev'ry creek, and corner, pries; |  
shq o — ..... — shc i  
aR2
9. Then opes his chest with treasure stor'd, |  
Bpdq ————— n
10. And stands in rapture o'er his hoard: |  
D Bseq  
R2
11. But now with sudden qualms, possest, |  
Bvhf c  
rR1
12. He wrings his hands; he beats his breast — |  
ld hf ————— a ————— ld br
13. By conscience stung he wildly stares; |  
g br — ..... — veq
14. And thus his guilty soul declares: |  
Bshf sh
15. Had the deep earth her stores confin'd, |  
Bsdf d ————— n  
aR2
16. This heart had known sweet peace of mind; |  
br — R  
R1
17. 18. But virtue's sold! | Good gods! what price |  
vhf — vhx U Bsef sp ————— a  
aR2
9. Can recompense the pangs of vice? |  
F — R
20. O bane of good! seducing cheat! |  
D Bsdf d ————— n  
rR1
21. 22. Can man, weak man, | thy power defeat? |  
Bvhf — vef shf st — sdq
23. Gold banish'd honour from the mind, |  
seb sw — sdq  
rL1
24. And only left the name behind; |  
br — R
25. Gold sow'd the world with ev'ry ill; |  
Bphc ————— z

26. Gold taught the <sup>ceb sh — cdq</sup>murderer's sword to kill: |  
L1x

27. 'T was gold instructed <sup>shf sh — sdq</sup>coward hearts |  
aR2x

28. In treach'ry's more <sup>Bvhf rj</sup>pernicious arts. |  
rR1

29. Who can recount the <sup>seq — sdq</sup>mischiefs o'er? |  
R2

30. Virtue resides on earth no more! |  
Bpdf d  
\* \* \* \* \*

#### REMARKS ON THE NOTATION OF THE MISER AND PLUTUS.

For the convenience of reference, the piece is divided into sections, by vertical bars, and the number of each section is printed in the margin.

(1.) The direction of motion, expressed by the 4th small letter, *r*, means that from the position in which both hands are presented, *vhf*, they should move towards the right, and stop at the position, *oblique*, as noted by *q*, connected by a dash to the position mentioned.

(2.) The 4th small letter, *n*, signifies noting.

(12.) The posture of the hands is, at first, *folded horizontal forwards*, as expressed in the notation, *ld hf*. At the *a*, connected by a dash, which signifies *ascending*, the hands are raised up, and at the next notation, *ld br*, they are forcibly withdrawn back on the breast.

(21.) This posture begins *horizontal*, as first noted, *Bvhf*, and ends *elevated*, *B vef*; but the *B* is omitted over the word, *weak*, being understood by the connecting dash.

(25.) The 3d small letter, relating to the transverse direction of the arm, is often placed alone, but connected by a dash with a preceding set of letters, as already observed (1.) In such case it is to be understood that the posture of the hands remains as before, and that the transverse direction of the arm only is changed. Here each arm passes through the whole semicircle, from the position *across* to *extended*.

The *fourth*, and the *fifth small letter*, which relates to the *direction* and *manner of motion*, are also often separated, in this manner, from the position to which they belong, in order that the place of the motion, or action, may be the more distinctly marked. (See 9,



15 and 20, in which *n* is thus separated, to point out the particular syllable on which the action of *noting* falls)

The action of the hands and arms, at No. 15 and 20, is the same, but the general effect is different, in consequence of the difference in the positions of the feet. In the preparation for these gestures, the palms of both hands are raised so as almost to touch the forehead; then they descend gradually, and when the arms are a little below the *horizontal elevation*, the wrists make that particular motion called *noting*, on the respective words, *stores* and *cheat*.

(26.) *Left foot first position extended.* To make this position *extended*, the left foot is advanced, the body at the same time is thrown back, and sinks a little, bending the right knee.

(28.) This gesture, *Bvhf rj*, *both vertical horizontal forwards rejecting*, is thus made: both hands are drawn backwards, nearly to the mouth, in the vertical position; the eyes, at this time, are directed forwards, the hands are then pushed forwards, while the face is averted, and the feet retire, to a greater or less extent, in proportion to the degree of disgust or abhorrence to be expressed.

AN ELEGY WRITTEN IN A COUNTRY CHURCH-YARD.

(GRAY.)

I.

*Ls veq-vhz*      *a* ————— *Bpef* ——— *d*  
 The curfew tolls—the knell of parting day!

*F*      *phf* —……… *q* …………… *x*  
 The lowing herd winds slowly o'er the lea;

……… — *phf* ————— *q*      *Bveq*  
 The ploughman homeward plods his weary way,

*V*      *Bnef* ————— *d* ————— *BR*  
 And leaves the world to darkness, and to me.

II.

*R*      *Bphe* ————— *q* ————— *x*  
 Now fades the glimmering landscape on the sight,

*Bnef* ————— *q*  
 And all the air a solemn stillness holds

*iee* ————— *q*  
 Save where the beetle wheels his droning flight,

*vef rt*      *phf p* —      *R*  
 And drowsy tinklings lull the distant folds:

*aR2*

## III.

Save that from <sup>-teq n</sup> yonder ivy-mantled tower  
<sub>R1</sub>

The moping owl <sup>-veq</sup> does to the <sup>U</sup> moon <sup>-seb</sup> complain  
<sub>rL1</sub>

Of such as, wandering near her <sup>-shq</sup> secret bower,

Molest her <sup>-veq</sup> ancient, <sup>p</sup> solitary reign.

## IV.

Beneath those rugged elms, that yew tree's shade,  
<sup>shf n - . . . - shf n</sup>

Where <sup>Bddf a</sup> heaves the turf in many a <sup>vhf</sup> mould'ring heap,

Each in his <sup>D</sup> narrow cell for ever <sup>a</sup> laid,  
<sub>Bnef sp</sub>

The rude <sup>F</sup> forefathers of the <sup>Bphf</sup> hamlet <sup>d</sup> sleep.  
<sub>BR</sub>

## V.

The <sup>shf -</sup> breezy call of incense-breathing <sup>veq w -</sup> morn,  
<sub>rR1</sub>

The <sup>ieq</sup> swallow, twitt'ring from the <sup>a</sup> straw-built <sup>n</sup> shed,

The <sup>idq -</sup> cock's shrill <sup>veq w -</sup> clarion, or the echoing horn,

No more shall rouse them from their <sup>a</sup> lowly <sup>Bnef sp</sup> bed.  
<sub>B sdf d</sub>  
<sub>aR2</sub>

## VI.

For them no more the <sup>shf -</sup> blazing hearth shall burn,  
<sub>rR1</sub>

Or busy housewife <sup>vhf -</sup> ply her evening care,

Nor children <sup>B shf p</sup> run to lisp their sire's return,  
<sub>aR2</sub>

Or climb his <sup>Bnef a</sup> knees, the <sup>D</sup> envied <sup>F</sup> kiss to share <sup>B shf n</sup>  
<sub>rR1</sub>

## VII.

Oft did the harvest to their sickle yield;

Their furrow oft the stubborn glebe has broke :

How jocund did they drive their team afield !

How bow'd the woods beneath their sturdy stroke.

## VIII.

Let not ambition mock their useful toil,

Their homely joys, and destiny obscure :

Nor grandeur hear, with a disdainful smile,

The short, and simple annals of the poor.

## IX.

The boast of heraldry, the pomp of pow'r,

And all that beauty, all that wealth e'er gave,

Await, alike, the inevitable hour—

The paths of glory lead but to the grave.

## X.

Nor you, ye proud, impute to these the fault,

If mem'ry o'er their tomb no trophies raise,

Where, thro' the long-drawn aisle, and fretted vault,

The pealing anthem swells the note of praise.

## XI.

Can storied urn, or animated bust,  
ihf- ..... - v hq n  
rR1

Back to its mansion call the fleeting breath?  
n ----- BL tc ----- oq

Can honour's voice provoke the silent dust,  
a ----- v eq ----- d sdf - R  
aR2

Or flatt'ry soothe the dull cold ear of death?  
B shf sh a ----- v ef ----- v df p

## XII

Perhaps in this neglected spot, is laid  
idf ----- n  
rR1

Some heart once pregnant with celestial fire;  
br - R v eq w -

Hands that the rod of empire might have sway'd,  
B nef ----- B shf st

Or wak'd to ecstasy the living lyre.  
pec sw ----- v eq sw

## XIII.

But knowledge to their eyes her ample page,  
shf d ----- q

Rich with the spoils of time, did ne'er unroll;  
phc ----- x

Chill penury repress'd their noble rage,  
B v h f r t ----- r p ----- q

And froze the genial current of the soul.  
B v h q c B n h f p B br

## XIV.

Full many a gem of purest ray serene,  
ihf -

The dark unfathom'd caves of ocean bear;  
a ----- B p df d ----- q  
aR2

Full many a flow'r is born to blush unseen,  
shq ----- p

And waste its sweetness on the desert air.  
phc ----- q ----- x

XV.

Some village Hampden that, with dauntless breast  
vef - rL1 br - R

The little tyrant of his fields withstood;  
ihf - veq w

Some mute, inglorious Milton, here may rest;  
a - B nef - d - B sdf  
aR2

Some Cromwell, guiltless of his country's blood.  
B vhf rt - p A B vhc - x  
rR1

XVI.

The applause of listening senates to command,  
B shf p - q - x

The threats of pain and ruin to despise,  
phf p - a a - vef - rj

To scatter plenty o'er a smiling land,  
Bphc - q - Bvhz sp

And read their history in a nation's eyes,  
B shc - q - x

XVII.

Their lot forbade — nor circumscrib'd alone  
phf st - R phc - q -

Their growing virtues; but, their crimes confin'd,  
x B vhf rt

Forbade to wade through slaughter to a throne,  
B bdf ad - vhf - eb

And shut the gates of mercy on mankind.  
B vhf p - a - d - BR

\* \* \* \* \*

REMARKS ON THE NOTATION OF GRAY'S ELEGY.

(STANZA I.) *First Line.* *Ls*, listening. (See complex significant gestures.) The small *a*, over *knell*, is connected with the set of letters, *B pef*, over *parting*; and the small *d*, over *day*, is also connected with the same set. Each is considered a fourth small letter, separated from its set; *a* denotes the preparation, and *d*, the termination of the motion of the gesture. *Second line.* The set of letters, *phd*, relates to the right hand, which finishes its action at *x*, and falls slowly to rest. *Third line.* Here the left hand

takes up the principal gesture. This is called *alternate* gesture. Both hands unite their action on *weary*. *Fourth Line.* V, the eyes bent on vacancy.

(STANZA II.) The several gestures which are connected together by long dashes, are to be considered as the flowing variation of continued motion, till either one, or both hands fall to rest. Gestures, thus connected, may be called *continuous*; they are generally of that kind which are styled *discriminating gestures*. *First line.* The posture, *Bphc*, on *fares*, is the preparation for sweeping round the horizon. Whilst the hands are proceeding to the position, *Bphc*, the head and eyes should turn towards either extreme; and whilst the arms are moving from this to the different positions, *q* and *x*, the head and eyes should move to the other extreme. In cases where the right hand performs the principal action, the head should follow its motion; in other words, it should turn from left to right, and *vice versâ*. *Third line.* The left hand drops here, and the index-finger of the right hand is prepared to point across. The eye should follow the object at which the finger seems to point, as at a flying beetle.

(STANZA III.) In order to vary the gestures, and the better to distribute the objects in the picture, the *tower* is supposed to be placed on the left side, and the left hand assumes the principal gesture; this is indicated, in the notation, by the short dash which precedes the set of letters. *Fourth line.* "*Ancient, solitary.*" Nouns, or, substantives, may be considered as the outlines, or images of things; adjectives, as the colouring, or circumstances added to those images, or limitations deducting something from them. In poetical language they are called epithets. Gray has indulged in the use of them, perhaps to a fault. But however that may be, whenever they occur, they almost constantly rob the principal image, or substantive, of its emphatic distinction, and claim it for themselves; perhaps, because the circumstances alone give individuality to the image, which, in itself, is a general term. For these reasons, the action, or gesture, falls rather on the epithet; and, if two, or more epithets are added to the same image, each should be distinctly marked, both by emphasis and action: if so pronounced, they serve to illustrate the idea; but if they are hurried over, they cause only confusion. Therefore, the words *ancient solitary reign*, require two gestures, one on each epithet. But, to avoid affectation, the transition should be the easiest possible; and this will be when the gesture on the preceding word is made the preparation for that on the subsequent. When two epithets are applied to a name, the latter should be the stronger; and in this view, also, it is proper to reserve the emphatic gesture for it, as the principal.

(STANZA IV.) *First line.* On *elms*, the right hand again resumes the principal gesture. It is here alternate, or auxiliary, as appears from the dotted line of connexion. *Second line.* On *heaves*

the backs of the hands are presented forwards, the hands hanging down, and in the action they ascend gradually towards *vertical elevated*, on the word *mouldering*. *Third line*. "Each in his narrow cell for ever laid;" the arms gradually ascend to the highest point, on the word *ever*, and then, in the same manner, descend, to rest on the word *sleep*, making, in their progress, a momentary arrest on the word *forefathers*. It seems to be an incongruity to raise the arms, in speaking of the grave, which is below; but this is removed by the downward inclination of the head, and look of the eyes, as noted; and it is not uncommon to elevate the arms in looking into any thing dreadful below. This is also the preparation for the following gesture, which requires the arms to fall to rest. From the third line to the end of the stanza the gestures are continuous.

(STANZA V.) *First line*. On *breathing* the *graceful* wave is marked. The wave may be considered of three kinds, the *graceful*, the wave of *triumph* (which, in a less degree, is also the wave of *joy*), and the wave of *scorn*, or *contempt*. The subject will always sufficiently determine the character to be adopted, though the notation is the same for all. *Second line*. On *swallow*, the index is raised, to point out the object; on *twittering* it ascends to the highest point in the range of gesture, or is retracted, so as almost to touch the head, and then on the word *straw-built* it makes the action of *noting*. *Third line*. The *joyful wave*, approaching to triumph, should be made on *echoing*; the voice should here mark the *crescendo*, which will be contrasted with the gravity of the following line. *Fourth line*. In order to perform the action of *springing*, indicated by *sp*, the arms begin to ascend from *more*, and having arrived at the word *rouse*, the wrists make on it the *stroke* of the gesture by *springing* suddenly into the elevated position.

(STANZA VI.) *Fourth line*. The gesture on *climb* is a *suspending* gesture, preparatory to that on *kiss*. The eyes look downwards on *climb*, and forwards on *kiss*. The ends of the fingers approach the mouth a little on *kiss*, after which the hands are advanced *supine noting*.

(STANZA VII.) *Second line*. The preparation for the gesture on *stubborn* is *neq rt*, and would fall on *oft*, but is here omitted as taking place, of course, when the gesture marked on *stubborn* is executed. It will be observed that several emphatic gestures imply a proper *suspending*, or preparatory gesture, and reciprocally, the latter the former. Thus, when a *stroke* is required to be made, the arm must, of course, be raised; therefore, *shf st* must necessarily imply *nef bn*, *inwards elevated forwards bending*; *veq w* implies, *bhf a*, *backwards horizontal forwards ascending*; and *vhx rj*, implies, *vhx rt*, *vertical horizontal extended retracting*. In the notation, the preparatory gestures are often omitted, when they are not required to make a preceding less emphatic word; in which case they are prepared with less decision, and their *stroke* is soft-

ened. When the suspending, or preparatory gesture is used as the principal, as in terror, where the arms are retracted violently, and in surprise, where they are elevated forcibly, the subsequent gesture is also softened; and the emphasis of its stroke is remitted. *Fourth line.* Should *woods* not be pronounced with a strong emphasis, the notation over this word might be omitted.

(STANZA VIII.) The first gesture in each of the first three lines of this stanza, is a *preparatory* gesture, of the decisive kind, and the last, in each, *emphatic*. As all the words which are noted are important, each requires the enforcement of gesture; and the connexion of suspending, or preparatory and emphatic gestures, renders the transitions easy and unaffected. *Second line.* The noun, *destiny*, being here placed before its adjective, or epithet, may obtain both the emphasis and action; they might, also, be reserved for the epithet *obscure*. *Fourth line.* "Short and simple;" the first epithet is distinguished by a slight *discriminating* gesture, produced by a small change in the elevation of the arm and hand, marked *a*. This is made the commencement of the gesture *vef*, which is completed by a suspending gesture on *simple*, and which descends to *rest* on the word *poor*, with an emphatic and terminating gesture.

(STANZA IX.) *First line.* The flourish is marked on *power*. The flourish, as expressed in Fig. 88, is performed principally by the wrist. In order to perform this action, the hand, with the index-finger, is dropped down a little above the head, nearly at right angles with the fore-arm, and is then thrown forcibly upwards, and sweeps round as marked by the line of dots in the figure. To advance boldly, indicates confidence, pride, &c.; to advance slowly, implies solemnity, grief, resignation, &c. The notation is the same, in each case, as the sentiments sufficiently show in what manner the speaker should advance. Of the former (bold advance), an instance is observed on the word *power*, in this line; of the latter (slow advance), an instance is seen on the word *grave*, in the last line. *Third line.* The shake, *sh*, is marked on *inevitable*. It should not comprise many tremulous motions, lest it appear ridiculous; it is sufficient that the hand move twice suddenly backwards and forwards. *Fourth line.* The gestures in this line are continuous. The first, on *paths*, is a discriminating gesture, leading to the suspending gesture, on *glory*. The gesture on *lead*, is the preparation for that which descends to the word *grave*, on which falls the emphatic and terminating gesture. The advance, noted in this line, *aR2*, for the step, combines with the descending arms, and aids in looking down with resignation. But it might be *rR1*, or *rL1*, which would express terror, or alarm. *I prefer aR2.*

(STANZA XI.) *Second line.* From *back*, both hands (the palms inwards), move inwards, so that at *mansion* they nearly touch the



lips, as noted; they then move outwards to the position *oblique*, on the word *fleeting*.

(STANZA XII.) *Third line.* There is a suspending gesture on *hands*, which is the preparation for the subsequent gesture. It might have been omitted, as it is obviously implied, were it not thought proper to mark the word *hands* with some force; and, in this way, it obtains the distinction of gesture without extravagance or unnecessary waste of gesture. Were this preparatory gesture not marked, the hands would ascend, by a uniform motion, to *rod*, then make the stroke on *empire*, which would be feeble, and, if noted at large, would be thus:

————— a ——— B shf st  
Hands that the rod of empire might have sway'd.

*Fourth line.* The double *sweep* is here performed — first inwards, on *ecstasy*, and then outwards, on *lyre*.

(STANZA XIII.) The gesture on *penury* is a *suspending* one; its fourth and its fifth letter, *rp*, which express the manner of motion, being separated, in order to place them over their proper syllable. The notation, at large, would be as follows:

B vhf rt      B vhf rp  
Chill penury repressed, &c.

The first *retracting*, the last *repressing*; this, however, is understood from the nature of the emphatic gesture. *Fourth line.* The fourth small letter, *c*, over *froze*, signifies *contracted*. The gesture on *current* serves as a preparation for placing the hands on the breast. This gesture, *Bnhf p*, begins on *genial*, and the arms are stretched out, with some force, on *current*.

(STANZA XIV.) *Third line.* On the word *flower*, *shf rt* might be placed, as the preparation for the gesture on *blush*; but as the word does not require a strong emphasis, the notation is omitted; however, the gesture is implied. (See remarks on Stanza VII.)

(STANZA XV.) *Fourth line.* When from the transverse position, *c*, the arms move directly to *x*, without noting the intermediate position, *q*, as here, on *country's blood*, the motion is understood to be rapid, and decisive, expressing vehemence or horror.

(STANZA XVI.) *Second line.* The gestures necessary to be marked, on this line, are four, of which the second, on *pain*, and the third, on *ruin*, are made by the momentary arrest of the hand, in its ascent to *ves*, on the first syllable of *despise*; *rj*, *rejecting*, on the last syllable, finishes the whole with the emphatic stroke. Thus sufficient discrimination is made, without falling into quaintness of gesture, or affectation. These small *discriminating* gestures, produced by a slight arrest of motion, and often by merely changing the posture of the hand, are more frequent, and more important to the orator, than the more showy gestures, and should be particularly attended to.



say that Brutus' love to Cæsar, was no less than

his. If, then, that friend demand why Brutus rose

against Cæsar, this is my answer: not that I loved

Cæsar less, but that I loved Rome more. Had

you rather Cæsar were living, and die all slaves,

than that Cæsar were dead, and live all freemen?

As Cæsar loved me, I weep for him; as he was for-

fortunate, I rejoice at it; as he was valiant, I honour

him; but, as he was ambitious, I slew him. There

are tears for his love, joy for his fortune, honour

for his valour, and death for his ambition. Who's

here so base that would be a bondman? If any,

speaking; for him have I offended. Who's here so

rude that would not be a Roman? If any, speak;

for him have I offended. Who's here so vile that

will not love his country? If any, speak; for

*Bvhf sh* him have I offended. I pause for a reply. *veq w -* None!

*shc sw* — Then none have I offended. I have done no more  
*aR2*

*shf n -* to Cæsar, than you should do to Brutus. The  
*br - R*  
*rL1*

*a* — question of his death is enrolled in the Capitol;  
*ihf n -* *a* — *ieb n -*

his glory not extenuated wherein he was worthy;  
*phf d* — *q*

nor his offences enforced, for which he suffered  
*ihf -* *vef sp -* *a* —

death. Here comes his body, mourned by Mark  
*phf st -* *B* — *ihb* ..... *shc -* *F shc - shb*  
*rR1*

*n* Antony, who, though he had no hand in his death,  
*shf - R*

shall receive the benefit of his dying,—a place in  
*nef -* *shf n -*

the commonwealth; as which of you shall not?  
*B shc* — *q* — *x*  
*aR2*

*B nef* — *BR* With this, I depart: that, as I slew my best  
*rR1* *cef -*  
*rL1*

lover for the good of Rome, I have the same dagger  
*B shf n* *chf sh -*

for myself, when it shall please my country to  
*br st - R* *a* — *B pef* —

— *d* — *BR st*  
need my death.  
*rR1*

#### REMARKS ON THE NOTATION OF THE SPEECH OF BRUTUS.

I have introduced this speech, and noted it, for the purpose of showing that the gestures necessary for delivering it in the true spirit, are principally the *suspending* and the *emphatic*. These are suited to the vehemence of the speaker's manner, which seeks no ornament, but hastens to produce the main impression on his hearers, by the most direct method. An inspection of the notation will make this evident; for, even though the reader may wish to alter many

particular gestures which are here noted, he must change them for others of the same nature, if he would preserve the character of the speech. The *suspending* and the *emphatic* gestures must still abound, and he will find little opportunity for introducing the other descriptions, which are, in general, too tame for the abrupt and vehement style of this speech.

"*Be silent that you may hear.*" On these words I have marked the gesture for the left hand, as well as that for the right, and also on the words, "*have respect unto mine honour.*" This last is an auxiliary gesture, but of the vehement kind. The exordium of this singular oration ends at "*better judge;*" after which, the arms should fall to rest, and there should be a considerable pause. Another division, which may be called the proposition, takes place at "*live all freemen;*" another, the narration, at "*death for his ambition;*" and that which may be called the pathetic, or appeal to the passions, finishes at "*I pause for a reply.*" The argument, or reasoning, ends at "*suffered death;*" and the peroration follows.

"*I weep for him.*" This is noted *E — R*, the right hand on the eyes, the left at rest.

"*Him have I offended;*" noted on "*him,*" *ihf rc*, recoiling. In this action the finger is pointed suddenly, and scornfully; then immediately withdrawn.

Frequent changes in the positions of the feet indicate anxiety; they are, therefore, noted, in this speech.

"*His body, mourned;*" auxiliary gesture. When the right hand is brought up on "*mourned,*" both hands become supine; and, on the next words, "*by Mark Antony,*" they make the action of *noting*. At "*Here comes,*" noted *B*, the speaker looks back; at "*Mark Antony,*" noted *F*, he looks forward to those whom he addresses. It would be tedious to point out all the *suspending* gestures, succeeded immediately by the *emphatic*, for they abound. In all the antitheses, which are numerous, the *suspending* will be found over the first member, and the *emphatic* over the last.

EXTRACT FROM YOUNG'S NIGHT THOUGHTS.

<sup>U</sup> The bell strikes <sup>vef n</sup> one. — <sup>F</sup> We take no note of <sup>B nef</sup> time

But from its loss : to give it then a tongue

<sup>shf n —</sup> Is wise in man. As if an <sup>V</sup> angel <sup>B phq</sup> spoke,

<sup>U</sup> I feel the solemn <sup>br — R</sup> sound. If <sup>ihf —</sup> heard aright

<sup>ief</sup> ————— <sup>idq</sup> ————— <sup>R st</sup>  
It is the knell of my departed hours.

<sup>R B vhc</sup> ————— <sup>q</sup> <sup>rt</sup> ————— <sup>B vhf p</sup>  
Where are they? With the years beyond the flood

<sup>v</sup> <sup>ieq</sup> ————— <sup>phf st</sup> —————  
It is the signal that demands despatch:

<sup>B phf x</sup> <sup>B vhf q</sup> ————— <sup>a</sup> —————  
How much is to be done! My hopes, and fears

————— <sup>sp</sup> ————— <sup>a</sup> ————— <sup>Z</sup>  
Start up alarmed, and o'er life's narrow verge  
<sub>aR2</sub>

<sup>D</sup> <sup>B phf st</sup> <sup>B nef sp</sup> —————  
Look down — on what? A fathomless abyss,  
<sub>rR1</sub>

————— <sup>B vef p</sup> ————— <sup>a</sup> ————— <sup>B R st</sup>  
A dread eternity! how surely mine

<sup>vef</sup> ————— <sup>br..</sup>  
And can eternity belong to me,

..... — <sup>vef</sup> <sup>B nef</sup> ————— <sup>B R</sup>  
Poor pensioner on the bounties of an hour?

<sup>U</sup> <sup>nef c</sup> — <sup>F</sup> <sup>shf st</sup> — <sup>A</sup> <sup>ohc</sup> — <sup>vhf c</sup> <sup>F</sup> <sup>B vef q</sup>  
How poor, how rich, how abject, how august,

<sup>B vhc</sup> ————— <sup>x</sup>  
How complicate, how wonderful is man!

<sup>U</sup> <sup>a</sup> ————— <sup>B vef sp</sup> ————— <sup>d</sup> <sup>B R</sup>  
How passing wonder he who made him such!

<sup>B tc br</sup> ————— <sup>B nhx sp</sup>  
Who center'd in our make such strange extremes!

<sup>B vhc</sup> ————— <sup>q</sup>  
From different natures, marvellously mix'd,

<sup>B nef rt</sup> ————— <sup>pef p</sup> ————— <sup>q</sup>  
Connexion exquisite of distant worlds!

<sup>shf p</sup> ————— <sup>a</sup> ————— <sup>nef sp</sup>  
Distinguish'd link in being's endless chain!

<sup>idf n</sup> ————— <sup>iZ</sup> —————  
Midway from nothing to the Deity!

<sup>U</sup> <sup>shf</sup> ————— <sup>vhf</sup> ————— <sup>vef</sup>  
A beam ethereal, sullied, and absorpt!

<sup>d</sup> ————— <sup>phf st</sup> ————— <sup>a</sup> ————— <sup>vef sp</sup> — <sup>vhx</sup>  
Though sullied, and dishonour'd, still divine!

*v h f c —* *U* *v e q w —*  
Dim miniature of greatness absolute!

*B n e f ————— d —————* *B s d f n*  
An heir of glory! a frail child of dust!

*F B p h f* *U B v e q s p* *D i d f — U v e q w —*  
Helpless immortal! insect infinite!

*i d f n — U v e f s p* *B s h f s h —————*  
A worm! a God! I tremble at myself,

*V* *B b r* *v e f — b r*  
And in myself am lost. At home, a stranger,

*U F s t — R ————— V* *v e f s p ————— v h z s p*  
Thought wanders up and down, surpris'd, aghast,

*V* *B v h f s h* *B v e c ————— x*  
And wond'ring at her own. How reason reels!

*v e f c — p h f n — b r — R*  
O what a miracle to man is man,

*B v e f w ————— B R* *v e f s p — v h f s h —*  
Triumphantly distress'd! what joy! what dread!

*B s h f p* *B v h f r t*  
Alternately transported, and alarm'd!

*B b r* *B v h c ————— x*  
What can preserve my life? or what destroy?

*a ————— n e f s p — d ————— p d f n*  
An angel's arm can't snatch me from the grave,

*B v e q w ————— B n e f ————— B s d f s t*  
Legions of angels can't confine me there.

#### REMARKS ON THE EXTRACT FROM YOUNG'S NIGHT-THOUGHTS.

The peculiarities of Young's style, especially in his Night-Thoughts, render his poetry particularly difficult for recitation. His use of epithets is faulty to excess. He heaps them profusely, and in every manner, on the principal idea. Man is here his subject, which he colours with every variety of tint, exhibits in every light, and touches and re-touches almost to disgust. And yet he has here produced many sublime images; and his very faults, his labour, his antitheses and his catachreses,\* are the source of his beauties. This passage is particularly difficult to recite. The dif-

\* *Cātachrēsis*, a figure of speech by which one word is abusively put for another.

faculty arises chiefly from the multiplicity of the images, and the brevity of the expression; consequently, if the speaker is not careful to pronounce every line with due deliberation, his gesture makes confusion only, and gives an air of mummery to his recitation. This condensation of images occurs in almost every line; but the twenty-sixth line, which consists of only four words, is remarkable.

“Helpless immortal! insect infinite!”

To give force and variety, and, at the same time, simplicity and gracefulness to gestures so heaped on each other, is attended with no inconsiderable difficulty. But even should the speaker's manner, in the recitation of these lines, prove unexceptionable in this respect, the difficulty is but half conquered. They do not, indeed, require any considerable variety of voice; but the eye and the countenance of the speaker must be full of expression and intelligence: he must appear to be rapt in meditation, which rises into sublimity as it proceeds, and inflames, as it catches the rapid succession of thought. On these accounts, this passage is seldom recited successfully.

After what has been said in the analysis of the other pieces, a few observations will suffice for this.

*Line 4*, “aright,” continuous gesture to the end of the 5th line, where the hand falls to rest with some degree of force, noted *R st*, *rest*, *striking*. The hand, generally, in falling to rest, drops quietly and imperceptibly by its own gravity, and it is then noted with a simple *R*; but sometimes the hand is struck down forcibly, and then it is noted, as above, *R st*.

*Line 8*. “*How much* ;” the *x*, in the fourth place, means that the arms are to be extended forwards eagerly.

*Line 14, 15, 16*, six epithets, antithesis, and a climax: the voice and gesture must increase in energy, and on “*he*,” in the 16th line, complete the climax. The first, in each pair of gestures, is preparatory to the subsequent, in the antithesis.

*Line 23 to 25*. Antitheses and catachreses heaped on each other, each requiring a separate gesture, strongly contrasted with that to which it is opposed.

*Line 29*. *F st*, the hand striking the forehead.

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#### GENERAL REMARKS.

In order to render every circumstance perfectly intelligible, I have marked with the notation letters the gestures in the preceding examples more minutely than is necessary for general use. For general use, it is sufficient to note the most important circumstances, leaving the filling up to the judgment of the speaker.



In the recitation of descriptions of any kind, the speaker must, in imagination, have the picture before his eyes, and each object must be disposed in the same order as if actually painted. If this imaginary picture be faulty in the composition, confused, or ill-grouped, the gesture will perplex, rather than enlighten; but, if well conceived, and well disposed in its parts, the speaker will seem to give it the interest of life by his skilful gesture and recitation; and the auditor will almost imagine that he actually contemplates all that the speaker describes.

Impassioned compositions, delivered with proper feeling and expression, open, in like manner, to the view of the hearer, the internal operations of the speaker's mind, — a contemplation still more interesting than any scenes of external nature which can be presented in description.

As, in writing, even an appropriate term must not be used too frequently, so in this art, the same gesture, however expressive, must not be too often repeated. Variety is graceful, and requires that similar gestures, as well as similar words, should be separated by those which are diverse.

In oratorical action, it is a general rule that each new idea requires a new gesture. But important ideas, only, require distinguished gesture. For these last, therefore, should be reserved the species of gestures named *emphatic*; for the former (which are the most numerous), the *discriminating* will be sufficient. As to frequency, the propriety of gesture will be found to depend on the deliberation and expression of the speaker. If the feelings are not alive, and if the lines are not pronounced with due deliberation, the gestures will appear to be too numerous. In the preceding examples they may seem to have this fault, from the circumstance that it is my object to exhibit at large the greater part of their minute connexions and transitions. A little attention, however, will show, that much, still, has been left to be supplied by the judgment of the reader.

The notation, and the analytical observations on the foregoing pieces, will, it is conceived, afford sufficient information to such as may desire to assist their rhetorical studies by this system. I would not recommend that the young speaker, in using this notation, should mark every possible passage in his discourse, in the manner of these examples; for such minuteness would lead to embarrassment, unless preceded by much labour. The utmost advisable notation should not exceed a few marks on particular passages, and those separated from each other; the filling up of which should be trusted to the feelings of the moment. But the best method, in all respects, for acquiring a finished rhetorical delivery, is the private practice of declamation, which is supported on the authority of the great masters and models of oratory, Demosthenes and Cicero. The aspiring rhetorical student should select one or more celebrated orations, couched in the style that he wishes to adopt; these he

should carefully subject to all the rules of notation ; he should study them, and commit them to memory ; he will exercise on them all the powers of his voice, his countenance and gesture ; and, like Demosthenes, consult his mirror, and obtain the opinion of a judicious friend on his performances. The knowledge and facility, which, by repeated exercises of this kind, he will acquire in rhetorical delivery, may be transferred, with advantage, to his own compositions which are to be delivered in public ; and, without hazarding the inconveniences of particular notation, he will find himself possessed of such a store of various, forcible, and expressive action, that, whatever his feelings shall suggest at the moment, he will be able to execute in a satisfactory manner.

## QUESTIONS

TO BE ANSWERED BY THE PUPIL.

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### ELOCUTION.

*Page 15.* What is Elocution? What does Elocution comprise? What does the science of Elocution embrace? What does the art of Elocution embrace? How is Elocution divided? What is Vocal Gymnastics? What is Gesture? How is Vocal Gymnastics subdivided?

#### ARTICULATION.

*Page 16.* What is Articulation? What is Pitch? What is Force? What is Time? Can the elements of vocal language be formed separately? What is good articulation? What advantage results from good articulation?

*Page 17.* Can one be a good reader, or speaker, whose articulation is imperfect? What is the condition of the organs of articulation in those who have never been in the practice of pronouncing their words distinctly? What is the best method for rendering the muscles of articulation obedient to the commands of the will?

*Page 18.* What are the elements of vocal language? What is the number of letters in the English language? What is the number of *elements* in the English language?

*Page 19.* How are the elements divided? Describe the vowels — the subvowels — the aspirates. Pronounce the vowels — the subvowels — the aspirates.

*Page 20.* Why are not C, J, Q, and X, classed with the elements?

*Page 21.* How are the vowels divided? What is a monothong? By what letters are the monothongs represented? What is a diphthong? By what letters are the diphthongs represented? What are the constituents of the diphthongs? What is a triphthong? By what letters are the triphthongs represented? What are the constituents of the triphthongs?

*Page 22.* Are there any other diphthongs and triphthongs? By what letters are they represented? Do they increase the number of the elements? Give an analysis of them. What is the condition of the aperture of the mouth, during the utterance of a monothong? — a diphthong? — a triphthong?

*Page 23.* Of what does B consist, and how is it formed? Of what does D consist, and how is it formed?

*Page 24.* Describe G. What is L? What is M? What is N? What is NG? What is R, and how many varieties are there of this element? When should R be trilled, and when made smooth?

*Page 25.* What is TH, in *then*, and how is it formed? What is V, and how is it formed? Describe W. Describe Y. What kind of a sound is Z, in *zone*, and how is it formed? What is Z, in *azure*, and how is it formed? How is F formed? What is H? In how many ways may H be uttered? How is K formed?

*Page 26.* How is P formed? Describe S. Describe SH. How is T formed? Describe TH, in *thin*. What is WH, and what posture of the mouth does it require?

*Page 27.* Are there any elements that require more than one posture of the mouth? How is a vowel exploded? What advantage results from exploding the elements?

*Page 30.* What is defective articulation? Is it common? From what does it arise? Children are apt to say *day* for *gay*; *tate* for *cake*, &c. — how may these faults be corrected?

*Page 31.* Some children pronounce *John, don*; *Charles, tarles*, &c. — how may these faults be corrected?

*Page 32.* Some persons confound V and W — what exercises will be found beneficial in correcting these faults? In correcting errors in articulation, why is it advantageous to practise the exercises before a mirror? What is lipping? What is the remedy for lipping?

*Page 33.* What is stammering? How does the cause operate? How is stammering cured? Does every case require the same treatment? Can any one treat stammering successfully?

#### PITCH.

*Page 38.* What is pitch? There are two divisions of pitch — what are they?

*Page 39.* What is the Diatonic Scale? What is the order of the scale? What is the octave?

*Page 40.* What is an interval? What is a discrete interval? What is a concrete interval? Name the principal intervals. What is the difference between a major third and a minor third?

*Page 41.* How many sorts of voice do we employ in the expression of our thoughts? Describe them. What do the Italians mean by the terms *voce di petto* and *voce di testa*?

*Page 42.* Describe the whispering voice. In what respect does the female voice differ from that of the male? Describe the voices of boys. How is the voice divided? What is the orotund voice?

*Page 46.* To what range of pitch is the speaking voice mostly

confined, in good elocution? There is a very common fault, in regard to pitching the voice—what is it?

*Page 47.* What are inflections? How many different inflections are described by writers on Elocution? In what respect does a rising inflection differ from a falling inflection?

*Page 49.* What is the extent of the concrete intervals of the notes of speech? Do falling inflections traverse the same range of pitch as their corresponding rising inflections?

*Page 50.* In what other respect do these inflections differ? Give some account of the circumflexes.

*Page 51.* Why should not a falling inflection be used for the sake of mere variety? What should determine the direction of inflections?

*Page 52.* What is melody? How is melody distinguished from harmony? What is notation? What is intonation? On what is melody founded?

*Page 53.* In what respect does the melody of speech differ from that of song? Is it necessary, for practical purposes, to present every syllable in speech under its proper note, as is done in song?

*Page 54.* What is an *emphasis melody*? Describe the *staff of speech*. Give an example of emphasis melody. What is the *pitch-note of speech*?

*Page 55.* On which line of the staff is the pitch-note written? What is the effect of reading altogether in the pitch-note? How is the voice properly varied in pitch? Is the melody of speech confined to four degrees of pitch, whose intervals are as determinate as those of the Diatonic Scale? Does the melody of speech consist solely of emphasis melodies? Mention some points in which the graphic notes of song, and those of an emphasis melody, differ. What care is necessary to be taken in reading emphasis melodies?

*Page 56.* What is modulation? How is modulation effected, and with what is it generally accompanied? What is the province of modulation? Describe the staff of modulation.

*Page 57.* Give an example of modulation.

FORCE.

*Page 59.* What is force? How is force divided? How are the terms high and low, and loud and soft, applied to force? By what are the nine degrees of force expressed?

*Page 60.* In what way should force be varied? What is stress? What is radical stress? What is median stress?

*Page 61.* What is final stress? What is explosive stress? What is tremour? How may tremour be illustrated? Why is it necessary to pay attention to the subject of force?

TIME.

*Page 63.* What is time? How is time, in music, divided? How does the time of speech differ from that of song?

*Page 64.* What is quantity? By what characters is quantity represented? What is their relative value? What is the effect of a dot, when affixed to a note, or rest? How many general modes of time are there? How are they distinguished? Name some of the varieties of the two general modes of time.

*Page 65.* What is movement? How should the rate of movement be regulated?

*Page 66.* What terms are employed to denote the rate of movement? What are the three chief divisions of time? Name some of the terms which indicate the style of performance. Are not these terms sometimes used in connexion with those which express the movement? Give an example. Is the rate of movement definitely marked by the terms, *Adagio*, *Largo*, &c.? How may it be designated with precision? Describe the *Metronome*.

*Page 67.* How should the time be marked on the *Metronome*, in reading? How should it be marked in music?

#### GESTURE.

*Page 69.* What is gesture? How may the postures of the body, with respect to vocal delivery, be divided? Describe some of the unfavourable postures.

*Page 72.* What postures are favourable to vocal delivery? In what manner should the book be held, in reading?

*Page 73.* In demonstrating on the black-board, should the face, or back, be turned towards the audience? What is the cause of the general neglect with which the cultivation of the art of gesture has hitherto been treated? To whom is the world indebted for a system of notation of gesture? Give an example of the notation.

*Page 74.* What suggested the idea of this system of notation? What may be reckoned among the higher objects of this system of notation?

*Page 76.* What parts of the body are brought into action, in gesture? What should be the external deportment of the orator? In what does the gracefulness of motion, in the human form, consist?

*Page 77.* How should the orator stand, to be graceful? How are the positions of the feet expressed? Describe the first position of the right foot.

*Page 78.* Describe the second position of the right foot. What is the first position of the left foot?

*Page 79.* Describe the second position of the left foot. Which is the proper reading position?

*Page 80.* Which is the proper rising position of the orator? Describe the positions in front.

*Page 81.* Describe the positions of the feet in the extended state. Describe the contracted position. What attitudes and positions should the orator adopt?

*Page 82.* In changing the positions of the feet, how should the

motions be made? Why should an orator not change his position frequently? What are the several acts resulting from the changes in the positions of the feet, and how are they noted? How are two or more steps expressed? How are changes of position, or steps, to be made?

*Page 83.* How many steps may be made from each original position? Describe them.

*Page 84, 85.* By what sort of a diagram is the present system of gesture exemplified?

*Page 86.* To what are postures and motions of the arm referred, and how are they noted?

*Page 87.* How many primary postures of the arm are there? How are the fifteen primary postures of the arm more particularly noted?

*Page 89.* In referring gestures to certain points in a sphere, is mathematical precision necessary? What is there peculiar in the colloquial elevations of the arm?

*Page 91.* How does the degree of energy, proceeding from the sentiment of desire, or aversion, influence the character of gesture? How is the notation varied, to mark the different degrees of extension of the arm?

*Page 91.* Enumerate some of the postures of the arm which are named from the manner of holding the arm, or resting it upon the body.

*Page 93.* By what circumstances are the postures of the hand determined? Describe some of the postures belonging to the first class.

*Page 96.* Describe the postures of the second class, which depend on the manner of presenting the palm.

*Page 97.* Describe the postures of the third class, arising from the combined disposition of the hands.

*Page 98.* Describe the fourth class.

*Page 100.* Why may any posture of the arm, or hand, sustain different significant characters? How are the motions of the hands and arms considered, and how are they noted?

*Page 101.* What is noting? What is projecting, or pushing? How is waving performed, and how is it noted? How is the flourish performed, and how is it noted? What is the sweep, and how is it noted?

*Page 102.* What is beckoning? What is repressing? What is striking, and how is it noted? What is recoiling?

*Page 103.* How is advancing performed? What is springing? What is throwing? What is clinching? How is collecting performed? What is shaking? What is pressing? What is retracting? What is rejecting? What is bending?

*Page 104.* Why should an orator hold his head erect? To what should the movements of the head be adapted? Name the

principal postures and motions of the head, and direction of the eyes, with their notation letters.

*Page 105.* In what manner should the motions of the body accompany those of the hands and arms? What forms the grand instrument of gesture? Where is the centre of motion of this compound instrument? Do these parts move together in the manner of an inflexible line? In gesticulating, does this complex instrument continue long in one direct line, or in any particular flexure?

*Page 106.* What is the stroke of the gesture? Should the stroke of the gesture always be made with the same degree of force? To what is the stroke of the gesture analogous? Are there any other points of analogy between the voice and gesture?

*Page 107.* Is it important that the stroke of the gesture should fall precisely on the accented syllable of the emphatic word? What kind of gesture is that which is called *sawing the air*? With what effect are all unmeaning motions of public speakers attended?

*Page 108.* What is meant by the terms *principal gesture*, and *subordinate gesture*? What are significant gestures?

*Page 109.* Are the majority of gestures significant? What do gestures, in general, denote? Into how many classes are these various gestures divided? What are commencing gestures? What are discriminating gestures?

*Page 110.* What are auxiliary gestures? What are suspending gestures? What are emphatic gestures?

*Page 111.* Give illustrations of these several gestures.

*Page 112.* May these five classes of gestures be used in any part of discourse? Do modern orators ever perform the principal gesture with the left hand? Is not this practice at variance with the rules of Quintilian? How do you account for this difference between the customs of the ancient and modern orators? On what occasions may the left hand perform the principal gesture? Do the moderns violate another precept of Quintilian?

*Page 113.* Under what circumstances do the corresponding hand and foot naturally advance together? When may the contrary hand and foot advance together? In the transitions of gesture, should the hand and arm always be precipitated to the intended position by the shortest course? Describe some of these curves.

*Page 114.* For what purpose is this indirect line used? By what is the extent of the return, or depth of the sweep, determined? Does the preparation made by these curves suit every species of gesture? What kind of preparation is generally made for emphatic gestures?

*Page 115.* Illustrate it by examples.

*Page 116.* What is the connexion of gesture, and how is it shown? How is the connexion of gesture, in the vertical direction, noted?

*Page 117.* Illustrate the connexion of gesture in the vertical



direction by an example? To what does the transition of gesture relate, and what does it signify? May a gesture have a very different character and effect, according to the manner in which the hand arrives at its destined point? Why do painters generally choose to represent the suspending gestures? To what does the transition of gesture particularly relate?

*Page 118.* If the passage to be pronounced be of considerable length, why should the right hand perform the principal gesture throughout the whole of it? Under what circumstances may the right hand yield to the left the performance of the principal gesture?

*Page 119.* May not this balancing, or alternation of gesture, be carried to an affected extreme? How should the transition of gesture, from one hand to the other, be managed? What is the general rule, in regard to changing the position of the feet?

*Page 120.* What is the general rule for accompaniment of gesture, in calm and moderate speaking, when both hands do not perform the same gesture? What important accompaniments are to be attended to besides the motions of the subordinate gesture?

*Page 121.* Give an example of some of the stronger changes of the head, body, and lower limbs, which accompany certain principal gestures.

*Page 122.* Describe, in their natural order, the several motions which may be employed in expressing aversion. What is the close and termination of gesture, and in what manner should it be effected? Should a single word, or idea, be marked with more than one emphatic stroke?

*Page 123.* Is there any particular point of elevation at which emphatic gestures should terminate? Should gesture be limited, in its application, to any particular words and passages? For what parts of the oration will a judicious speaker reserve the force and ornament of gesture? By what should the frequency of gesture be determined?

*Page 124.* In what kind of sentences may a gesture be made on each word? Why should a sentence be slowly delivered, in which a gesture is made on almost every word? Does the emphatic gesture always fall on those words which are the principal, in a grammatical sense — the nouns and verbs? Under what circumstances should gestures, which are noted alike, be varied?

*Page 125.* Should there be any cessation of gesture during the delivery of a discourse? What is gesture said to hold the place of? How, then, should it be managed? What are the principal qualities which constitute the perfection of gesture? How is magnificence of gesture effected?

*Page 126.* What are the opposite imperfections? From what does boldness of gesture arise? What is the opposite imperfection? Of what does energy of gesture consist? What are the opposite imperfections? Of what does variety of gesture consist? What

is the opposite imperfection? What is simplicity of gesture? What is the opposite imperfection? What is grace of gesture?

*Page 127.* What is the opposite imperfection? What is propriety of gesture? What are the opposite imperfections? From what does precision of gesture arise? What are the opposite imperfections? What are the three general modes of public speaking? Does each require a different style of gesture? What does epic gesture demand?

*Page 128.* What does rhetorical gesture require? What does colloquial gesture require? Under what circumstances should the gestures of the public speaker be principally of that class which is called discriminating gestures? How should he perform them? From what does the charge, which is sometimes made against public speakers, of being theatrical in their gesture, probably arise?

*Page 129.* On what occasions should the public speaker use more graceful, more flowing, and more varied gesture? What should he guard against, and how should all his gestures be regulated? What are the most important significant gestures of the head and face? What are the most important significant gestures of the eyes?

*Page 130.* What are the most important significant gestures of the arms? Name some of the most important significant gestures of the body. What are some of the most important significant gestures of the lower limbs?

*Page 131.* What is Lord Kames's definition of grace? On what does the gracefulness of rhetorical action depend? Where is grace to be found? Can true grace and consummate eloquence be acquired by every one? In what does the grace of oratorical action consist? Why should action, to be graceful, be performed with facility? Why should it be performed with freedom?

*Page 132.* What are some of the situations in which it would be impossible for an orator to be truly graceful? Is the restraint arising from diffidence prejudicial to grace? How may it be corrected? What is indispensable for the maintenance of grace in rhetorical action? Do simplicity and truth of manner constitute grace? What effect have gestures, which are contrived for the mere display of the person, or for the exhibition of some foppery, as, for instance, a fine ring? What effect has affectation upon oratorical grace? What are some of the faults of manner?

*Page 133.* Why is the action of young children never deficient in grace? In what does the grace of action consist, according to Hogarth? Is his definition correct? From what does rhetorical action derive its grace?

# PRACTICAL ELOCUTION.

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HAVING treated of the *principles* of Reading and Speaking, it is now necessary, in order to render this Work an *entire* System of Elocution, to furnish the pupil with appropriate Exercises for the practical application of these principles.

The Exercises are divided into two Parts. Part I. consists of Exercises in Articulation, Pitch, Force, Time, and Gesture. Part II. consists of Exercises in Reading and Declamation.

## PART I.

### EXERCISES IN ARTICULATION, PITCH, FORCE, TIME, AND GESTURE.

#### FIRST EXERCISE.

*Table of the Elements of the English Language.*

VOWELS.	SUBVOWELS.	ASPIRATES.
ALE	BOW	FAME
ARM	DAY	HUT
ALL	GAY	KITE
AN	LIGHT	PIT
EVE	MIND	SIN
END	NO	TIN
ILE	SONG	SHADE
IN	ROLL	THIN
OLD	ORB	WHAT
LOSE	THEN	—
ON	VILE	VOWEL COMPOUNDS
TUBE	WO	OIL
UP	YOKE	AY
FULL	ZONE	BOY
OUR	AZURE	BUOY

This Exercise should be practised as follows: 1. Utter each element with the falling inflection, the vowels with explosive force.

2. Utter each vowel and subvowel, alternately, with the rising and falling inflection. 3. Utter the vowels with the falling inflection, alternately, in a high and low pitch. 4. Utter each vowel in the medium pitch of the natural voice, then in the falsetto, and lastly, in the lowest note of the natural voice. 5. Pronounce every word under the head *Subvowels*, as well as under the head *Aspirates*, in the following manner: make a full inspiration, and dwell for two or three seconds on the initial element; then utter the remainder of the word with a sudden and forcible expulsion of the breath.\*

### SECOND EXERCISE.

In this Exercise, every vowel is preceded by every subvowel, and by every aspirate.

à â á | è ê | i î | ô õ ö | ù û | ou.

bà bâ bâ bá | bè bê | bi bí | bô bõ bò | bù bú | bou.

dà dâ dâ dá | dè dê | di dî | dò dõ dò | dù dũ | dou.

gà gâ gâ gá | gè gê | gi gî | gò gõ gò | gù gũ | gou.

là lâ lâ lá | lè lê | li lî | lò lõ lò | lù lũ | lou.

mà mâ mâ má | mè mê | mi mî | mô mõ mó | mù mũ | mou.

nà nâ nâ ná | nè nê | ni nî | nô nõ nõ | nú nũ | nou.

rà râ râ rá | rè rê | ri rî | rò rõ rò | rù rũ | rou.

thà thâ thâ thá | thè thê | thi thî | thò thõ thò | thù thũ | thou.

và vâ vâ vá | vè vê | vi vî | vò võ vò | vù vũ | vou.

wà wâ wâ wá | wè wê | wi wî | wò wõ wò | wù wũ | wou.

yà yâ yâ yá | yè yê | yi yî | yò yõ yò | yù yũ | you.

zà zâ zâ zá | zè zê | zi zî | zò zõ zò | zù zũ | zou.

zà zâ zâ zá | zè zê | zî zî | zò zõ zò | zù zũ | zou.

fâ fâ fâ fâ | fè fê | fi fî | fò fõ fò | fù fũ | fou.

hâ hâ hâ há | hè hê | hi hî | hò hõ hò | hù hũ | hou.

kâ kâ kâ ká | kè kê | ki kî | kò kõ kò | kù kũ | kou.

pâ pâ pâ pá | pè pê | pi pî | pò põ pò | pù pũ | pou.

sâ sâ sâ sá | sè sê | si sî | sò sõ sò | sù sũ | sou.

\* As *song* and *orb* do not begin with a subvowel, they should be omitted in this exercise. And as it is impossible to dwell on the aspirate, *h*, the word *hut* may also be omitted.

shá shá shá shá | shé shé | shí shí | shò shò shò ;  
shù shù shù | shou.

tá tá tá tá | tè tè | tí tí | tò tò tò | tù tù tù | tou.

thà thà thà thà | thè thè | thí thí | thò thò thò |  
thù thù thù | thou.

whá whá whá whá | whè whè | whí whí | whò whò whò |  
whù whù whù | whou.

## THIRD EXERCISE.

The object of this Exercise is to bring into proper play the muscles of the lips, and enable the pupil to pronounce with facility, *v*, *w*, and *wh*, in certain situations, and to distinguish between them.

wá - vâ	vâ - wâ	òv - wâ	wâ - whâ
wâ - vâ	vâ - wâ	òv - wâ	wâ - whâ
wâ - vâ	vâ - wâ	òv - wâ	wâ - whâ
wâ - vâ	vâ - wâ	òv - wâ	wâ - whâ
wè - vè	vè - wè	òv - wè	wè - whè
wè - vè	vè - wè	òv - wè	wè - whè
wí - ví	ví - wí	òv - wí	wí - whí
wí - ví	ví - wí	òv - wí	wí - whí
wò - vò	vò - wò	òv - wò	wò - whò
wò - vò	vò - wò	òv - wò	wò - whò
wò - vò	vò - wò	òv - wò	wò - whò
wù - vù	vù - wù	òv - wù	wù - whù
wù - vù	vù - wù	òv - wù	wù - whù
wù - vù	vù - wù	òv - wù	wù - whù
wou - vou	vou - wou	òv - wou	wou - whou

## FOURTH EXERCISE.\*

dâ - gâ	tâ - kâ	thâ - zâ	thâ - sâ
dâ - gâ	tâ - kâ	thâ - zâ	thâ - sâ
dâ - gâ	tâ - kâ	thâ - zâ	thâ - sâ
dâ - gâ	tâ - kâ	thâ - zâ	thâ - sâ
dè - gè	tè - kè	thè - zè	thè - sè
dè - gè	tè - kè	thè - zè	thè - sè
dí - gí	tí - kí	thí - zí	thí - sí
dí - gí	tí - kí	thí - zí	thí - sí
dò - gò	tò - kò	thò - zò	thò - sò
dò - gò	tò - kò	thò - zò	thò - sò
dò - gò	tò - kò	thò - zò	thò - sò
dù - gù	tù - kù	thù - zù	thù - sù
dù - gù	tù - kù	thù - zù	thù - sù
dù - gù	tù - kù	thù - zù	thù - sù
dou - gou	tou - kou	thou - zou	thou - sou

\* The design of this exercise is to bring into proper action the

## FIFTH EXERCISE.

The object of this Exercise is to enable the pupil to utter perfectly the subvowels and aspirates, when they are the final elements of words.

ab	eb	ib	ob	ub	ang	eng	ing	ong	ung	af	ef	if	of	uf
ad	ed	id	od	ud	ar	er	ir	or	ur	ak	ek	ik	ok	uk
ag	eg	ig	og	ug	ath	eth	ith	oth	uth	ap	ep	ip	op	up
al	el	il	ol	ul	av	ev	iv	ov	uv	ash	esh	ish	osh	ush
am	em	im	om	um	až	ež	iž	ož	už	at	et	it	ot	ut
an	en	in	on	un	až	ež	iž	ož	už	ath	eth	ith	oth	uth

N, and NG, contrasted.

an, ang; en, eng; in, ing; on, ong; un, ung.

## SIXTH EXERCISE.

This Exercise exhibits the analysis of words in which there are easy combinations of elements. In the first column the words are presented as they are usually spelled; in the second, their elements are separated by hyphens. The pupil should spell the words, uttering, separately, each element, and not the *name* of the letter, as is generally done in the schools.

ale	.....	à-l	end	.....	ê-n-d
day	.....	d-à	says	.....	s-ê-ž
Jane	.....	d-ž-à-n	said	.....	s-ê-d
arm	.....	à-r-m	isle	.....	l-l
baa	.....	b-à	rhyme	.....	r-l-m
cart	.....	k-à-r-t	ink	.....	l-ng-k
all	.....	à-l	oak	.....	ò-k
law	.....	l-à	beau	.....	b-ò
orb	.....	à-r-b	lose	.....	l-ò-ž
awe	.....	à	John	.....	d-ž-ò-n
morn	.....	m-à-r-n	few	.....	f-ù

muscles which move the tip, and root of the tongue, and to contrast the elements, *d* and *g*, and *t* and *k*, which, by children, are sometimes confounded. The want of entire command of the muscles of the tongue and lips, is the reason why some persons speak *thick*, as it is called. A part of this Exercise is adapted to the case of *lispers*, those who substitute the subvowel TH for ž; and the aspirate th, for s.

add ..... á-d  
 lamb ..... l-á-m  
 eve ..... è-v  
 pea ..... p-ê  
 key ..... k-ê  
 field ..... f-ê-l-d  
 people ..... p-ê-p-l

view ..... v-û  
 suit ..... s-û-t  
 feud ..... f-û-d  
 her ..... h-û-r  
 sir ..... s-û-r  
 wolf ..... w-û-l-f  
 now ..... n-ou

SEVENTH EXERCISE.

This Exercise exhibits the analysis of words in which there are difficult combinations of elements.

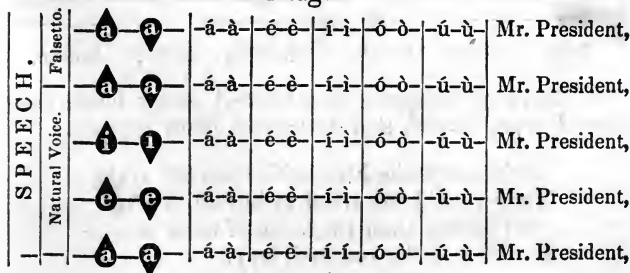
months m-û-n-th-s  
 rhythm r-î-th-m  
 twists t-w-î-s-t-s  
 breadths b-r-ê-d-th-s  
 tasks t-â-s-k-s  
 acts â-k-t-s  
 shrinks sh-r-î-ng-k-s  
 hands h-â-n-d-ž  
 mists m-î-s-t-s  
 truths t-r-û-th-s  
 baths b-â-TH-ž  
 paths p-â-TH-ž  
 sixths s-î-k-s-th-s

worlds w-û-r-l-d-ž  
 tracts t-r-â-k-t-s  
 friendship f-r-ê-n-d-sh-î-p  
 attempts â-t-t-ê-m-p-t-s  
 exhausts ê-g-ž-h-â-s-t-s  
 precepts p-r-ê-s-ê-p-t-s  
 themselves TH-ê-m-s-ê-l-v-z  
 suspects s-û-s-p-ê-k-t-s  
 resolves r-ê-ž-ò-l-v-ž  
 exists ê-g-ž-î-s-t-s  
 thousands th-ou-ž-â-n-d-ž  
 thousandth th-ou-ž-â-n-d-th  
 objects ô-b-d-ž-ê-k-t-s

EIGHTH EXERCISE.

This is an Exercise in Pitch. The first four notes, counting from below, belong to the natural voice; the fifth, to the falsetto. The pupil should pronounce the letters, *a, e, i, a*, in the ascending and descending order of the scale, and with the rising and falling inflection, as represented by the notes. He should then, in like manner, pronounce each vowel element — ascending and descending, as before.

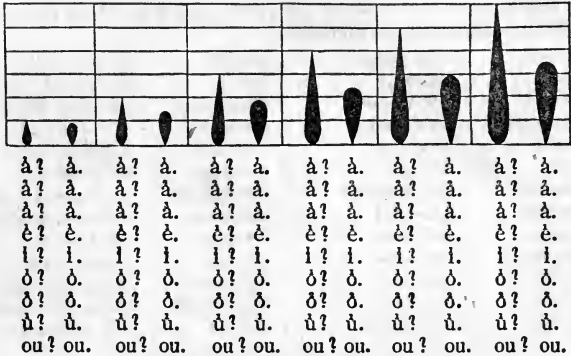
Diag. 2.



## NINTH EXERCISE.

The pupil should pronounce all the vowels, which admit of long quantity, alternately with the rising and falling inflection, through various intervals of pitch, as shown by the Diagram.

Diag. 22.



## TENTH EXERCISE.

EMPHASIS MELODIES.

Diag. 23.

Diag. 24.



field, house, temple. thunder, battle, heaven,

A storm of universal fire, blasted every field, consumed every house, and destroyed every temple.

Then shook the hills with thunder riv'n,  
 Then rush'd the steed to battle driv'n,  
 And louder than the bolts of heav'n,  
 Far flash'd the red artillery.



Diag. 25.

Diag. 26.



tower, shine, glad, terrible. man, woman, child, beast.

Ye are the things that tower, that shine, whose smile makes glad', whose frown is terrible.

They did not see one man, not one woman, not one child, not one four-footed beast', of any description whatever.

Diag. 27.

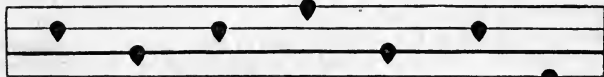
Diag. 28.



exulting, trembling, raging, fainting. disturbed, delighted, raised, refined.

Exulting, trembling, raging, fainting,  
Possess'd beyond the Muse's painting.  
By turns they felt the glowing mind,  
Disturb'd, delight'ed, rais'd, refin'd.

Diag. 29.



seasonless, herbless, treeless, manless, lifeless, death, clay.

The populous and the powerful was a lump,  
Seasonless, herbless, treeless, manless, lifeless —  
A lump of death — a chaos of hard clay.

Diag. 30.



poor, rich, abject, august, complicate, wonderful.

How poor, how rich, how abject, how august,  
How com'plicate, how won'derful is man!

*Diag. 31.*



time, wrong, contumely, love, delay, office, spurns,

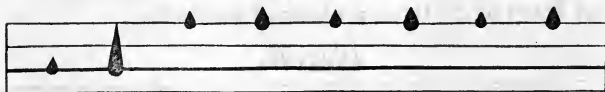
For who would bear the whips and scorns of time,  
The oppressor's wrong, the proud man's contumely,  
The pang of despised love, the law's delay,  
The insolence of office, and the spurns,  
That patient merit of the unworthy takes,  
When he himself might his quietus make  
With a bare bod'kin?

#### INTERROGATIVE SENTENCES.

There is nothing peculiar in the melody of interrogative sentences, when they are pronounced with the falling inflection; but, when they are pronounced with the rising inflection, they are characterized as follows:

When a question is asked simply for information, and there is but one emphatic syllable in it, this syllable rises concretely from the pitch-note line, through the interval of a third, or fifth (or thereabouts), according to the degree of energy with which the sentence is pronounced. And the syllables which follow the interrogative note (if I may so call it), are pronounced in the pitch of the upper extreme of this note, thus: —

*Diag. 32.*



With you, and quit my Su - san's side?

When a question is asked with surprise, the interrogative note begins a degree below the pitch-note, and rises, concretely, about a fifth, or an octave, thus: —

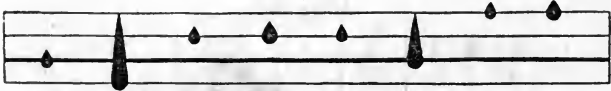
Diag. 33.



With you! and quit my Susan's side.

Should *Susan's* also be pronounced with emphatic force, but with less energy than *you*, the melody would be as follows:—

Diag. 34.



With you! and quit my Susan's side!

Should *side*, instead of *Susan's*, be made emphatic, the melody would be thus:—

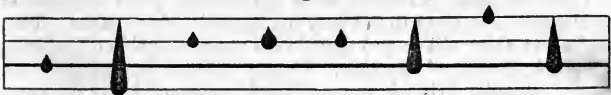
Diag. 35.



With you! and quit my Susan's side!

And should *you*, *Susan's*, and *side*, be all pronounced with emphatic force, the melody would be as follows:—

Diag. 36.



With you! and quit my Susan's side!

The following sentence is apt to be read to the melody of diagram 33; it should, however, be read to that of Diagram 37.

Diag. 37.



With you! the hapless husband cried,

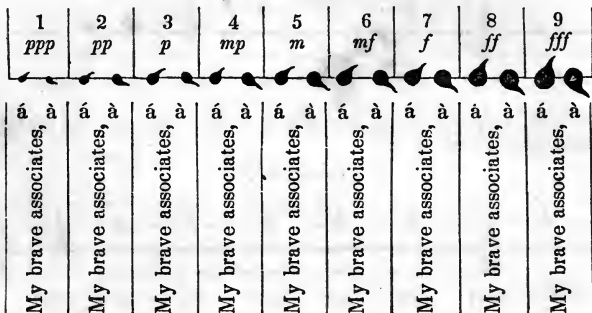
The phrase, "*the hapless husband cried,*" is not a part of the interrogation, but is parenthetical, and should be read one degree lower than the pitch-note.

## ELEVENTH EXERCISE.

## FORCE.

The pupil should utter all the vowel sounds with the rising and falling inflection, in each of the nine degrees of force. He should then read, or recite, some passage in each of these degrees, beginning as soft as possible, thus: —

Diag. 38.



## TWELFTH EXERCISE.

## MODULATION.

There are many persons who do not vary the pitch and force of their voices according to the varying demands of sentiment. They read every thing alike; and they do not appear capable of imitating a correct manner of speaking. In such cases, I have found it necessary, in order to break up established habits, and direct the voice, as it were, into a new channel, to institute exercises in which the pitch and force of the voice are varied in the wildest and most extravagant manner. For instance, I select some piece, and divide it into sections. The first of these sections I pronounce in the falsetto voice, and request the pupil, or, what is better, the whole class, to pronounce it in like manner; the second section I pronounce in the lowest note of the natural voice, and it is immediately repeated by the class; the third, in the highest note of the natural voice; the fourth in a whisper; the fifth, in the medium pitch of the natural voice; and so on. After exercising awhile in this manner, the

pupil is able to appreciate smaller intervals of pitch ; and the voices of the whole class are ultimately brought into the same key, as is done in singing. The following is an exercise of the kind to which I allude.

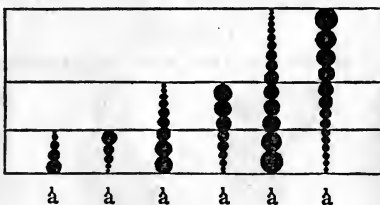
Falsetto. Lowest note of the natural voice.  
 My brave associates, | partners of my toil, |  
 Highest note of n. v. Whispering voice. Medium note of natural voice.  
 my feelings, | and my fame! | can Rolla's words |  
 Highest note n. v. Lowest note of the natural voice. Falsetto.  
 add vigour | to the virtuous energies | which inspire  
 your hearts? | No!

THIRTEENTH EXERCISE.

TREMOUR.

The pupil should pronounce all the vowels which admit of long quantity, with a tremulous movement of the voice, as shown by the following diagram:—

Diag. 39.



The vowels, à, à, è, i, ò, ò, ù, and ou, should be pronounced in the same manner.

The accented syllable of the words printed in italics, in the following passages, may be pronounced with the tremour.

That wash thy hallow'd feet, and *warbling* flow.

Greece nurtured in her *glory's* time.

And the *complaining* brooks, that make the meadows green.

The tremour heightens the expression, even of opponent passions, as joy and sorrow. It may be occasionally introduced with great effect, both in song and speech, as well as in instrumental music.

## FOURTEENTH EXERCISE.

## TIME AND GESTURE.

A rhythmical ear is essential to the public speaker who would gesticulate with gracefulness, precision and effect. The subject of time, therefore, should claim his particular attention. Those who have not a rhythmical ear, may acquire one, by practising faithfully the following progressive Exercises :

1. Raise the arms, with the hands clinched, to the position *elevated forwards* (*Bcef*), and then bring them down, with great force, to the position *downwards forwards* (*Bcdf*), on the energetic utterance of each of the elements of speech.

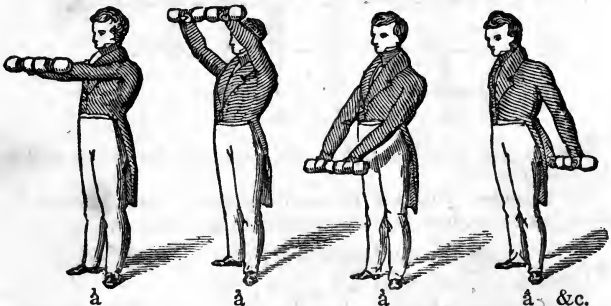
2. Clinch the hands, then retract one arm, and project the other, alternately, *horizontal forwards*, on each of the elements.

3. Clinch the hands, and make a beat, *horizontal forwards*, on the first element; strike the palms of the hands together on the second; with the hands clinched, make a beat *horizontal forwards* on the third; strike the palms of the hands together on the fourth; and so on.

4. Beat time on the elements with the dumb-bells. Make the first beat by bringing the bells in contact, *horizontal forwards*; the second, by bringing them in contact *elevated forwards*; the third, by bringing them in contact *downwards forwards*; the fourth, by bringing them in contact *downwards backwards*, thus:—

*Diag. 40.*

METHOD OF BEATING TIME WITH THE DUMB-BELLS.\*



\*Dumb-bells are commonly made of lead. Those used in the author's Vocal Gymnasium are turned out of lignum vitæ. They are one foot long, and four inches in diameter. (See the cuts in the margin.)



5. Mark the time by marching. The class should march, in file, on a line, in the form of the figure eight (8), and pronounce, after the teacher, an element at every step. Should the class be large, two columns may be formed, which should march in opposite directions. Meanwhile, two, or more pupils, standing out from the class, may keep time with the dumb-bells.

## SYLLABLE RHYTHM.

6. When the pupil cannot mark the rhythm of poetry, he should first beat time on every syllable, in either, or in all, of the ways which have been described.

$\frac{2}{4}$  | I ~ | am ~ | mon- ~ | arch ~ | of ~ | all ~ | I ~ |  
 sur- ~ | vey ~ | my ~ | right ~ | there ~ | is ~ |  
 none ~ | to ~ | dis- ~ | pute ~ | from ~ | the ~ |  
 cen- ~ | tre ~ | all ~ | round ~ | to ~ | the ~ | sea ~ |  
 I ~ | am ~ | lord ~ | of ~ | the ~ | fowl ~ | and ~ |  
 the ~ | brute ~ | &c.

## POETRY RHYTHM.

7. The rhythm of poetry should be marked by a beat on the accented part of the measure, which, in the following examples, is the first syllable after each vertical bar.

*Lines supposed to have been written by Alexander Selkirk, during his solitary abode on the Island of Juan Fernandéz.*

(COWPER.)

I am | monarch of | all I sur- | vey,  
 My | right there is | none to dis- | pute;  
 From the | centre all | round to the | sea,  
 I am | lord of the | fowl and the | brute.  
 O | solitude! | where are the | charms  
 That | sages have | seen in thy | face?  
 Better | dwell in the | midst of a- | larms,  
 Than | reign in this | horrible | place.  
 I am | out of hu- | manity's | reach;  
 I must | finish my | journey a- | lone;  
 Never | hear the sweet | music of | speech,  
 I start at the | sound of my | own.

The | beasts that roam | over the | plain',  
 My | form with in- | dif'ference | see:  
 They are | so unac- | quainted with | man',  
 Their | tameness is | shock'ing to | me.

So- | ciety, | friendship, and | love,  
 Di- | vinely be- | stow'd upon | man.,  
 O | had I the | wings of a | dove',  
 How | soon would I | taste you a- | gain! |  
 My | sorrows I | then might as- | suage  
 In the | ways of re- | ligion and | truth';  
 Might | learn from the | wisdom of | age',  
 And be | cheer'd by the | sallies of | youth,

Re- | ligion! what | treasure un- | told',  
 Re- | sides in that | heavenly | word! |  
 More | precious than | silver or | gold',  
 Or | all that this | earth can af- | ford.  
 But the | sound of the | church-going | bell',  
 These | valleys and | rocks, never | heard';  
 Ne'er | sigh'd at the | sound of a | knell',  
 Or | smil'd when a | sabbath ap- | pear'd.

Ye | winds that have | made me your | sport',  
 Con- | vey to this | desolate | shore.,  
 Some | cordial en- | dearing re- | port',  
 Of a | land I shall | visit no | more.  
 My | friends — do they | now and then | send  
 A | wish or a | thought after | me? |  
 O | tell me I | yet have a | friend,  
 Though a | friend I am | never to | see.

How | fleet is a | glance of the | mind! |  
 Com | par'd with the | speed of its | flight',  
 The | tempest it- | self lags be- | hind',  
 And the | swift-winged | arrows of | light.  
 When I | think of my | own native | land',  
 In a | moment I | seem to be | there;  
 But, a- | las! recol- | lection at | hand',  
 Soon | hurries me | back to de- | spair.



But the | sea-fowl is | gone to her | nest ;  
 The | beast is laid | down in his | lair ;  
 Even | here is a | season of | rest ,  
 And | I to my | cabin re- | pair ,  
 There 's | mercy, in | every | place ;  
 And | mercy en- | couraging | thought !  
 Gives | even af- | fliction a | grace ,  
 And | reconciles | man to his | lot .

## THE ROSE.

(COWPER.)

The | rose had been | wash'd, just | wash'd in a | shower,  
 Which | Mary to | Anna con- | vey'd ;  
 The | plentiful | moisture en- | cumber'd the | flower,  
 And | weigh'd down | its beautiful | head .  
 The | cup was all | fill'd, and the | leaves were all | wet ;  
 And it | seem'd, to a | fanciful | view ,  
 To | weep for the | buds it had | left with re- | gret,  
 On the | flourishing | bush where it | grew .  
 I | hastily | seiz'd' it, un- | fit as it | was,  
 For a | nosegay, so | dripping, and | drown'd ,  
 And | swinging it | rudely, too | rudely, a- | las !  
 I | snapp'd' it — it | fell to the | ground .  
 And | such, I ex- | claim'd, is the | pitiless | part ,  
 Some, | act by the | delicate | mind ,  
 Re- | gardless of | wringing, and | breaking a | heart ,  
 Al- | ready to | sorrow re- | sign'd .  
 This | elegant | rose, had I | shaken it | less,  
 Might have | bloom'd with its | ow'ner a- | while ;  
 And the | tear, that is | wip'd with a | little ad- | dress ,  
 May be | follow'd, per- | haps, by a | smile .

8. Accompany the pronunciation of the elements with gesture. In the following series of figures, there are two periods of gesture. The first gesture should be made during the pronunciation of the four sounds of *a* ; the second, during the pronunciation of the two sounds of *e* ; and so on. The whole of the SECOND EXERCISE (p. 168), should be practised in this way. The *stroke* of the gesture should be made on the *last* element in each group.

FIRST PERIOD.\*



98

*shq—sdq*  
*â, â, â, â;*  
*aR2*



99

*veq—pAz*  
*ê, ê;*  
*R1*



100

*br—R*  
*l, l;*



101

*Bshq*  
*ô, ô, ô;*  
*R2*



102

*Bveq*  
*û, û, û;*  
*R2*



103

*Bsdq*  
*ou.*

\* These two periods of gesture are intended as examples; others may be supplied by the teacher, as occasion shall require. Every variety of action should be practised, in connexion with the elementary exercises of the voice; and the pupil should be careful to

SECOND PERIOD.



104

*ihq — phz*  
bá, bá, bá, bá;  
*R2*



105

*B seq e*  
bè, bè;  
*R1*



106

*B seq x*  
bl, bl;  
*rL1x*



107

*cl*  
bò, bò, bò;  
*L2*



108

*ceq — cdz*  
bù, bù, bù;  
*aR2*



109

*cdf — edb*  
bou.

mark the *stroke* of the gesture with *precision*. These exercises are introductory to declamation. They should be practised in the most energetic manner, and be persevered in till the muscles of the trunk and limbs act harmoniously with those of the voice.

## FIFTEENTH EXERCISE.

## PRONUNCIATION.

The article *a* should have the sound of *a* in *an*, thus — He was *a* man; not *à* man. When, however, this article is emphatic (which is seldom the case), it should have the sound of *a* in *ale*, thus — Did you say *a* man, or *the* man?

When the article *the* precedes a word beginning with a vowel, it should be pronounced *thè*; when it precedes a word beginning with a consonant, it should be pronounced *thê*, thus — *Thè* arts and *thê* sciences. But, when *the* precedes a word beginning with a consonant, and is *emphatic*, it should be pronounced *thê*, thus — Did you say *a* man or *the* man?

The pronoun *my*, when emphatic, is pronounced *ml*; when not emphatic, it is *generally* pronounced *mè*. Sometimes the perspicuity of a sentence requires *my* to be pronounced *ml*, when this pronoun is not emphatic, as in the following example:

“And the pale stars shall be at night,  
The only eyes that watch *my* rite.”

Should *my*, in the above example, be pronounced *mè*, by a public speaker, the auditors might suppose the meaning of the passage to be as follows:

And the pale stars shall be at night,  
The only eyes that watch *me* right.

*Euphony* sometimes requires *my*, when not emphatic, to be pronounced *ml*. The following passages are examples:

“*My* brave associates.” “Hear me for *my* cause.” “When it shall please my country to need *my* death.”

*Mine* should always be pronounced *mlne*, not *mean*; *by* should always be pronounced *bl*, not *bee*; *to* should be pronounced *tò*, not *tû*; *of* should be pronounced *òv*, not *ûv*; and *from* should be pronounced *fròm*, not *frûm*.

The pronunciation of many other words, liable to be pronounced wrong, is given in the foot-notes under the EXERCISES IN READING AND DECLAMATION.

## SIXTEENTH EXERCISE.

## DECLAMATION.

Before the student attempts to declaim, he should learn to stand *erect*; to hold his book in a *proper manner*, and to *read correctly*. He should then select some short piece, and learn a set of gestures for its illustration by practising them in pantomime, after the teacher. Lastly, he should learn to combine the words and gestures, by repeating them together, after the teacher.

METHOD OF TEACHING DECLAMATION. — (*Diag. 41.*)



SPEECH OF SATAN TO HIS LEGIONS.



*veq — phx*  
Princes,



*B veq*  
potentates,



*B vdg*  
warriors, |



*B veq*—  
the flower of heaven, |  
once yours, |



*vdq - vdc*  
now lost, |  
*R1*



if such astonishment  
*B vdg*  
as this |  
*R2*



*oq - pax*  
can seize



*shf - sdz*  
eternal spirits: |



*B sdf*  
or have ye chosen this  
place, after the toil of  
battle, |



*B phf* \_\_\_\_\_  
to repose your weary  
virtue, | for the ease you  
find to slumber here, |



*seq — shz*  
as in the vales of heaven? |  
*R1*

*vdz — vdq*  
Or in this abject posture |  
*rL1*



*veq — phz*  
have you sworn to adore  
*L2*  
the Conqueror? |



*B veq*  
who now beholds cherub  
*aR2*  
and seraph |





*υhc eo — ρhζ*  
 rolling in the flood, |  
*R1*



*B ves*  
 with  
*R2*



*B ρhζ*  
 scattered arms and en-  
 signs, | till anon, his  
 swift pursuers, |



*B seq*  
 from heaven gates, |  
*R1*



*B v e q*  
discern the advantage,  
*R2*  
and descending, |



*B s d q*  
tread us down, thus  
drooping, |



*c e q — c d z*  
or, with linked thunder-  
bolts, |



*c d f — c d b*  
transfix us to the bot-  
tom of this gulf. |



*ueq — páz*  
Awake, |



*B ueq*  
arise, |



*B sdq*  
or be for ever



*B R*  
fallen. |  
*R1*

THE MISER AND PLUTUS.



136

*R B v h f r ——— g*  
 The wind was high — |  
*a R2*



137

*p e q n — p d*  
 the window shakes; |



138

*v e q a r — v h z c*  
 with sudden start the  
*R1z*

miser wakes! |



139

*F p d c a d ———*  
 Along the silent room

*— p h q —*  
 he stalks; |  
*a R2*



140

*B vlx-vhq c*  
Looks back, |



141

*B vhf tr*  
and trembles as  
*sRlx*  
he walks ! |



142

*vhq*—.....  
Each lock, | and ev'ry

*-vbx*  
bolt he tries, |  
*aL2*

17



143

*shq o*—...  
In ev'ry creek,

.....—*shc i*  
and corner, pries ; |  
*aR2*



144

*B pdq—*  
Then opes his chest, |  

---

*n*  
with treasure stor'd, |



145

*D*  
And stands in rapture *B seq*  
*R2*  
o'er his hoard: |



146

But now with sudden  
*B o h f c*  
qualms possest, |  
*r R1*



147

*ld h f* ——— *a* ———  
He wrings his hands; |  
*ld hr*  
he beats his breast — |



148

*g br*—.....  
 By conscience stung, |  
 .....—*veg*  
 he wildly stares; |



149

*B skf sk*  
 And thus his guilty  
 soul declares: |



150

*B sdf d*———  
 Had the deep earth |  
     *a R2*  
 ———  
 her stores confin'd, |



151

*br—R*  
 This heart had known  
     *R1*  
 sweet peace of mind; |



152

But virtue's <sup>vlf-vlx</sup> sold! |



153

<sup>U</sup> Good gods! | <sup>B sdf sp</sup> what price | <sup>a</sup>



154

Can recompense the

<sup>F-R</sup> pangs of vice? |



155

© bane of <sup>B sdf d</sup> good! | <sup>rR1</sup>

<sup>n</sup> seducing cheat! |





156



157

*B vlf — vef*  
 Can man, | weak man, | *shf st — sdq*  
 thy power defeat? |



158



159

*scb sto — sdq*  
 Gold banish'd honour  
*rLl*

And only left the

from the mind, |

*br — R*  
 name behind; |



160

Gold sow'd the

*Bphc ——— x*  
world with ev'ry ill; |



161

Gold taught the

*ceb sh — cdq*  
murd'rer's sword to kill: |  
*Llx*



162

'T was gold instructed

*shf sh — sdq*  
coward hearts |  
*aR2x*



163

In treach'ry's more

*B vhf rj*  
pernicious arts. |  
*rR1*



164

Who can recount

*R2*

*seq - sdq*  
the mischiefs o'er? |



165

Virtue resides on

*B p d f d*  
earth no more! |

## EXPLANATION

### OF THE CHARACTERS USED IN THE EXERCISES IN READING AND DECLAMATION.

---

( | ) A vertical bar, employed to divide each paragraph into sections of a convenient length for concert reading. [See the PREFACE.]

( , ) A separation mark. It signifies that the words between which it is placed, should not coalesce.

( ⋮ ) A rest. Where this character is employed there should be a slight suspension of the voice.

( - ) A hold. The vowels over which this character is placed, should have an unusual prolongation.

( ⋄ ) A pause, called also a suspending pause. When placed over a rest, it signifies that this rest should have two or three times its usual length. It is called a *suspending* pause, because it keeps the mind of the hearer in suspense. [See an example on page 221, seventh line from the bottom.]

( ' ' ' ' ) Acute and grave accents. They are employed to represent the rising and falling inflections, and also the emphasis melodies. [See page 48 and 54.]

( ^ ) Acuto-grave accent, or acuto-grave circumflex. [See p. 48.]

( ˇ ) Gravo-acute accent, or gravo-acute circumflex. [See p. 48.]

( *ir* ) Irony. The passage to which these letters are prefixed, is ironical.

( *rp* ) Reproach. When these letters are prefixed to a passage, it contains the language of reproach.

( *wh* ) Whisper. The passage to which these letters are prefixed, should be whispered.

( 1, 2, 3, 4 ) These numbers represent the degrees of modulation. [See p. 57.]

The italic letters represent sounds which are liable to be omitted, or imperfectly articulated. When *all* the letters in a word are italic, the word is emphatic. The emphatic words, however, are seldom, in this work, marked by italic letters.

In designating the pronunciation of words, in the foot-notes, I have used the letters which, on page 19, and 20, represent the elements of the English language. No *superfluous* letters are employed, as is done by lexicographers. The pronunciation of each word is determined by the letters which represent the sounds of which it is composed, and by the situation of the accent.

## PART II.

### EXERCISES IN READING AND DECLAMATION.

---

#### SPEECH OF SATAN TO HIS LEGIONS.

(MILTON.)

*Narrative.*

He scarce had ceas'd, | when the superior fiend |  
Was moving tow'rd the shore; | his pond'rous shield, |  
Ethereal temper, mas'sy, large', and round', |  
Behind him cast; | the broad circumference<sup>a</sup> |  
Hung on his shoulders like the moon' | whose orb  
Through optic glass | the 'Tuscan artist<sup>b</sup> views  
At evening | from the top of Fes'o-le, |  
Or in Valdarno,<sup>c</sup> | to descry new lands', |  
Riv'ers, or mountains,<sup>d</sup> | in her spotty globe. |  
His spear' | (to equal which | the tallest pine, |  
Hewn on Norwegian hills, | to be the mast  
Of some great amiral,<sup>e</sup> | were but a wand') |  
He walk'd with, | to support uneasy steps |  
Over the burning marl, | (not like those steps  
On heaven's a'zure!) | and the torrid clime |  
Smote on him sore besides, | vaulted with fire: |  
Nathless<sup>f</sup> he so endur'd, | till on the beach  
Of that inflamed sea he stood, | and call'd  
His legions, | angel-forms | who lay entranc'd |

---

<sup>a</sup> Sêr-kâm'fê-rêns. <sup>b</sup> Gallileo. He was born at Florence, the capital of Tuscany, in Italy. <sup>c</sup> Valdarno, *Vallé di Arno* (Italian), the vale of the Arno, a delightful valley in Tuscany. <sup>d</sup> Moun'tinz. <sup>e</sup> Am'i-ral (French), admiral. <sup>f</sup> A'zûr. <sup>g</sup> Nâth'lês.

Thick as autumnal<sup>a</sup> leaves | that strow the brooks  
 In Vallombrosa<sup>b</sup> | where the Etrurian shades, |  
 High over-arch'd, imbow'r, ; | or scatter'd sedge,  
 Afloat, | when with fierce winds, | Orion,<sup>c</sup> arm'd, |  
 Hath vex'd the Red-Sea coast | whose waves o'erthrew  
 Busiris,<sup>d</sup> | and his Memphian<sup>e</sup> chivalry,<sup>f</sup> |  
 While with perfidious<sup>g</sup> hatred | they pursu'd  
 The sojourners<sup>h</sup> of Go'shen, | who beheld  
 From the safe shore, | their floating carcasses, |  
 And broken chariot wheels : | so thick bestrown, |  
 Abject, and lost, | lay these, | covering the flood, |  
 Under amazement<sup>i</sup> of their hideous<sup>j</sup> change. |  
 He call'd so loud, | that all the hollow deep  
 Of hell resound<sup>ed</sup> ! |

*Speech.*

// Princes, | po'tentates, |  
 Warriors,<sup>k</sup> | the flow'r of heav'n, | once yours, | now lost, |  
 If such astonishment<sup>l</sup> as this' | can seize . |  
 Eternal<sup>m</sup> spirits : | ir or have ye chosen this place, |  
 After the toil of battle, | to repose  
 Your wearied virtue, | for the ease you find  
 To slumber here, | as in the vales of heav'n ? |  
 Or, in this abject posture, | have ye sworn  
 To adore the Conq'rour ? | who now beholds<sup>n</sup>  
 Cherub, and seraph, | rolling in the flood |  
 With scatter'd arms, and ens'igns ; | till anon |  
 His swift pursuers, | from heav'n-gates | discern<sup>o</sup>  
 The advan'tage, | and descending, | tread us down, |  
 Thus drooping ; | or, with linked thunderbolts, |  
 Transfix' us | to the bottom of this gulf. |  
 // Awake ! | arise ! | or be for ever fallen, | |

<sup>a</sup> A-tûm'nâl. <sup>b</sup> Vallombrosa (*vâlle*, a vale; *ombrôso*, shady), a shady valley in the Apennines, fifteen miles east of Florence.  
<sup>c</sup> Ori'on, a constellation, in the southern hemisphere. <sup>d</sup> Busi'ris, Pharaoh. <sup>e</sup> Memphian, from Memphis, ancient capital of Egypt.  
<sup>f</sup> Tshlv'al-rè. <sup>g</sup> Pèr-fl'd'yûs. <sup>h</sup> Sô'džurn-ûrz. <sup>i</sup> A-máz'mènt. <sup>j</sup> Hld'-è-ûs. <sup>k</sup> Wâr'yûrz. <sup>l</sup> As-tôn'ish-mènt. <sup>m</sup> E-tèr'nâl. <sup>n</sup> Bè-hôldž, not burholds. <sup>o</sup> Dlz-zèrn'.

## OSSIAN'S ADDRESS TO THE SUN.

O thou that rollest above, | round as the shield of my fathers! | Whence are thy beams', O sun', | thy everlasting light? | Thou comest forth in thy awful beauty; | the stars hide themselves in the sky; | the moon, cold, and pale', | sinks in the western wave. | But thou thyself movest alone: | who can be a companion of thy course? |

The oaks of the mountains<sup>a</sup> fall; | the mountains themselves', decay with years; | the ocean shrinks, and grows again; | the moon herself<sup>b</sup> is lost in heav'n; | but thou art for ever the same', | rejoicing in the brightness of thy course. |

<sup>1</sup>When the world is dark with tempests', | <sup>2</sup>when thunder rolls, and lightning flies', | <sup>3</sup>thou lookest in thy beauty from the clouds', | <sup>4</sup>and laugh'est at the storm. | <sup>2</sup>But, to Ossian, thou lookest in vain; | for he beholds thy beams<sup>c</sup> no more,<sup>d</sup> | whether thy yellow hairs | flow on the eastern clouds', | or thou tremblest at the gates of the west. |

But thou art perhaps like me' — | for a season: | thy years will have an end. | Thou shalt sleep in the clouds', | careless of the voice of the morning. | <sup>4</sup>Exult', then, O sun', | in the strength of thy youth! | <sup>1</sup>Age, is dark, and unlovely: | <sup>2</sup>it is like the glimmering light of the moon', | when it shines through broken clouds'; | and the mist is on the hills', | the blast of the north is on the plain', | the traveller shrinks in the midst of his journey. |

## TELL'S ADDRESS TO THE MOUNTAINS.

(KNOWLES.)

<sup>f</sup>Ye crags, and peaks',<sup>g</sup> | I'm with you once again';<sup>f</sup> | I hold to you the hands you first' beheld, |

<sup>a</sup> Moun'tinz. <sup>b</sup> Moon herself, not moo'-ner-self. <sup>c</sup> He, beholds thy beams; not He'be holds thy beams. <sup>d</sup> Ossian was blind. <sup>e</sup> Crags and peaks; not cragz'n peaks, nor crags Ann Peaks. <sup>f</sup> Agèn'.

To show they still are<sup>a</sup> free. | <sup>1</sup>Methinks I<sup>b</sup> hear  
 A spirit in your echoes, an'swer me, |  
<sup>2</sup>And bid your tenant welcome to his home,  
 Again!<sup>c</sup> | O sacred forms, | how proud<sup>v</sup>, you look<sup>d</sup>! |  
 How high you lift your heads into the sky'! |  
 How huge, you<sup>e</sup> are! | how mighty, | and how free, | |  
 Ye are the things that tow'r—|that shine,— | whose smile  
 Makes glad— | whose frown is terrible— | whose forms  
 Robed, or unrobed, | do all the impress wear |  
 Of awe divine. | Ye guards of liberty, |  
 I'm with you once again!<sup>c</sup> — | <sup>fff</sup>I call to you |  
 With all my voice'! — | I hold my hands to you |  
 To show they still are free — | I rush to you |  
 As though I could embrace you<sup>f</sup>! |

## BATTLE OF HOHENLINDEN.

(CAMPBELL.)

On Linden,<sup>g</sup> when the sun was low', |  
 All bloodless lay the untrodd'n snow, |  
 And dark as win'ter, was the flow' |  
 Of Iser<sup>h</sup> rolling rapidly. |

But Linden<sup>g</sup> saw another sight, |  
 When the drum beat at dead of night, |  
 Commanding fires of death, to light' |  
 The darkness of her scenery<sup>i</sup>. |

By torch, and trumpet<sup>j</sup> fast array'd', |  
 Each horseman<sup>k</sup> drew his battle blade; |  
 And furious every charger neigh'd', |  
 To join the dreadful revelry. |

---

<sup>a</sup> Still, are; not stillar. <sup>b</sup> Methinks, I; not me-think'si.  
<sup>c</sup> Agèn. <sup>d</sup> Proud, you look; not prow'jew-look. <sup>e</sup> Huge, you  
 are; not hew'jew-are. <sup>f</sup> Embrace you; not embra'shew. <sup>g</sup> Lin'  
 dèn; not Lindun. <sup>h</sup> E'sûr. <sup>i</sup> Sèn'èr-è; not sce'nury. <sup>j</sup> Trûmp'it.  
<sup>k</sup> Hàrs'mân; not hosmun.



Then shook the hills with thunder riv'n; |  
 Then rush'd the steed to battle driv'n; |  
 And louder than the bolts of heav'n, |  
 Far flash'd the red artillery<sup>a</sup>. |

And redder yet those fires shall glow' |  
 On Linden's<sup>b</sup> hills of blood-stain'd snow; |  
 And darker yet, shall be the flow' |  
 Of Iser rolling rapidly. |

'Tis morn', — | but scarce yon lurid sun' |  
 Can pierce the war-clouds, rolling dun, |  
 Where furious Frank, and fiery Hun' |  
 Shout in their sulph'rous canopy. |

The combat<sup>c</sup> deep'ns — | *ff*On', ye brave', |  
 Who rush to glory, or the grave! |  
*fff*Wave, Munich,<sup>d</sup> | all thy banners, wave'! |  
 And charge with all thy chivalry<sup>e</sup>! |

*mp*Few, few shall part where many meet'! |  
 The snow shall be their winding-sheet, |  
 And every turf beneath<sup>f</sup> their feet', |  
 Shall be „ a soldier's sepulchre. |

#### SPEECH OF ROLLA TO THE PERUVIAN ARMY.

[From Kotzebue's Pizarro.]

(R. B. SHERIDAN.)

My brave associates! | partners of my toil', | my  
 feelings, | and my fame, | Can Rolla's<sup>g</sup> words add  
 vigour | to the virtuous<sup>h</sup> energies<sup>i</sup> | which inspire your  
 hearts'? | No! | you have judged as I have, | the  
 foulness of the crafty plea' | by which these bold in-  
 vaders would delude you. | Your generous spirit | has  
 compared as mine has, | the motives | which, in a  
 war, like this', | can animate their minds, and ours.<sup>j</sup> |

<sup>a</sup> Artill'lûr-rè. <sup>b</sup> Lin'dên; not Lindun. <sup>c</sup> Kùm'bât. <sup>d</sup> Mû'nik.  
<sup>e</sup> Tshîv'al-rè. <sup>f</sup> Bè-nèrh'. <sup>g</sup> Rò'l'lâz; not Rolluz. <sup>h</sup> Vêr'tshû-  
 ús. <sup>i</sup> En'êr-dzèz. <sup>j</sup> And ours; not Ann Dowers.

They, by a strange frenzy driven, | fight for power, |  
for plunder, | and extended rule. — | We, for our coun-  
try, | our altars, | and our homes. | They follow an  
adventurer | whom they fear, | and obey a power |  
which they hate. | We serve a monarch<sup>a</sup> | whom we  
love. — | a God | whom we adore. |

Whene'er they move in anger,<sup>b</sup> | desolation tracks  
their progress; | where'er they pause in amity,<sup>c</sup> | af-  
fliction mourns their friendship. | They boast — | they  
come but to improve our state, | enlarge our thoughts', |  
and free us from the yoke of error! | Yes<sup>d</sup> — | they  
will give enlightened freedom to our minds, | who are  
themselves' | the slaves of passion, | av'rice, | and  
pride. |

They offer us their protection. | Yes<sup>d</sup> — | such pro-  
tection | as vultures give to lambs', — | covering, and  
devouring them! | They call on us | to barter all of  
good | we have inherited, and proved', | for the despe-  
rate chance of something better | which they prom-  
ise. |

Be our plain answer<sup>e</sup> this: | The throne we honour |  
is the people's choice — | the laws we reverence<sup>f</sup> | are  
our brave fathers' legacy — | the faith we follow |  
teaches us | to live in bonds of charity with all man-  
kind, | and die with hopes of bliss | beyond the grave. |  
Tell your invaders this; | and tell them too', | we seek  
no change; | and least of all', | such change | as they  
would bring us. |

#### CHILDE HAROLD'S ADDRESS TO THE OCEAN.

(BYRON.)

O that the desert were my dwell'ing-place, |  
With one fair spirit for my minister, |  
That I might all forget the human race', |  
And, hating no one, | love but only her, |!

<sup>a</sup> Mòn'nàrk; not monnuck. <sup>b</sup> Move in anger; not mo-vin-nang'  
ger. <sup>c</sup> Pause in amity; not paw-zin-nam'ity. <sup>d</sup> Yis. <sup>e</sup> Plain an-  
swer; not plain-nan'swer. <sup>f</sup> Rêv'èr-êns; not revurunce.

Ye elements! — | in whose ennobling stir |  
 I feel myself exal'ted — | can ye not |  
 Accord' me such a being? | Do I err |  
 In deeming such inhabit many a spot? |  
 Though with them to converse, | can rarely be our lot. |

There is a pleasure' in the pathless woods, |  
 There is a rap'ture on the lonely shore, |  
 There is society, where none intrudes |  
 By the deep sea, | and music in its roar. |  
 I love not man the less, | but nature more, |  
 From these, our interviews, | in which I steal |  
 From all I may be, | or have been before, |  
 To mingle with the u'niverse, | and feel |  
 What I can ne'er express, | yet cannot all conceal. |

Roll on,<sup>a</sup> | thou deep, and dark-blue ocean — | roll! |  
 Ten thousand fleets sweep over thee in vain; |  
 Man marks the earth' with ruin — | his control |  
 Stops with the shore; — | upon the watery plain |  
 The wrecks are all thy' deed, | nor doth remain |  
 A shadow of man's ravage, | save his own, |  
 When, for a moment, | like a drop of rain', |  
 He sinks into thy depths with bubbling groan, |  
 Without a grave, | unknell'd, | uncof'fin'd, | and unknown. |

His steps are not upon thy paths, — | thy fields |  
 Are not a spoil for him, — | thou dost<sup>b</sup> arise, |  
 And shake him from' thee; | the vile strength he wields |  
 For earth's destruction, | thou dost all despise, |  
 Spurning him from thy bosom to the skies', |  
 And send'st him, | shivering in thy playful spray, |  
 And howling to his gods', | <sup>2</sup>where haply lies |  
 His petty hope, | in some near port, or bay,<sup>c</sup> |  
 Then dashest him again<sup>d</sup> to earth': — | there let him lay. |

<sup>a</sup> Roll on; not roll-on'. <sup>b</sup> Dûst. <sup>c</sup> Port, or bay; not Porter Bay. <sup>d</sup> Agên'.

The armaments which thunderstrike the walls |  
 Of rock-built cities, | bidding nations quake, |  
 And monarchs<sup>a</sup> tremble in their capitals, |  
 The oak leviathans | whose huge ribs make |  
 Their clay-creator the vain title take |  
 Of lord of thee', | and arbiter of war; |  
 These are thy toys, | and, as the snowy flake'. |  
 They melt into thy yest<sup>b</sup> of waves, | which mar, |  
 Alike, the Armada's<sup>c</sup> pride, | or spoils of Trafalgar.<sup>d</sup> |

Thy shores are empires, | chang'd in all save thee— |  
 Assyria, | Greece, | Rome, | Carthage, | what are they? |  
 Thy waters wasted them while they were free, |  
 And many a tyrant since; | their shores obey |  
 The stranger, slave', or savage; | their decay |  
 Has dri'd up realms to deserts:— | not so thou', |  
 Unchangeable, | save to thy wild waves' play, — |  
 Time writes no wrinkle on thine azure brow — |  
 Such as creation's dawn' beheld, | thou rollest now, |

Thou glorious mir'ror, | 'where the Almighty's form |  
 Glasses itself in tempests; | 'in all' time, |  
 Calm, or convuls'd — | in breeze', or gale', or storm, |  
 Icing the pole', | or in the torrid clime, |  
 Dark-heaving; | bound'less, | end'less, | and sublime.— |  
 The image of et'ernity — | 'the throne |  
 Of the Invisible; | 'e'en from out thy slime' |  
 The monsters of the deep are made; | each zone |  
 Obeys thee; | thou goest forth, | dread', | fath'omless, | alone, |

<sup>sp</sup>And I have lov'd' thee, o'cean! | and my joy |  
 Of youthful sports, | was on thy breast to be |  
 Borne, like thy bubbles, onward: | from a boy' |  
 I wanton'd with thy breakers: | they to me, |  
 Were a delight'; | and, if the fresh'ning sea |  
 Made them a terror — | 't was a pleasing fear, |  
 For I was as it were a child' of thee, |  
 And trusted to thy billows, far, and near, |  
 And laid my hand upon thy mane' — | as I do here, |

<sup>a</sup> Mon'narks; not mon'nucks. <sup>b</sup> Yest. <sup>c</sup> Ar-mà'-dáz. <sup>d</sup> Tráf-fál-gâr'

## APOSTROPHE TO THE QUEEN OF FRANCE.

(BURKE.)

It is now sixteen, or seventeen years', | since I saw  
 the queen of France, | then the dauphiness, | at Ver-  
 sailles; | and surely, never lighted on this orb, | (which  
 she hardly seemed to touch) | a more delightful vision. |  
 I saw her just above the horizon, | decorating, and  
 cheering the elevated sphere | she just began to move,  
 in — | glittering like the morning star' — | full of life', |  
 and splen'dour, | and joy. | 'Oh what a revolution! |  
 and what a heart must I have, | to contemplate without  
 emotion, | that elevation, | and that fall! |

<sup>2</sup>Little did I dream', | when she added titles of vene-  
 ration | to those of enthusiastic, distant, respectful love, |  
 that she should ever be obliged | to carry the sharp an-  
 tidote against disgrace', | concealed in that bosom — |  
 little did I dream | that I should have lived | to see such  
 disasters fallen upon her | in a nation of gallant men', — |  
 in a nation of men of hon'our, | and of cavaliers. | I  
 thought ten thousand swords must have leaped from  
 their scabbards | to avenge even a look' | that threatened  
 her' with insult. | But the age of chivalry is gone. |  
 That of sophisters, | econ'omists, | and calculators, | has  
 succeeded; | and the glory of Europe ,, | is extinguished  
 for ever. |

Never, never more, | shall we behold that generous  
 loyalty to rank and sex, — | that proud submission, — |  
 that dignified obèdience, — | that subordination of the  
 heart' | which kept alive, | even in servitude itself', | 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! | It is  
 gone, — | that sensibility of principle, — | that chastity  
 of hon'our, | which felt a stain like a wound, — | which  
 inspired courage | whilst it mitigated fero'city, — |  
 which ennobled whatever it touched; | and under  
 which, | vice itself | lost half its evil, | by losing all its  
 grossness. |

o

## BATTLE OF WARSAW.

(CAMPBELL.)

O sacred Truth! | thy triumph ceas'd awhile, |  
 And Hope, thy sister, ceas'd with thee to smile, |  
 When leagu'd Oppression pour'd to northern wars, |  
 Her whisker'd pandours,<sup>a</sup> and her fierce hussars,<sup>b</sup> |  
 Wav'd her dread standard to the breeze of morn, |  
 Peal'd her loud drum, | and twang'd her trumpet-horn; |  
 Tumultuous horror brooded o'er her van |  
 Presaging wrath to Poland, and to man! |

Warsaw's last champion, from her height, survey'd, |  
 Wide o'er the fields, | a waste of ruin laid — |  
 O Heav'n! he cried, | my bleeding country, save! |  
 Is there no hand on high to shield the brave? |  
 What though destruction, sweep these lovely plains — |  
 Rise, fellow-men! | our country yet remains! |  
 By that dread name, | we wave the sword on high, |  
 And swear for her to live — | with her to die! |

He said — | and on the rampart-heights, array'd |  
 His trusty war'riors, | few, but undismay'd; |  
 Firm-paced, and slow, | a horrid front' they form; |  
 Still as the breeze, | but dreadful as the storm; |  
 Low, murmuring sounds along their banners fly, |  
 Revenge, or death, | the watchword, and reply; |  
 Then peal'd the notes, omnipotent to charm, |  
 And the loud tocsin told their last alarm. |

In vain, alas! | in vain, ye gallant few! |  
 From rank to rank, your volley'd thun'der flew: |  
 O bloodiest picture in the book of Time! |  
 Sarmatia fell, | unwept, | without a crime; |  
 Found not a generous friend, | a pitying foe, |  
 Strength in her arms, | nor mercy in her wo!

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<sup>a</sup> Pandour (French), Hungarian soldier. <sup>b</sup> Hûz-zâr, one of the Hungarian horsemen, so called from the shout they generally make, at the first onset.

Dropp'd from *her* nerveless grasp, the shatter'd spear, |  
 Clos'd her bright eye, | and curb'd her high career, : |  
 Hope, for a season, bade the world farewell, — |  
 And Freedom shriek'd, as Koscius'ko fell, ! |

The sun went down, ; | nor ceas'd the carnage there, |  
 Tumultuous murder shook the midnight air, : |  
 On Prague's proud arch<sup>a</sup> | the fires of ruin glow, |  
 His blood-dy'd waters murmuring far below, : |  
 The storm prevails, | the rampart yields away, |  
 Bursts the wild cry of horror, and dismay, ! |  
 Hark' ! | as the smouldering piles with thunder fall, |  
 A thousand shrieks for hopeless mercy call ! |  
 Earth shook, | red meteors flash'd along the sky, |  
 And conscious Nature shudder'd at the cry, ! |

Departed spirits of the mighty dead' ! |  
 Ye that at Marathon, and Leuc'tra bled ! |  
 Friends of the world' ! | restore your swords to man, |  
 Fight in his sacred cause, | and lead the van, ! |  
 Yet for Sarmatia's tears of blood', atone, |  
 And make her arm puissant as your own, |  
 O ! once again to Freedom's cause return, |  
 Thou patriot Tell' — | thou Bruce of Ban'nockburn ! |

## BATTLE OF WATERLOO.

(BYRON.)

There was a sound of revelry by night ; |  
 And Belgium's capital | had gather'd then |  
 Her beauty, and her chivalry ; | and bright |  
 The lamps shone o'er fair women, and brave men ; |  
 A thousand hearts beat hap'pily ; | and, when |  
 Music arose, with its voluptuous swell, |  
 Soft eyes<sup>b</sup> look'd love' | to eyes which spake again ; |  
 And all went merry as a marriage-bell — |  
 But hush, ! | hark' ! | a deep sound strikes like a rising knell' ! |

<sup>a</sup> Proud arch ; not prow-darch'. <sup>b</sup> Soft eyes ; not sof-ties.

Did ye not hear it? — | No; | 'twas but the wind, |  
 Or the car' rattling o'er the stony street. — |  
 On with the dance! | let joy be unconfin'd; |  
 No sleep till morn', | when Youth, and Pleasure meet |  
 To chase the glowing hours, with flying feet. — |  
 But hark'! — | that heavy sound breaks in once more, |  
 As if the clouds its echo would repeat; |  
 And nearer, | clearer, | dead'lier than before! |  
 Arm! | arm! | it is, — | it is the cannon's opening roar! |

Within a window'd niche of that high hall, |  
 Sate Brunswick's fated chieftain; | he did hear |  
 That sound the first, amidst the festival, |  
 And caught its tone with Death's prophetic ear; |  
 And, when they smil'd, | because he deem'd it near, |  
 His heart more truly knew that peal too well, |  
 Which stretch'd his father on a bloody bier, |  
 And rous'd the vengeance, blood alone could quell. : |  
 He rush'd into the field, | and foremost fighting, fell. |

Ah! then, and there was hurrying to, and fro, |  
 And gathering tears, | and tremblings of distress, |  
 And cheeks all pale, | which but an hour ago, |  
 Blush'd at the praise of their own loveliness. |  
 And there were sudden part'ings, | such as press |  
 The life from out young hearts, | and choking sighs |  
 Which ne'er might be repeated; | who could guess |  
 If ever more should meet those mutual eyes, |  
 Since upon night so sweet | such awful morn' could rise? .

And there was mounting in hot haste: | the steed, |  
 The mustering squadron, | and the clattering car, |  
 Went pouring forward with impetuous speed, |  
 And swiftly forming in the ranks of war; |  
 And the deep thunder peal on peal afar! |  
 And near | the beat of the alarming drum |  
 Rous'd up the soldier ere the morning star; |  
 While throng'd the citizens with terror dumb, |  
 Or whispering, with white lips, — |<sup>h</sup> "The foe! | They  
 come! | they come!" |



1 And wild and high the "Cameron's gathering" rose! |  
 2 The war-note of Lochiel, | which Albyn's hills |  
 Have heard, | and heard too, have her Saxon foes: — |  
 How in the noon of night that pibroch thrills, |  
 Savage, and shrill, ! | But with the breath which fills |  
 Their mountain-pipe, | so fill the mountaineers', |  
 With the fierce native daring | which instils |  
 The stirring memory of a thousand years; |  
 And Evan's, | Don'ald's fame, | rings in each clansman's  
 ears, ! |

And Ardennes waves above them her green leaves, |  
 Dewy with nature's tear-drops, | as they pass, |  
 Grieving, if aught inanimate e'er grieves, |  
 O'er the unreturning brave, — | alas! |  
 Ere evening to be trodden like the grass, |  
 Which now beneath' them, | but above shall grow, |  
 In its next verdure, | when this fiery mass |  
 Of living valour, | rolling on the foe, |  
 And burning with high hope, | shall moulder cold, and low, |

Last noon beheld them full of lusty life; |  
 Last eve, in Beauty's circle proudly gay; |  
 The midnight brought the signal sound of strife; |  
 The morn, | the marshalling in arms, — | the day, |  
 Battle's magnificently-stern array, ! |  
 The thunder-clouds close o'er' it, | which when rent, |  
 The earth is cover'd thick with other clay |  
 Which her own clay shall cover, | heap'd and pent, |  
 Rider, and horse, — | friend, | foe, — | in one red  
 burial blent, ! |

MARCO BOZZARIS.<sup>a</sup>

(HALLECK.)

At midnight, in his guarded tent, |  
 The Turk was dreaming of the hour |  
 When Greece, | her knee in suppliance bent, ;  
 Should tremble at his power: |

<sup>a</sup> Marco Bozzaris, the Epaminondas of modern Greece. He fell in a night attack upon the Turkish camp at Laspi, the site of the

In dreams, through camp, and court, he bore |  
 The trophies of a con'queror; |  
 In dreams his song of triumph heard;<sup>a</sup> |  
 Then wore his monarch's<sup>b</sup> sig.net-ring; |  
 Then press'd that monarch's throne, — | a king'; |  
 As wild his thoughts, and gay of wing, |  
 As Eden's garden<sup>c</sup>-bird. |

<sup>1</sup>At midnight, in the forest-shades, |  
<sup>2</sup>Bozzaris rang'd his Suliote band, — |  
 True as the steel of their tried blades', |  
 Heroes in heart, and hand. |  
 There had the Persian's thousands stood; |  
 There had the glad earth drunk their blood', |  
 On old Plataea's day — |  
 And now, there breath'd that haunted air, |  
 The sons of sires who con'quer'd there, |  
 With arm to strike, | and soul to dare, |  
 As quick, as far' as they. |

<sup>1</sup>An hour pass'd on,<sup>d</sup> — | <sup>2</sup>the Turk awoke — |  
 That bright dream was his last; |  
 He woke to hear his sentries shriek — |  
<sup>fff</sup>“To arms'! | they come'! | the Greek'! the <sup>fff</sup>Greek'! |  
 He woke to die, midst flame, and smoke, |  
 And shout, and groan, and sa'bre-stroke, |  
 And death-shots falling thick, and fast, |  
 As lightnings from the moun'tain-cloud; |  
 And heard, with voice as trumpet-loud, |  
 Bozzaris cheer his band: |  
<sup>fff</sup>“Strike till the last arm'd foe expires; |  
 Strike for your al'tars, and your fires; |  
 Strike for the green graves of your sires, — |  
 God, and your native land'!” |

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ancient Plataea, August 20, 1823, and expired in the moment of victory. His last words were — “To die for liberty is a pleasure, and not a pain.”

<sup>a</sup> Triumph heard; not tri-um'furd. <sup>b</sup> Mön'nårks. <sup>c</sup> Går'ån.  
<sup>d</sup> Pass'd on; not pass-ton'.

They fought like brave men — | long, and well; |  
 They pil'd that ground with Moslem slain; |  
 They conquer'd — | but Bozzaris fell, |  
 Bleeding at every vein. |  
 His few surviving comrades<sup>a</sup>, saw, |  
 His smile when rang their proud hurrah', |  
 And the red field was won; |  
 Then saw in death his eyelids close, |  
 Calmly, as to a night's repose, |  
 Like flowers at set of sun. |

<sup>1</sup>Come to the bridal<sup>b</sup> chamber, Death! |  
 Come to the mother's, | when she feels |  
 For the first time, | her first-born's breath — |  
 Come when the blessed seals |  
 That close the pestilence, are broke, |  
 And crowded cities wail its stroke, — |  
 Come in consumption's ghastly form, |  
 The earthquake shock, | the ocean-storm — |  
<sup>2</sup>Come when the heart beats high, and warm, |  
 With banquet-song, | and dance, | and wine, — |  
<sup>1</sup>And thou art terrible — | the tear', |  
 The groan, | the knell', | the pall', | the bier; |  
 And all we know', | or dream', | or fear' |  
 Of agony, | are thine. |

<sup>4</sup>But to the hero, | <sup>3</sup>when his sword |  
 Has won the battle for the free, |  
<sup>4</sup>Thy voice sounds like a proph'et's word; |  
<sup>2</sup>And in its hollow tones, are heard |  
<sup>4</sup>The thanks of mill'ions yet to be. |  
<sup>3</sup>Come when his task of fame' is wrought — |  
 Come with her laurel-leaf, | blood-bought — |  
 Come in her crown'ing hour — | and then |  
<sup>2</sup>Thy sunken eye's unearthly light |  
 To him is welcome as the sight |  
 Of sky, and stars to prison'd men, : |

<sup>a</sup> Kûm'râdž , saw; not cum'rades-saw. <sup>b</sup> Brî'dâl; not brî'dle.

<sup>3</sup>Thy grasp is welcome as the hand |  
 Of brother in a foreign land; |  
 Thy summons, welcome as the cry |  
 That told the Indian Isles' were nigh |  
 To the world-seeking Genoese, |  
 When the land-wind, | from woods of palm, |  
 And orange-groves, | and fields of balm, |  
 Blew o'er the Haytian seas. |

'Bozzaris! | with the stori'd brave, |  
 Greece nurtur'd in her glo'ry's time, |  
 Rest thee — | <sup>2</sup>there is no prouder grave, |  
 Even in her own proud clime. |  
 She wore no funeral weeds for thee, |  
 Nor bade the dark hearse wave its plume |  
 Like torn branch from death's leafless tree, |  
 In sorrow's pomp, and pageantry, |  
 The heartless luxury of the tomb. |

But she remembers thee as one |  
 Long lov'd, | and for a season gone; |  
 For thee her poet's lyre is wreath'd; |  
 Her marble wrought, | her music breath'd; |  
 For thee she rings the birth-day bells; |  
 Of thee her babes' first lisping tells: |  
 For thine her evening prayer is said |  
 At palace-couch, and cottage-bed; |  
 Her soldier, closing with the foe, |  
 Gives, for thy sake, a deadlier blow; |  
 His plighted maiden, when she fears |  
 For him, the joy of her young years, |  
 Thinks of thy fate, | and checks her tears. — |  
 And she, the mother of thy boys, |  
 Though in her eye, and faded cheek |  
 Is read the grief she will not speak, |  
 The mem'ry of her buried joys, |  
 And even she who gave thee birth, |  
 Will, by their pilgrim-circled hearth, |

Tak of thy doom without a sigh: |  
 For thou art Freedom's now', | and Fame's ; |  
 One of the few, | the immortal names, |  
 That were not born to die. |

## LOCHIEL'S WARNING.

(CAMPBELL.)

*Wizard and Lochiel.*

## WIZARD.

Lochiel, Lochiel, beware of the day' |  
 When the Lowlands shall meet thee in battle array! |  
 For a field of the dead rushes red on my sight', |  
 And the clans of Culloden are scatter'd in fight: |  
 They rally, | they bleed', | for their kingdom and crown; |  
 Wo, wo to the riders that trample them down! |  
 Proud Cumberland prances, insulting the slain, |  
 And their hoof-beaten bosoms are trod to the plain. |  
 But hark! | through the fast-flashing lightning of war', |  
 What steed to the desert flies frantic and far'? |  
 'T is thine, Oh Glenullin! | whose bride shall await', |  
 Like a love-lighted watch'-fire, all night at the gate. |  
 A steed comes at morn'ing — | no rider is there; |  
 But its bridle is red with the sign of despair. |  
 Weep, Albin! | to death, and captivity led! |  
 O weep! | but thy tears cannot number the dead: |  
 For a merciless sword on Culloden shall wave, |  
 Culloden that reeks with the blood of the brave. |

## LOCHIEL.

Go, preach to the cow'ard, | thou death-telling seer! |  
 Or, if gory Culloden so dreadful appear, |  
 Draw, dotard, around thy old wavering sight, |  
 This man'tle, | to cover the phantoms of fright. |

## WIZARD.

Ha! | laugh'st thou, Lochiel, my vision to scorn'? |  
 Proud bird of the mountain, | thy plume shall be torn! |

Say, | *rush'd* the bold eagle, exultingly forth, |  
 From *his* home in the dark-rolling clouds of the north'? |  
 Lo! the death-shot of foemen out-speeding, *he* rode |  
 Companionless, | bearing destruction abroad ; |  
 But down let *him* stoop from *his* havoc on high! |  
 Ah! home' let *him* speed, | for the spoiler is nigh. |  
 Why flames the far summit? | Why shoot to the blast ; |  
 Those embers, | like stars from the firmament, cast? |  
 'T is the fire-shower of ru'in, | all dreadfully driven |  
 From *his* eyry, | that beacons the darkness of heav'n. |  
 O crested Lochiel! | the peerless in might, |  
 Whose banners arise on the battlements' height, |  
 Heaven's fire is around thee to blast and to burn ; |  
 Return to thy dwelling : | all lonely return! |  
 For the blackness of ashes shall mark where it stood, |  
 And a wild mother scream o'er her famishing brood! |

## LOCHIEL.

False Wizard, *avaunt!* | I have marshall'd my clan : |  
 Their swords are a thousand ; | their bosoms are one : |  
 They are true to the last of their blood, and their breath, |  
 And like reapers, descend to the harvest of death. |  
 Then welcome be Cumberland's steed to the shock! |  
 Let *him* dash *his* proud foam like a wave on the rock! |  
 But wo to *his* kindred, | and wo to *his* cause, |  
 When Albin *her* claymore indignantly draws ; |  
 When *her* bonneted chieftains to victory crowd, |  
 Clanronald the dauntless, and Moray the proud ; |  
 All plaided, and plum'd in their tartan array — |

## WIZARD.

Lochiel, Lochiel, beware of the day! |  
 For, dark, and despairing, my sight I may seal, |  
 Yet man cannot cover what God would reveal : |  
 'T is the sunset of life gives me mystical lore, |  
 And coming events cast their shadows before. |  
 I tell thee, Culloden's dread echoes shall ring |  
 With the bloodhounds that bark for thy fugitive king. |

Lo! anointed by heaven with the vials of wrath, |  
 Behold where he flies on his desolate path, |  
 Now in darkness, and billows, he sweeps from my sight : |  
 Rise! Rise! ye wild tempests, and cover his flight, !— :  
 'Tis finish'd.— | Their thunders are hush'd on the moors; |  
 Culloden<sup>a</sup> is lost, | and my country deplores, |  
 But where is the iron-bound prisoner? | Where? |  
 For the red eye of battle is shut in despair, |  
 Say, mounts he the ocean-wave, | banish'd, forlorn', |  
 Like a limb from his country, cast bleeding, and torn' ? |  
 Ah! no; | for a dark'er departure is near; |  
 The war-drum is muffled, | and black is the bier; |  
 His death-bell is tolling; | Oh! mercy, dispel |  
 Yon sight, that it freezes my spirit to tell! |  
 Life flutters, convuls'd in his quivering limbs, |  
 And his blood-streaming nostril in agony swims. |  
 Accurs'd be the fagots that blaze at his feet, |  
 Where his heart shall be thrown, ere it ceases to beat, |  
 With the smoke of its ashes to poison the gale — |

## LOCHIEL.

Down', soothless<sup>b</sup> insult'er! | I trust not the tale; |  
 For never shall Albin, a destiny meet |  
 So black with dishon'our — | so foul with retreat, |  
 Tho' his perishing ranks should be strow'd in their gore, |  
 Like o'cean-weeds, heap'd on the surf-beaten shore, |  
 Lochiel, untainted by flight, or by chains', |  
 While the kindling of life in his bosom remains, |  
 Shall victor exult, | or in death be laid low, |  
 With his back to the field, | and his feet to the foe! |  
 And, leaving in battle no blot on his name, |  
 Look proudly to heaven | from the death-bed of fame. |

<sup>a</sup> Cúl-lò'dèn; not Cúl-lò'dn.<sup>b</sup> Sòth'lès.

## THE HERMIT.

(BEATTIE.)

At the close of the day, when the hamlet is still, |  
 And mortals the sweets of forgetfulness prove; |  
 When nought but the torrent is heard on the hill, |  
 And nought but the nightingale's song in the grove: |  
 It was thus, by the cave of the mountain afar, |  
 While his harp rung symphonious, | a hermit began; |  
 No more with himself, or with nature at war, |  
 He thought as a sage,<sup>a</sup> | though he felt as a man<sup>b</sup>. |  
 Ah! why all abandon'd to darkness, and wo? |  
 Why, lone Philomela, that languishing fall? |  
 For spring shall return, and a lover bestow, |  
 And sorrow, no longer thy bosom intral. |  
 But, if pity inspire thee, | renew the sad lay; |  
 Mourn, sweetest complainer, | man calls thee to mourn; |  
 O soothe him whose pleasures like thine, pass away; |  
 Full quickly they pass — | but, they never return. |  
 Now, gliding remote on the verge of the sky, |  
 The moon half-extinguish'd, her crescent displays; |  
 But lately I mark'd, | when majestic on high, |  
 She shone, | and the planets were lost in her blaze. |  
 Roll, on, thou fair orb, | and with gladness pursue |  
 The path that conducts thee to splendour again: |  
 But man's faded glory | what change shall renew? |  
 Ah fool! to exult in a glory so vain! |  
 'T is night — | and the landscape is lovely no more: |  
 I mourn; | but, ye woodlands, I mourn not for you; |  
 For morn is approaching, your charms to restore, |  
 Perfum'd with fresh fragrance, and glittering with dew. |  
 Nor yet for the ravage of win'ter I mourn; |  
 Kind Nature, the embryo blossom will save: |  
 But when shall spring, visit the mouldering urn! |  
 O when shall day, dawn, on the night of the grave! |

<sup>a</sup> Thought as a sage; not thaw'taz-zer sage. <sup>b</sup> Felt as a man, not fel'taz-zer man.



'T was thus, by the glare of false science betray'd, |  
 That leads to bewilder, and dazzles to blind; |  
 My thoughts wont to roam from shade onward to shade, |  
 Destruction before me, and sorrow behind. |  
 O pity, great Father of Light, | then, I cried, |  
 Thy creature who fain would not wander from thee! |  
 Lo, humbled in dust, I relinquish my pride: |  
 From doubt, and from darkness, | thou only, canst free. |  
 And darkness, and doubt are now flying away; |  
 No longer, I roam in conjecture forlorn: |  
 So breaks on the traveller, | faint and astray, |  
 The bright, and the balmy effulgence of morn. |  
 See Truth, Love, and Mercy, in triumph descending, |  
 And Nature all glowing in Eden's first bloom! |  
 On the cold cheek of Death, | smiles and roses are blending, |  
 And Beauty, immortal, | awakes from the tomb. |

DIALOGUE BETWEEN KING EDWARD, AND THE EARL OF  
 WARWICK.

[Translated from the French, by Dr. Thomas Franklin.]

*Edw.* Let me have no intru'ders; | above all,  
 Keep Warwick from my sight, — |

[Enter WARWICK.]

*War.* Behold him here — |  
 No wel'come guest, it seems, | unless I ask  
 My lord of Suffolk's leave — | there was a time |  
 When Warwick wanted not his' aid | to gain  
 Admission here. |

*Ed.* There was a time, perhaps, |  
 When Warwick more desired, | and more deserved it. |

*War.* Nev'er; | I've been a foolish, faithful slave; |  
 All my best years, | the morning of my life, |  
 Have been devoted to your service: | what  
 Are now the fruits'? | Disgrace, and infamy — |  
 My spotless name, | which never yet the breath  
 Of calumny had tainted, | made the mock

For foreign fools to carp at : | but 'tis fit, |  
Who trust in princes, | should be thus rewarded. |

*Ed.* I thought, my lord, | I had full well repaid'  
Your services | with honours, | wealth', | and power.  
Unlimited : | thy all-directing hand |  
Guided in se'cret | every latent wheel  
Of government, | and mov'd the whole machine : |  
Warwick was all in' all, | and powerless Edward |  
Stood like a ci'phèr in the great account. |

*War.* Who gave that cipher worth', | and seated thee  
On England's throne' ? | Thy undistinguish'd name |  
Had rotted in the dust from whence it sprang', |  
And moulder'd in oblivion, | had not Warwick |  
Dug from its sordid mine | the useless ore', |  
And stamp'd it with a diadem. | Thou knowest  
This wretched country, | doom'd, perhaps, like Rome . ,  
To fall by its own self-destroying hand, |  
Tost for so many years | in the rough sea  
Of civil discord', | but for me had per'ish'd. |  
In that distressful hour, | I seiz'd the helm', |  
Bade the rough waves subside in peace, | and steer'd  
Your shatter'd vessel safe into the harbour. |  
You may despise, perhaps, | that useless aid |  
Which you no longer want ; | but know, proud youth, |  
He who forgets a friend, | deserves a foe'. |

*Ed.* Know, too, | reproach for benefits receiv'd, |  
Pays every debt, | and cancels obligation. |

*War.* Why, that indeed is frugal honesty, |  
A thrifty, saving knowledge : | when the debt  
Grows burdensome, | and cannot be discharg'd, |  
A sponge will wipe out all, | and cost you nothing. |

*Ed.* When you have counted o'er the numerous train  
Of mighty gifts | your bounty lavish'd on me, |  
You may remember next | the in'juries  
Which I have done you ; | let me know them all, |  
And I will make you ample satisfaction. |

*War.* Thou canst not ; | thou hast robb'd me of a jewel |  
It is not in thy power to restore : |

I was the first, | shall future annals say, |  
 That broke the sacred bond of public trust |  
 And mutual confidence; | ambassadors,  
 In after times, | mere instruments, perhaps, |  
 Of venal statesmen, | shall recall my name |  
 To witness that they want not an exam'ple, |  
 And plead my guilt | to sanctify their own. |  
 Amidst the herd of mercenary slaves  
 That haunt your court, | could none be found but War-  
 wick, |  
 To be the shameless herald of a lie? |

*Ed.* And wouldst thou turn the vile reproach on me'? |  
 If I have broke my faith, | and stain'd the name  
 Of England, | thank thy own pernicious coun'sels |  
 That urg'd me to it, | and extorted from me |  
 A cold consent to what my heart abhorr'd.

*War.* I've been abus'd, | insulted, | and betray'd; |  
 My injur'd honour cries aloud for ven'geance, |  
 Her wounds will never close, |

*Ed.* These gusts of passion |  
 Will but inflame them; | If I have been right  
 Inform'd, my lord, | besides these dangerous scars  
 Of bleeding honour, | you have other wounds  
 As deep, | though not so fatal: | such, perhaps, |  
 As none but fair Eli'zabeth can cure. |

*War.* Eli'zabeth! |

*Ed.* Nay, start not — | I have cause  
 To wonder most: | I little thought, indeed, |  
 When Warwick told me, I might learn to love, |  
 He was himself so able to instruct me: |  
 But I've discover'd all — |

*War.* And so have I — |  
 Too well I know thy breach of friendship there, |  
 Thy fruitless, base endeavours to supplant me. |

*Ed.* I scorn it, Sir — | Elizabeth hath charms, |  
 And I have equal right with you to admire them; |  
 Nor see I aught so godlike in the form, |  
 So all-comman'ding in the name of Warwick, |

That he alone should revel in the charms  
Of beauty, | and monopolize perfection. |  
I knew not of your love.

*War.* 'Tis false! |

You knew it all, | and meanly took occasion, |  
Whilst I was busied in the noble office, |  
Your Grace thought fit to honour me withal, |  
To tamper with a weak, unguarded wo'man, |  
And basely steal a treasure |  
Which your king'dom could not purchase. |

*Ed.* How know you that? | but be it as it may', |  
I had a right, | nor will I tamely yield  
My claim to hap'piness, | the privilege  
To choose the partner of my throne: |  
It is a branch of my prerogative. |

*War.* Prerôgative! | what's that? | the boast of ty  
rants, |

A borrow'd jewel, | glittering in the crown  
With spe'cious lustre, | lent but to betray. |  
You had it, Sir, | and hold' it, | from the people.

*Ed.* And therefore do I prize it: | I would guard  
Their liberties, | and they shall strengthen mine: |  
But when proud faction, and her rebel crew |  
Insult their sovereign, | trample on his laws', |  
And bid defiance to his pow'er, | the people,  
In justice to themselves, | will then defend  
His cause', | and vindicate the rights they gave. |

*War.* Gô to your dârling pêle, then; | for soon,  
If I mistake not, | 't will be need'ful; | try  
Their boasted zeal, | and see if one' of them |  
Will dare to lift his arm up in your cause, |  
If I forbid him. |

*Ed.* Is it so, my lord? |  
Then mark my words: | I've been your slave too long', |  
And you have ruled me with a rod of iron; |  
But henceforth know, proud peer, | I am thy mas'ter, |  
And will be so: | the king who delegates

His power to others' hands, | but ill deserves  
The crown he wears. |

*War.* Look well then to your own: |  
It sits but loosely on your head; | for, know, |  
The man who injur'd War'wick, | never pass'd  
Unpunish'd yet. |

*Ed.* Nor he who threaten'd Edward — |  
You may repent it, Sir — | my guards' there — | seize  
This traitor, | and convey him to the Tow'er — |  
There let him learn obedience. |

SPEECH ON THE SUBJECT OF EMPLOYING THE INDIANS  
TO FIGHT AGAINST THE AMERICANS. NOV. 18, 1777.\*

(LORD CHATHAM.)

I cannot, my lords, | I will not | join in congratulation | on misfortune and disgrace. | This, my lords, | is a perilous, and tremendous moment: | it is not a time for adulation: | the smoothness of flattery cannot save us | in this rugged and awful crisis. | It is now necessary | to instruct the throne in the language of truth. | We must, if possible, | dispel the delusion, and darkness which envelope it; | and display in its full danger, and genuine colours, | the ruin which is brought to our doors. |

Can ministers still presume to expect support in their infatuation? | Can parliament be so dead to its dignity, and duty, | as to give its support to measures thus obtruded, and forced' upon it? | measures, my lords, | which have reduced this late flourishing empire | to scorn, and contempt. | But yesterday, | and England might have stood against the world'; | now, none so poor as to do her reverence! |

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\* Mr. Pitt delivered this speech in opposition to Lord Suffolk, who proposed in Parliament to employ the Indians against the Americans; and who had said, in the course of the debate, *that they had a right to use all the means, that God and Nature had put into their hands, to conquer America.*

The people whom we at first despised as rebels, | but whom we now acknowledge as enemies, | are abetted against us, | supplied with every military store, | their interest consulted, | and their ambassadors entertained | by our inveterate enemy; | and ministers do not, | and dare not | interpose with dignity, or effect. |

The desperate state of our army abroad, | is, in part, known. | No man more highly esteems, and honours the English troops than I do: | I know their virtues, and their valour; | I know they can achieve any thing but impossibilities; | and I know that the conquest of English America, | is an impossibility: | you cannot, my lords, | you cannot, conquer America. |

What is your present situation there? | We do not know the worst; | but we know | that in three campaigns | we have done nothing, and suffered much. | You may swell every expense, | accumulate every assistance, | and extend your traffic to the shambles of every German despot, | yet your attempts will be for ever vain and impotent; | doubly so indeed | from this mercenary aid on which you rely; | for it irritates, to an incurable resentment, | the minds of your adversaries, | to overrun them with the mercenary sons of rapine, and plunder, devoting them, and their possessions, | to the rapacity of hireling cruelty. | If I were an American, | as I am an Englishman, | while a foreign troop was landed in my country. | I never would lay down my arms — | Never! | Never! | Never! |

But, my lords, | who is the man | that, in addition to the disgraces, and mischiefs of the war, | has dared to authorize, and associate to our arms | the tomahawk, and scalping-knife of the savage — | to call into civilized alliance, | the wild, and inhuman inhabitant of the woods — | to delegate to the merciless Indian | the defence of disputed rights, | and to wage the horrors of his barbarous war | against our brethren? | My lords, | these enormities | cry aloud for redress, and punishment. |

But, my lords, | this barbarous measure has been defended, | not only on the principles of policy, and necessity, | but also on those of morality; | “for it is perfectly allowable,” | says Lord Suffolk, | “to use all the means | that God, and nature have put into our hands.” | I am astonished, | I am shocked, | to hear such principles confessed; | to hear them avowed in this house, | or in this country! |

My lords, | I did not intend to encroach so much on your attention; | but I cannot repress my indignation: | I feel myself impelled to speak. | My lords, | we are called upon as members of this house, | as men, | as Christians, | to protest against such horrible barbarity — | “That God, and nature have put into our hands!” | What ideas of God, and nature | that noble lord may entertain, | I know not; | but I know | that such detestable principles | are equally abhorrent to religion, and humanity. |

What! | to attribute the sacred sanction of God, and nature, | to the massacres of the Indian scalping-knife! | to the cannibal savage, | torturing, | murdering, | and devouring his unhappy victims! | Such notions shock every precept of morality, | every feeling of humanity, | every sentiment of honour. | These abominable principles, | and this more abominable avowal of them, | demand the most decisive indignation. |

I call upon that right reverend, | and this most learned bench, | to vindicate the religion of their God, | to support the justice of their country. | I call upon the bishops | to interpose the unsullied sanctity of their lawn, | upon the judges | to interpose the purity of their ermine, | to save us from this pollution. | I call upon the honour of your lordships | to reverence the dignity of your ancestors, | and to maintain your own. | I call upon the spirit, and humanity of my country, | to vindicate the national character: | I invoke the genius of the British Constitution. |

To send forth the merciless Indian, | thirsting for

blood! | against whom? | your protestant brethren! |  
 To lay waste their country, | to desolate their dwell-  
 ings, | and extirpate their race, and name', | by the aid,  
 and instrumentality | of these ungovernable savages. |  
 Spain can no longer boast pre-em'inance in barbarity. |  
 She armed herself with blood-hounds | to extirpate the  
 wretched natives of Mexico; | we, more ruthless, | loose  
 these dogs of war | against our countrymen in Amer-  
 ica, | endeared to us | by every tie that can sanctify  
 humanity. |

I solemnly call upon your lordships, | and upon every  
 order of men in the state', | to stamp upon this infa-  
 mous procedure, | the indelible stigma of the public ab-  
 horrence. | More particularly, | I call upon the vena-  
 rable prelates of our religion, | to do away this iniquity; |  
 let them perform a lustration | to purify the country |  
 from this deep, and deadly sin. |

#### APOSTROPHE TO LIGHT.

(MILTON.)

Hail! holy Light', | offspring of Heaven, first born', |  
 Or of the Eternal co-eternal beam, |  
 May I express thee unblam'd? | since God', is light', |  
 And never but in unapproach'd light', |  
 Dwelt from eter'nity, | dwelt then in thee', |  
 Bright effluence of bright essence increate; |  
 Or hear'st thou rather, | pure ethereal stream', |  
 Whose fountain who shall tell? | Before the sun', |  
 Before the heav'ns, thou wert, | and at the voice  
 Of God, | as with a man'tle, | didst invest  
 The rising world of waters, | dark, and deep, |  
 Won from the void, and formless infinite. |

Thee I revisit now with bolder wing', |  
 Escap'd the Stygian pool, | though long detain'd  
 In that obscure sojourn, | while in my flight, |  
 Through utter, and through middle darkness borne, |



With other notes than to the Orphean lyre, |  
 I sung of chaos, and eternal night; |  
 Taught by the heavenly muse | to venture down  
 The dark descent, | and up to re-ascend, |  
 Though hard, and rare: | thee I revisit safe, |  
 And feel thy sovereign, vital lamp; | but thou  
 Revisit'st not these eyes | that roll in vain, |  
 To find thy piercing ray, | and find no dawn; |  
 So thick a drop serene<sup>a</sup> | hath quench'd their orbs,  
 Or dim suffusion veil'd. |

Yet not the more |

Cease, I, to wander where the muses haunt, |  
 Clear spring', | or shady grove', | or sunny hill, |  
 Smit with the love of sacred song; | but chief  
 Thee, Sion, | and the flow'ry brooks beneath, |  
 That wash thy hallow'd feet, and <sup>tr</sup>warbling flow, |  
 Nightly I visit: | nor sometimes forget  
 Those other two, | equall'd with me, in fate, |  
 ('So were I equall'd with them in renown') |  
<sup>2</sup>Blind Tham'yris, | and blind Mæon'ides, |  
 And Tyre'sias, and Phin'eas, | prophets old: |  
 Then feed on thoughts | that voluntary move  
 Harmonious numbers; | as the wakeful bird  
 Sings dark'ling, | and in shadiest covert hid, |  
 Tunes her nocturnal notes. |

Thus with the year,

Sea'sons return; | but not to me returns  
 Day, | or the sweet approach of e'en', or morn' — |  
 Or sight of vernal bloom', | or summer's rose,  
 Or flocks', | or herds', | or human face divine; |  
<sup>1</sup>But cloud instead, | and ever-during dark  
 Surrounds me, | <sup>2</sup>from the cheerful ways of men  
 Cut off, | and for the book of knowledge fair, |  
 Presented with a universal blank  
 Of nature's works, | to me expung'd and raz'd, |

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<sup>a</sup> Drop serene, *gutta serena*, a disease of the eye, attended with loss of vision, the organ retaining its natural transparency.

And wisdom, at one entrance, quite shut out. |  
 So much the rather thou, celestial Light, |  
 Shine inward, | and the mind through all her powers  
 Irradiate: | there plant eyes,<sup>a</sup> | all mist from thence |  
 Purge, and disperse, | that I may see, and tell |  
 Of things invisible to mortal sight. |

#### HYDER ALI.

[Extract from Mr. Burke's Speech on the Nabob of Arcot's Debts.]

Among the victims to this magnificent plan of universal plunder, | pursued by the company in India, | so worthy of the heroic avarice of the projectors, | you have all heard | (and he has made himself to be well remembered) | of an Indian Chief, called Hyder Ali Khan. | This man possessed the western, | as the company under the Nabob of Arcot, | does the eastern division of the Carnatic.\* | It was among the leading measures in the design of this cabal | (according to their own emphatic language) | to extirpate this Hyder Ali. | They declared the Nabob of Arcot to be his sovereign, | and himself to be a rebel, | and publicly invested their instrument | with the sovereignty of the kingdom of Mysore. | But their victim was not of the passive kind: | they were soon obliged | to conclude a treaty of peace, and close alliance with this rebel, | at the gates of Madras. |

Both before, and since that treaty, | every principle of policy | pointed out this power as a natural alliance; | and, on his part, | it was courted by every sort of ami-

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\* "The Carnatic is that portion of southern India which runs along the coast of Coromandel. Its length is 500 miles, and its breadth from 50 to 100, and it belongs to the East India Company. Hyder Ali and the Nabob of Arcot were neighbouring princes, — but the Nabob held his power from the Company. The Company lent themselves to the Nabob's schemes of ambition, the object of which was (as usual), to enlarge his own dominion at the expense of that of Hyder Ali." <sup>a</sup> Plant eyes; not plantize.

cable office. | But the cabinet council of English creditors | would not suffer their Nabob of Arcot to sign the treaty, | nor even to give to a prince', | at least *his* equal, | the ordinary titles of respect, and courtesy. | From that time forward, | a continued plot' was carried on within the divan, | black, and white', | of the Nabob of Arcot', | for the destruction of this Hyder Ali. | As to the outward members of the double, | or rather *treble* government of Madras, | which had *signed* the treaty, | they were always prevented by some overruling influence | (which they do not describe, | but which cannot be misunderstood) | from performing what justice, and interest | combined so evidently to enforce. |

When at length Hyder Ali | found that *he* had to do with men | who either would sign no convention, | or whom no treaty, and no signature could bind', | and who were the determined enemies of human intercourse itself, | he decreed to make the country | possessed by these incorrigible, and predestinated criminals, | a memorable example to mankind. | He resolved, | in the gloomy recesses of a mind, capacious of such things, | to leave the whole Carnatic | an everlasting monument of vengeance, | and to put perpetual desolation, | as a barrier between him, and those | against whom, | the faith which holds the moral elements of the world together, | was no protection. |

He became at length | so confident of *his* force, | and so collected in his might, | that *he* made no secret whatever | of *his* dreadful resolution. | Having terminated *his* disputes with every enemy, and every rival, | who buried their mutual animosities | in their common interest against the creditors of the Nabob of Arcot, | he drew from every quarter, | whatever a savage ferocity | could add to his new rudiments in the art of destruction; | and, compounding all the materials of fury, | hav'oc, and desolation, | into one black cloud, | he hung for a while on the declivities of the mountains. | Whilst the authors of all these evils, | were idly, and stupidly

gazing on this menacing meteor | (which blackened all the horizon) | it suddenly burst, | and poured down the whole of its contents | upon the plains of the Carnatic. |

Then ensued a scene of wo'; | the like of which no eye had seen, | nor heart conceived', | and which no tongue can adequately tell. | All the horrors of war, before known, or heard' of, | were mer'cy to that new havoc. | A storm of universal fire', | blasted every field', | consumed every house', | and destroyed every temple. | The miserable inhabitants, | flying from their flaming villages, | in part, were slaugh'tered; | others, | without regard to sex', to age', to rank', or sacredness of function — | fathers torn from their chil'dren, | husbands, from wives', | enveloped in a whirlwind of cav'alry, | and amidst the goading spears of drivers, | and the trampling of pursuing hor'ses, | were swept into captiv'ity | in an unknown, and hostile land. | Those who were able to evade this tempest, | fled to the walled cities; | but escaping from fire', sword', and exile, | they fell into the jaws of famine. |

For eighteen months', | without intermission, | this destruction raged from the gates of Madras | to the gates of Tanjore; | and so completely did these masters in their art, | Hyder Ali, and his more ferocious son, | absolve themselves of their impious vow, | that, when the British armies traversed, as they did, | the Carnatic for hundreds of miles in all directions, | through the whole line of their march, | they did not see one man, | not one woman', | not one child, | not one four-footed beast' | of any description whatever. | One dead, uniform silence,, | reigned over the whole region. |

#### DARKNESS.

(BYRON.)

I had a dream | which was not all' a dream — |  
The bright sun was extinguis'h'd; | and the stars  
Did wander darkling in the eternal space, |

Rayless, and pathless; | and the icy earth |  
 Swung blind and black'ning in the moonless air, |  
 Morn came, and went, | and came, and brought no day; |  
 And men forgot their pas'sions | in the dread  
 Of this their desolation; | and all hearts  
 Were chill'd into a selfish prayer for light. |

And they did live by watch'-fires; | and the thrones, |  
 The palaces of crowned kings' — | the huts', |  
 The habitations of all things which dwell, |  
 Were burn'd for beacons. | Cit'ies were consum'd; |  
 And men were gather'd round their blazing homes |  
 To look once more into each other's face. |  
 Happy were they | who dwelt within the eye  
 Of the volca'noes, | and their mountain-torch. |  
 A fearful hope | was all the world contain'd; |  
 Forests were set on fire; | and hour by hour  
 They fell and faded — | and the crackling trunks |  
 Extinguish'd with a crash, — | and all was black. |

The brows of men, | by the despairing light, |  
 Wore an unearthly aspect, | as by fits  
 The flashes fell upon them. | Some lay down, |  
 And hid their eyes, | and wept; | and some did rest  
 Their chins | upon their clinched hands, | and smil'd; |  
 And others hurried to and fro, | and fed  
 Their funeral piles with fuel, | and look'd up  
 With mad disquietude | on the dull sky, |  
 The pall of a past world; | and then again  
 With curses, | cast them down upon the dust, |  
 And gnash'd their teeth, | and howl'd. |

The wild birds shriek'd, |  
 And, terrified, | did flutter on the ground, |  
 And flap their useless wings; | the wildest brutes' |  
 Came tame, and tremulous; | and vipers crawl'd, |  
 And twin'd themselves among the multitude, |  
 Hissing, but stingless. | They were slain for food; |  
 And war | which, for a moment, was no more, |

Did glut<sup>h</sup> himself again : | a meal was bought  
With blood<sup>h</sup> ; | and each sat sullenly apart, |  
Gorging himself in gloom. |

No love<sup>h</sup> was left ; |  
All earth was but one thought ; | and that was death,  
Immediate, and inglo<sup>r</sup>ious ; | and the pang  
Of famine | fed upon all en<sup>t</sup>rails. | Men  
Died, | and their bones were tombless as their flesh ; |  
The meager by the meager were devour<sup>d</sup>. |  
E'en dogs<sup>h</sup> assail<sup>d</sup> their mas<sup>t</sup>ers ; | all, save one, |  
And he was faithful to a corse, | and kept  
The birds, and beasts, | and famish<sup>d</sup> men at bay<sup>h</sup>, |  
Till hunger clung them, | or the dropping dead |  
Lured their lank jaws. | Himself sought out no<sup>h</sup> food, |  
But with a piteous, and perpetual moan, |  
And a quick, desolate cry, | licking the hand  
Which answer<sup>d</sup> not with a caress, | he died. |

The crowd was famish<sup>d</sup> by degrees ; | but two  
Of an enormous city, | did survive ; |  
And they were enemies. | They met beside  
The dying embers of an altar-place, |  
Where had been heap<sup>d</sup> a mass of holy things |  
For an unholy u<sup>s</sup>age : | they rak<sup>d</sup> up, |  
And, shivering, scrap<sup>d</sup> with their cold skeleton hands, |  
The feeble ashes, | and their feeble breath |  
Blew for a little life, | and made a flame |  
Which was a mockery. | Then they lifted up  
Their eyes as it grew lighter<sup>h</sup>, | and beheld  
Each other's as<sup>p</sup>ects— | saw<sup>h</sup>, | and shriek<sup>d</sup>, | and died : |  
E'en of their mutual hid<sup>e</sup>ousness they died, |  
Unknowing who he was | upon whose brow |  
Famine had written fiend. |

The world was void<sup>h</sup> ; |  
The populous, and the powerful was\* a lump, |

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\* Some, being anxious to correct what is already right, have substituted *were* for *was*.

Seasonless, | herbless, | treeless, | manless, | lifeless— |  
 A lump of death — | a chaos of hard clay, |  
 The rivers, lakes', and o'cean, | all stood still; |  
 And nothing stirr'd within their silent depths, |  
 Ships, sail'orless, | lay rotting on the sea; |  
 And their masts fell down piece-meal; | as they dropp'd, |  
 They slept on the abyss, without a surge, — |  
 The waves were dead'; | the tides were in their grave, — |  
 The moon, their mistress, | had expired before; |  
 The winds were wither'd in the stagnant air; |  
 And the clouds perish'd. — | Darkness had no need  
 Of aid from them, — | she " was the universe. |

## CATO'S SENATE.

(ADDISON.)

*Lucius, Sempronius, and Senators.*

*Semp.* Rome still survives in this assembl'd senate! |  
 Let us remember we are Cato's friends, |  
 And act like men who claim that glorious title. |  
*Luc.* Cato will soon be here', | and open to us  
 The occasion of our meeting. | Hark! | he comes! |  
[Flourish of Trumpets.]  
 May all the guardian gods of Rome direct him! |

[Enter CATO.]

*Cato.* Fathers, we once again are met in council— |  
 Cæsar's approach has summon'd us together; |  
 And Rome attends her fate from our resolves, |  
 How shall we treat this bold aspiring man? |  
 Success still follows him, | and backs his crimes: |  
 Pharsalia gave him Rome'; | Egypt has since  
 Receiv'd his yoke; | and the whole Nile' is Cæsar's. |  
 Why should I mention Juba's overthrow, |  
 And Scipio's death? | Numidia's burning sands  
 Still smoke with blood. | 'Tis time we should decree  
 What course to take. | Our foe advances on us, |  
 And envies us e'en Libya's sultry deserts.

Fathers, | pronounce your thoughts — | are they still fixt |  
 To hold it out, | and fight it to the last' ? |  
 Or are your hearts subdu'd at length, | and wrought  
 By time, and ill success, | to a submission ? |  
 Sempronius, speak. |

*Semp.* My voice is still for war. |

Can a Roman senate long debate |  
 Which of the two to choose — | slav'ry, or death' ? |  
 No, — | let us rise at once, | gird on our swords', |  
 And, at the head of our remaining troops, |  
 Attack the foe, | break through the thick array |  
 Of his throng'd legions, | and charge home' upon him : |  
 Perhaps some arm, more lucky than the rest, |  
 May reach his heart, | and free the world from bondage. |  
 Rise, fathers, | rise ! | 'T is Rome' demands your help ; |  
 Rise, and revenge her slaughter'd cit'izens, |  
 Or share their fate ! | The corpse of half her sen'ate, |  
 Manure the fields of Thes'saly, | while we  
 Sit here | deliberating in cold debates, |  
 Whether to sacrifice our lives to honour, |  
 Or wear them out in servitude, and chains. |  
 Rouse up, for shame ! | our brothers of Pharsalia |  
 Point at their wounds, | and cry aloud — | to battle ! |  
 Great Pompey's shade | complains that we are slow ; |  
 And Scipio's ghost | walks unreveng'd' amongst us ! |

*Cato.* Let not a torrent of impetuous zeal |  
 Transport thee thus beyond the bounds of reason : |  
 True fortitude | is seen in great exploits |  
 That justice warrants, | and that wisdom guides, — |  
 All else is tow'ring frenzy and distraction. |  
 Are not the lives of those | who draw the sword  
 In Rome's defence, | intrusted to our care ? |  
 Should we thus lead them to a field of slaughter, |  
 Might not the impartial world, | with reason, say, |  
 We lavish'd at our deaths | the blood of thousands, |  
 To grace our fall, | and make our ruin glorious ? |  
 Lucius, | we next would know what's your' opinion. |

*Luc.* My thoughts, I must confess, | are turn'd on peace. |



Already have our quarrels | fill'd the world  
 With widows, and with orphans : | Scythia mourns  
 Our guilty wars, | and earth's remotest regions |  
 Lie half unpeopled by the feuds of Rome. — |  
 'T is time to sheathe the sword, | and spare mankind. |  
 It is not Cæsar, | but the gods', my fathers, |  
 The gods declare against us, | and repel  
 Our vain attempts. | To urge the foe to battle, |  
 Prompted by blind revenge, and wild despair, |  
 Were to refuse the awards of providence,<sup>a</sup> |  
 And not to rest in heav'n's determination. |  
 Already have we shown our love to Rome, — |  
 Now, let us show submission to the gods. |  
 We took up arms, | not to revenge ourselves, |  
 But free the commonwealth : | when this end fails, |  
 Arms have no further use. | Our country's cause, |  
 That drew our swords, | now wrests them from our hands, |  
 And bids us not delight in Roman blood, |  
 Unprofitably shed. | What men could do, |  
 Is done already : | heaven, and earth will witness, |  
 If Rome must fall, | that we are innocent. |

*Semp.* This smooth discourse, and mild behaviour, | oft  
 Conceal a traitor — | something whispers me  
 All is not right, — | Cato, beware of Lucius. |

[Aside to Cato.]

*Cato.* Let us be neither rash nor diffident — |  
 Immod'rate valour swells into a fault ; |  
 And fear, admitted into public councils, |  
 Betrays like treason. | Let us shun them both. |  
 Fathers, | I cannot see that our affairs  
 Are grown thus desp'rate — | we have bulwarks'  
 round us : |  
 Within our walls, | are troops, inured to toil  
 In Afric's heat, | and season'd to the sun — |  
 Numidia's spacious kingdom lies behind us, |  
 Ready to rise at its young prince's call. |

<sup>a</sup> Prov'è-dêns; not prov'ur-dunce.

<sup>b</sup> Bul'wårks.

While there is hope, | do not distrust the gods; |  
 But wait. at least, till Cæsar's near approach |  
 Force' us to yield. | 'T will never be too late |  
 To sue for chains, | and own a conqueror. |  
 Why should Rome fall a moment ere her time? |  
 No, | let us draw her term of freedom out |  
 In its full length', | and spin it to the last, — |  
 So shall we gain still one day's liberty: |  
 And let me perish, | but in Cato's judgment, |  
 A day', | an hour', | of virtuous liberty, |  
 Is worth a whole eternity in bondage. |

[Enter MARCUS.]

*Marc.* Fathers, this moment, as I watch'd the gate, |  
 Lodg'd on my post, | a her'ald is arriv'd  
 From Cæsar's camp; | and with him, comes old De'cius, |  
 The Roman knight — | he carries in his looks  
 Impa'tience, | and demands to speak with Cato. |

*Cato.* By your permission, fathers — | bid him enter. |

[Exit Marcus.]

Decius was once my friend; | but other prospects  
 Have loos'd those ties, | and bound him fast to Cæsar. |  
 His message may determine our resolves. |

[Enter DECIUS.]

*Dec.* Cæsar sends health to Ca'to. |

*Cato.* Could he send it  
 To Cato's slaughter'd friends, | it would be welcome. |  
 Are not your orders to address the sen'ate? |

*Dec.* My business is with Ca'to. | Cæsar sees  
 The straits to which you're driven; | and, as he knows  
 Cato's high worth, | is anxious for your life. |

*Cato.* My life is grafted on the fate of Rome'. |  
 Would he save Cato, | bid him spare his country. |  
 Tell your dictator this — | and tell him too, | Cato  
 Disdains' a life | which he has power to offer. |

*Dec.* Rome, and her senators submit to Cæsar; |  
 Her generals, and her consuls are no more, |

Who check'd his conquests, | and denied his triumphs. |  
Why will not Ca'to be this Cæsar's friend? |

*Cato.* Those very reasons thou hast urg'd, forbid it. |

*Dec.* Cato, I have orders to expos'tulate, |  
And reason with you, | as from friend to friend; |  
Think on the storm that gathers o'er your head, |  
And threatens ev'ry hour to burst upon it; |  
Still may you stand high in your country's hon'ours, — |  
Do but comply, | and make your peace with Cæsar, |  
Rome will rejoice, | and cast its eyes on Cato, |  
As on the second of mankind. |

*Cato.* No more — |  
I must not think of life on such conditions. |

*Dec.* Cæsar is well acquainted with your vir'tues, |  
And therefore sets this value on your life. |  
Let him but know the price of Cato's friendship, |  
And name your terms. |

*Cato.* Bid him disband his legions, |  
Restore the commonwealth to lib'erty, |  
Submit his actions to the public censure, |  
And stand the judgment of a Roman senate. |  
Let him do this, | and Cato is his friend. |

*Dec.* Cato, the world talks loudly of your wis'dom—|

*Cato.* Nay, more — | though Cato's voice | was ne'er  
employ'd

To clear the guilty, | and to varnish crimes, |  
Myself will mount the rostrum in his fa'vour, |  
And strive to gain his pardon from the people. |

*Dec.* A style like this becomes a con'queror. |

*Cato.* Decius, a style like this, becomes a Roman. |

*Dec.* What is a Roman, that is Cæsar's foe? |

*Cato.* Great'er than Cæsar: | he's a friend to vir'tue. |

*Dec.* Consider, Cato, you're in U'tica, |  
And at the head of your own little senate; |  
You don't now thunder in the Capitol, |  
With all the mouths of Rome to second you. |

*Cato.* Let him consider that, | who drives us hither. |  
'Tis Cæsar's sword has made Rome's senate little, |

And thinn'd its ranks. | Alas! thy dazzled eye ;  
Beholds this man in a false glaring light, |  
Which conquest, and success' have thrown upon him : |  
Didst thou but view him right, | thou 'dst see him black  
With murder, | trea'son, | sacrilege, | and crimes', |  
That strike my soul with horror but to name them. ;  
I know thou look'st on me, | as on a wretch |  
Beset with ills, | and cover'd with misfortunes ; |  
But „ millions of worlds' |  
Should never buy me | to be like that Cæsar. |

*Dec.* Does Cato send this answer back to Cæsar, |  
For all his generous cares, and proffer'd friendship ? |

*Cato.* His cares for me, are insolent, and vain'. |  
Presumptuous man ! | the gods' take care of Cato. |  
Would Cæsar show the greatness of his soul, |  
Let him employ his care for these my friends' ; |  
And make good use of his ill-gotten power, |  
By shelt'ring men much better than himself. |

*Dec.* Your high unconquer'd heart | makes you forget  
You are a man. | You rush on your destruction. |  
But I have done. | When I relate hereafter |  
The tale of this unhappy embassy, |  
All Rome, | will be in tears. |

[Exit.

*Semp.* Cato, we thank' thee. ;  
The mighty genius of immortal Rome', |  
Speaks in thy voice : | thy soul breathes lib'erty. |  
Cæsar will shrink to hear the words thou utter'st, |  
And shudder in the midst of all his conquests. |

*Luc.* The senate owes its gratitude to Cato |  
Who, with so great a soul, | consults its safety, |  
And guards our' lives, | while he neglects his own. |

*Semp.* Sempronius gives no thanks on this' account. |  
Lucius seems fond of life' ; | but what is' life' ? |  
'T is not to stalk about, | and draw fresh air  
From time to time, | or gaze upon the sun : |  
'T is to be free'. | When liberty is gone, |  
Life grows insipid, | and has lost its relish. |  
O could my dying hand | but lodge a sword

In Cæsar's bosom, | and revenge my country, |  
I could enjoy the pangs of death, |  
And smile in agony! |

*Luc.* Others, perhaps, |  
May serve their country with as warm a zeal, |  
Though 't is not kindled into so much rage. |

*Semp.* This sober conduct | is a mighty virtue  
In luke-warm patriots! |

*Cato.* Come — no more', Sempronius, |  
All here are friends to Rome, | and to each other — |  
Let us not weaken still the weaker side |  
By our divisions. |

*Semp.* Cato, my resentments  
Are sacrificed to Rome — | I stand reprov'd. |

*Cato.* Fathers, 't is time you come to a resolve. |

*Luc.* Cato, we all go into your' opinion — |  
Cæsar's behaviour has convinc'd the senate |  
We ought to hold it out till terms arrive. |

*Semp.* We ought to hold it out till death' — | but, Cato, |  
My private voice is drown'd amidst the senate's. |'

*Cato.* Then let us rise', my friends', | and strive to fill  
This little interval, | this pause of life, |  
While yet our liberty, and fates are doubtful, |  
With resolu'tion, | friend'ship, | Roman bra'very, |  
And all the virtues we can crowd in'to it, |  
That heaven may say it ought to be prolong'd. |  
Fathers, farewell. — | The young Numidian prince'  
Comes forward, | and expects to know our counsels. |

#### THANATOPSIS.\*

(W. C. BRYANT.)

To him who, in the love of Nature, | holds  
Communion with her visible forms, | she speaks  
A various language: | for his gayer hours, |  
She has a voice of glad'ness, | and a smile,

\* Thanatopsis (Greek), from *thanatos*, death, and *opsis*, sight — a view of death.

And eloquence of beauty ; | and she glides  
 Into his darker musings | with a mild  
 And gentle sym'pathy | that steals away  
 Their sharpness, | ere he is aware. |

When thoughts

Of the last bitter hour, | come like a blight  
 Over thy spirit ; | and sad images<sup>a</sup>  
 Of the stern agony,<sup>b</sup> | and shroud', | and pall', |  
 And breathless darkness, | and the narrow house', |  
 Make thee to shudder, | and grow sick at heart, |  
 Go forth under the open sky', | and list  
 To Nature's teachings, | while from all around — |  
 Earth', and her wa'ters, | and the depths of air' — |  
 Comes a still voice, — |

Yet a few days, | and thee

The all-beholding sun | shall see no more' |  
 In all his course ; | nor yet in the cold ground', |  
 Where thy pale form | was laid with many tears,  
 Nor in the embrace of o'cean, | shall exist  
 Thy image. | Earth that nourish'd thee, | shall claim  
 Thy growth | to be resolv'd to earth again ; |  
 And, lost each human trace, | surrendering up  
 Thine individual being, | shalt thou go |  
 To mix for ever with the elements, — |  
 To be a brother to the insensible rock', |  
 And to the sluggish clod' | which the rude swain |  
 Turns with his share, | and treads upon. | The oak  
 Shall send his roots abroad, | and pierce thy mould. |

Yet not to thy eternal resting-place, |  
 Shalt thou retire alone, — | nor couldst thou wish' |  
 Couch more magnificent. | Thou shalt lie down |  
 With patriarchs of the infant world, — | with kings', |  
 The powerful of the earth — | the wise', | the good', |  
 Fair forms, | and hoary seers' of ages past', |  
 All in one mighty sepulchre. |

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<sup>a</sup> Sad images ; not sad-dim'a-ges. <sup>b</sup> Stern agony ; not stern-nag'  
 go-ry.

The hills, |  
 Rock-ribb'd, and ancient as the sun'; | the vales', |  
 Stretching in pensive quietness between; |  
 The venerable woods'; | rivers that move  
 In ma'jesty, | and the <sup>tr</sup>complaining brooks' |  
 That make the meadows green; | and, pour'd round all' |  
 Old ocean's grey, and melancholy waste', |  
 Are but the solemn decorations all', |  
 Of the great tomb of man. |

The golden sun, |  
 The planets, | all the infinite host of heav'n, |  
 Are shining on the sad, abodes<sup>a</sup> of death, |  
 Through the still lapse of ages. | All that tread  
 The globe, | are but, a hand'ful<sup>b</sup> | to the tribes  
 That slumber in its bosom. | Take the wings  
 Of morn'ing, | and the Barcan desert, pierce, |  
 Or lose thyself in the continuous woods' |  
 Where rolls the Or'egon, | and hears no sound, |  
 Save his own dashings — | yet the dead are there; |  
 And millions in those solitudes, | since first  
 The flight of years began, | have laid them down  
 In their last sleep. — | the dead reign there, alone. |

So shalt thou rest — | and what if thou shalt fall, |  
 Unnoticed by the living; | and no friend  
 Take note of thy departure? | All that breathe  
 Will share thy destiny. | The gay will laugh  
 When thou art gone; | the solemn brood of care  
 Plod on, | and each one, as before, | will chase  
 His favourite phantom — | yet all these | shall leave  
 Their mirth, and their employments, | and shall come,  
 And make their bed with thee. |

As the long train  
 Of ages glides away, | the sons of men', |  
 The youth in life's green spring, | and he who goes  
 In the full strength of years', | ma'tron and maid', |

<sup>a</sup> Sad abodes; not sad'der-bodes. <sup>b</sup> But a handful; not butter handful.

The bow'd with age, | the infant | in the smiles  
 And beauty of its innocent age cut off,<sup>a</sup> |  
 Shall one by one | be gather'd to thy side, |  
 By those who, in their turn, | shall follow them. |

So live, | that when thy summons comes, | to join  
 The innumerable caravan | that moves  
 To the pale realms of shade, | where each shall take  
 His chamber in the silent halls of death, |  
 Thou go not, like the quarry-slave at night', |  
 Scourg'd to his dungeon, | but, sustain'd, and sooth'd |  
 By an unfaltering trust, | approach thy grave, |  
 Like one who wraps the drapery of his couch  
 About him,<sup>b</sup> | and lies down to pleasant dreams. |

#### SPEECH OF CICERO AGAINST VERRES.

The time is come, fathers, | when that which has  
 long been wished for, | towards allaying the envy your  
 order has been subject to, | and removing the imputa-  
 tions against trials, | is effectually put into your power. |  
 An opinion has long prevailed, | not only here at home, |  
 but likewise in foreign<sup>c</sup> countries, | both dangerous to  
 you, | and pernicious to the state, — | that, in prosecu-  
 tions, | men of wealth are always safe', | however clearly  
 convicted. |

There is now to be brought upon his trial, before  
 you, | to the confusion, I hope, | of the propagators of  
 this slanderous imputation, | one whose life, and ac-  
 tions | condemn him in the opinion of all impartial per-  
 sons; | but who, according to his own reckoning, | and  
 declared dependence upon his riches, | is already ac-  
 quitted: | I mean Caius Verres. |

I demand justice of you, Fathers, | upon the robber  
 of the public treasury, | the oppressor of Asia Minor,  
 and Pamphylia, | the invader of the rights, and privi-  
 leges of Romans, | the scourge, and curse of Sicily. |

<sup>a</sup> Cut off; not cut-toff'. <sup>b</sup> About him; not abow'tim. <sup>c</sup> Fòr'rin.



If that sentence is passed upon him, | which his crimes deserve, | your authority, Fathers, | will be venerable, and sacred in the eyes of the public; | but, if his great riches should bias you in his favour, | I shall still gain one point,— | to make it apparent to all the world, | that what was wanting in this case, | was not a criminal, | nor a prosecutor; | but justice, and adequate punishment. |

To pass over the shameful irregularities of his youth, | what does his quæstorship, | the first public employment he held, | what does it exhibit, | but one continued scene of villainies? | Cneius Carbo, | plundered of the public money by his own treasurer, | a consul stripped, and betrayed, | an army, deserted, and reduced to want, | a province, robbed, | the civil, and religious rights of a people violated. |

The employment he held in Asia Minor, and Pamphylia, — | what did it produce but the ruin of those countries, | in which houses, cities, and temples were robbed by him? | What was his conduct in his prætorship here at home? | Let the plundered temples, and public works neglect'ed, | that he might embezzle the money intended for carrying them on, | bear witness. | How did he discharge the office of a judge? | Let those who suffered by his injustice, answer. |

But his prætorship in Sicily, | crowns all his works of wickedness, | and finishes a lasting monument to his infamy. | The mischiefs, done by him in that unhappy country, | during the three years of his iniquitous administration, | are such, that many years, | under the wisest, and best of prætors, | will not be sufficient to restore things | to the condition in which he found them; | for it is notorious, | that, during the time of his tyranny, | the Sicilians neither enjoyed the protection of their own original laws; | of the regulations made for their benefit by the Roman senate, | upon their coming under the protection of the commonwealth; | nor of the natural, and unalienable rights of men. |

His nod | has decided all causes in Sicily | for these three years. | *And* his decisions | have broken all law, | all precedent, | all right. | The sums he has, by arbitrary taxes, | *and* unheard-of impositions, | extorted from the industrious poor, | are not to be computed. | The most faithful allies of the commonwealth, | have been treated as enemies. | Roman citizens, like slaves, | have been put to death with tortures. | The most atrocious criminals | have been exempted, for money, | from deserved punishments; | *and* men, of the most unexceptionable characters, | condemned, *and* banished, unheard. |

The harbours, though sufficiently fortified, | *and* the gates of strong towns, | have been opened to pirates, *and* ravagers. | The soldiery, *and* sailors, | belonging to a province under the protection of the commonwealth, | have been starved to death; | whole fleets, | to the great detriment of the province, | suffered to perish. | The ancient monuments | of either Sicilian, or Roman greatness, | the statues of heroes, *and* princes, | have been carried off; | *and* the temples stripped of the images. |

Having, by his iniquitous sentences, | filled the prisons with the most industrious, *and* deserving of the people, | he then proceeded to order numbers of Roman citizens | to be strangled in the jails; | so that the exclamation, | “I am a citizen of Rome!” | which has often, in the most distant regions, | *and* among the most barbarous people, | been a protection, | was of no service to them; | but, on the contrary, | brought a speedier, *and* more severe punishment upon them. |

I ask now, Verres, | what thou hast to advance against this charge? | Wilt thou pretend to deny it? | Wilt thou pretend that any thing false, | that even any thing aggravated, | has been urged against thee? | Had any prince, | or any state, | committed the same outrage against the privilege of Roman citizens, | should we not think we had sufficient ground for demanding satisfaction? |

What punishment ought, then, to be inflicted | upon  
 a tyrannical, and wicked prætor, | who dared, at no  
 greater distance than Sicily, | within sight of the Italian  
 coast', | to put to the infamous death of crucifixion, |  
 that unfortunate, and innocent citizen, | Publius Gavius  
 Cosa'nus, | only for his having asserted his privilege of  
 citizenship, | and declared his intention of appealing to  
 the justice of his country, | against the cruel oppressor |  
 who had unjustly confined him in prison at Syr'acuse, |  
 whence he had just made his escape? |

The unhappy man, | arrested as he was going to em-  
 bark for his native country, | is brought before the  
 wicked prætor. | With eyes darting fury, | and a coun-  
 tenance distorted with cruelty, | he orders the helpless  
 victim of his rage to be stripped', | and rods' to be  
 brought — | accusing him, | but without the least sha-  
 dow of evidence, | or even of suspic'ion, | of having come  
 to Sicily as a spy. | It was in vain that the unhappy  
 man cried out, | "I am a Roman citizen — | I have  
 served under Lucius Pre'tius | who is now at Panor'-  
 mus, | and will attest my innocence."

The blood-thirsty prætor, | deaf to all he could urge  
 in his own defence, | ordered the infamous punishment  
 to be inflicted. | Thus, Fathers, | was an innocent Ro-  
 man citizen | publicly mangled with scour'ging; | while  
 the only words he uttered, | amidst his cruel sufferings,  
 were, | "I am a Roman citizen!" | With these, he  
 hoped to defend himself | from violence, and infamy. |  
 But of so little service was this privilege to him, | that,  
 while he was thus asserting his citizenship, | the order  
 was given for his execu'tion, — | for his execution upon  
 the cross, |

O lib'erty! — | O sound once delightful to every Ro-  
 man ear! | O sacred privilege of Roman citizen-  
 ship! — | once' sacred! — | now trampled upon! — |  
 But what then! | Is it come to this'? | Shall an infe-  
 rior magistrate, | a governor, | who holds his whole  
 power of the Roman people, | in a Roman province, |

within sight of Italy, | bind, scourge, torture with fire,  
 and red hot plates of iron, | and at last put to the infamous  
 death of the cross, | a Roman citizen? | Shall  
 neither the cries of innocence expiring in agony, | nor  
 the tears of pitying spectators, | nor the majesty of the  
 Roman com'monwealth, | nor the fear of the justice of  
 his country, | restrain the licentious, and wanton cruelty  
 of a monster, | who, in confidence of his riches, | strikes  
 at the root of liberty, | and sets mankind at defiance?

I conclude with expressing my hopes, | that your  
 wisdom, and justice, Fathers, | will not, by suffering the  
 atrocious, and unexampled insolence of Caius Verres |  
 to escape due punishment, | leave room to apprehend  
 the danger of a total subversion of authority, | and the  
 introduction of general anarchy, and confusion. |

#### CATO'S SOLILOQUY.

(ADDISON.)

SCENE — CATO sitting in a thoughtful posture, with Plato's book  
 on the Immortality of the Soul in his hand; and a drawn sword  
 on the table by him.

It must be so — | Plato, thou reasonest well! — |  
 Else whence this pleasing hope, | this fond desire, |  
 This longing after immortality? |  
 Or whence this secret dread, | and inward horror, |  
 Of falling into nought? | why shrinks the soul |  
 Back on herself, | and startles at destruction? |  
 'T is the divinity that stirs within us; |  
 'T is heaven itself | that points out an hereafter, |  
 And intimates eternity to man. |

Eternity! | thou pleas'ing, dreadful thought! |  
 Through what variety of untried being, |  
 Through what new scenes, and changes must we pass! |  
 The wide, the unbounded prospect lies before me; |  
 But shadows, clouds, and darkness rest upon it. |

Here will I hold, | If there's a power above us, |  
 And that there is | all nature cries aloud  
 Through all *her* works, | he must delight in virtue; |  
 And that which *he* delights in, | must be happy. |  
 But when! | or where! — | this world was made for  
 Cæsar. |

I'm weary of conjectures — | this must end, them. |  
 Thus am I doubly arm'd: | my death, and life, |  
 My bane, and antidote | are both before me: |  
 This in a moment brings me to an end; |  
 But this informs me I shall never die. |

The soul, secured in *her* existence, | smiles  
 At the drawn dagger, | and defies its point. |  
 The stars shall fade away, | the sun himself  
 Grow dim with age, | and nature sink in years; |  
 But thou shalt flourish in immortal youth, |  
 Unhurt amidst the war of elements, |  
 The wreck of matter, | and the crush of worlds. |

## HAMLET'S SOLILOQUY.

(SHAKSPEARE.)

To be, — or not to be — | that's the question: |  
 Whether 't is nobler in the mind | to suffer  
 The slings, and arrows of outrageous fortune; |  
 Or to take arms against a sea of troubles, |  
 And, by opposing, end them? | To die — to sleep — |  
 No more, — | and, by a sleep, | to say we end  
 The heart-ache, | and the thousand natural shocks |  
 That flesh is heir to: | 't is a consummation  
 Devoutly to be wish'd. |

To die — to sleep, — |  
 To sleep! | perchance to dream — | ay, there's the rub; |  
 For, in that sleep of death, | what dreams may come, |  
 When we have shuffled off this mortal coil,<sup>a</sup>

<sup>a</sup> Stir, bustle.

Must give us pause. | There's the respect<sup>a</sup> |  
 That makes calamity of so long life: |  
 For who would bear the whips, and scorns of time, |  
 The oppressor's wrong, | the proud man's contumely,<sup>b</sup> |  
 The pangs of despised love, | the law's delay, |  
 The insolence of office, | and the spurns,  
 That patient merit of the unworthy takes, |  
 When he himself might his quietus make |  
 With a bare bod'kin?<sup>c</sup> |

Who would fardels<sup>d</sup> bear, |  
 To groan, and sweat under a weary life, |  
 But that the dread of something after death |  
 ('That undiscover'd country | from whose bourn<sup>e</sup>  
 No traveller returns), <sup>2</sup>puzzles the will; |  
 And makes us rather bear those ills we have, |  
 Than fly to others that we know not of? |

Thus conscience does make cowards of us all; |  
 And thus the native hue of resolution, |  
 Is sicklied o'er with the pale cast of thought; |  
 And enterprises of great pith, and moment, |  
 With this regard, | their currents turn awry, |  
 And lose the name of action. |

BRUTUS' ORATION ON THE DEATH OF CÆSAR.

(SHAKSPEARE.)

Ro'mans, coun'trymen, and lovers! | hear me for  
 my cause; | and be silent | that you may hear. - | Be-  
 lieve me for mine honour<sup>f</sup>; | and have respect' unto  
 mine honour | that you may believe. | Censure me in  
 your wis'dom; | and awake your senses | that you may  
 the better judge. |

<sup>a</sup> Consideration. <sup>b</sup> Kôn'tù-mè-lè, rudeness. <sup>c</sup> The ancient term  
 for a small dagger. <sup>d</sup> Packs, burdens. <sup>e</sup> Bòrn, boundary, limit.  
 . Mine honour; not mine-non'nur.

If there be any in this assembly, | any dear friend of Cæsar's, | to him I say | that Brutus' love to Cæsar, | was no less than his. | If, then, that friend demand | why Brutus rose against Cæsar, | this is my answer : | Not that I loved Cæsar, less,<sup>a</sup> | but that I loved Rome, more. | Had you rather Cæsar were living, | and die all slaves', | than that Cæsar were dead, | and live all free men? |

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

Who is here so base | that [he]<sup>b</sup> would be a bond-man? | If any, | speak; | for him have I offend'ed. | Who is here so rude | that [he] would not be a Roman? | If any, | speak; | for him have I offended. | Who is here so vile | that [he] will not love his country? | If any, | speak; | for him have I offended. | I pause for a reply. |

None! | Then none have I offend'ed. | I have done no more to Cæsar, | than you should do to Brutus. | The question of his death | is enrolled in the Capitol; | his glory not extenuated, | wherein he was worthy; | nor his offences enforced', | for which he suffered death. |

Here comes his body, | mourned by Mark Antony | who, though he had no hand in his death, | shall receive the benefit of his dying, — | a place in the commonwealth; | as which of you' shall not? | With this, I depart: | That, as I slew my best lover for the good of Rome, | I have the same dagger for myself, | when it shall please my country | to need, my death. |

<sup>a</sup> Cæsar less; not Cæsar-less. <sup>b</sup> The words in brackets are not in the original; they are introduced to make the language good English.

## ANTONY'S ORATION OVER CÆSAR'S BODY.

(SHAKSPEARE.)

Friends, Ro'mans, coun'trymen! | lend me your ears. |  
 I come to bu'ry Cæsar, | not to praise, him. |  
 The evil that men do, | lives af'ter them; |  
 The good | is oft interred with their bones: |  
 So let it be with Cæsar. | The noble Brutus  
 Hath told you, | Cæsar was ambitious. |  
 If it were so, | it was a grievous fault; |  
 And grievously hath Cæsar answer'd it. |  
 Here, under leave of Brutus, and the rest, |  
 (For Brutus is an honourable man; |  
 So are they all, | all honourable men) |  
 Come I | to speak in Cæsar's funeral. |

He was my friend, | faithful, and just to me. |  
 But Brutus, | says, he was ambitious; |  
 And Brutus is an honourable man. |  
 He hath brought many cap'tives home to Rome, |  
 Whose ransoms did the general coffers fill: |  
 Did this in Cæsar seem ambitious? |  
 When that the poor have cried, | Cæsar hath wept. |  
 Ambition should be made of sterner stuff. |  
 Yet Brutus says, he was ambitious; |  
 And Brutus is an honourable man. |

You all did see | that, on the Lupercal,<sup>a</sup> |  
 I thrice presented him a kingly crown', |  
 Which he did thrice refuse. | Was this ambition? |  
 Yet Brutus says, he was ambitious; |  
 And Brutus is an honourable man. |  
 I speak not to disprove what Brutus spoke; |  
 But here I am to speak what I do know. |  
 You all did love him once, | not without cause, |  
 What cause withholds you then to mourn for him? |  
 O judgment! | thou art fled to brutish beasts; |

<sup>a</sup> *Lupercalia*, solemn sacrifices, and plays, dedicated to Pan, kept the 15th of February.—CICERO.



And men have lost their reason! | Bear with me ; |  
My heart is in the coffin there with Cæsar ; |  
And I must pause till it come back to me. |

But yesterday, | the word of Cæsar , might  
Have stood against the world' : | now lies he there ; |  
And none so poor<sup>a</sup> to do him reverence. |  
O masters ! | if I were disposed | to stir  
Your hearts and minds to mutiny and rage, |  
I should do Brutus wrong, | and Cas'sius wrong, |  
Who, you all know, | are honourable men. |  
I will not do them wrong ; | I rather choose  
To wrong the dead', | to wrong myself, and you', |  
Than I will wrong such honourable men. |

But here's a parch'ment, | with the seal of Cæsar. ; |  
I found it in his closet : | 't is his will. |  
Let but the commons hear this testament ; |  
(Which, pardon me, I do not mean to read) |  
And they would go, and kiss dead Cæsar's wounds, |  
And dip their napkins in his sacred blood ; |  
Yea, beg a hair of him for memory, |  
And, dying, mention it within their wills, |  
Bequeathing it, as a rich legacy,  
Unto their issue. |

If you have tears, | prepare to shed them now. |  
You all do know this mantle : | I remember  
The first time ever Cæsar put it on ; |  
'T was on a summer's eve'ning, | in his tent. : |  
That day he overcame the Ner'vii<sup>b</sup> — |  
Look ! | in this place, ran Cassius' dagger through : |  
See what a rent the envious Cas'ca , made : |  
Through this, | the well-beloved Bru'tus , stabb'd ; |  
And as he pluck'd his cursed steel away, |  
Mark how the blood of Cæsar follow'd it ! |  
This was the most unkindest cut of all ; |  
For when the noble Cæsar saw him stab, |

<sup>a</sup> The meanest man is now too high to do reverence to Cæsar. —  
JOHNSON.

<sup>b</sup> Ner'vè-l.

Ingrat'itude, | more strong than traitor's arms, |  
Quite vanquish'd him. |

Then burst his mighty heart; |  
And, in his mantle muffling up his face, |  
E'en at the base of Pompey's statue, |  
(Which all the while ran blood!) great Cæsar fell. |  
O what a fall was there, my countrymen! |  
Then I, | and you, | and all of us, fell down, |  
Whilst bloody treason flourish'd<sup>a</sup> over us. |  
O now you weep; | and I perceive you feel  
The dint of pity. | These are gracious drops. |  
Kind souls! | what! | weep you when you but behold  
Our Cæsar's ves'ture wounded? | Look you here! |  
Here is himself, | marr'd, as you see, by traitors. |  
Good friends, | sweet friends! | let me not stir you up  
To such a sudden flood of mutiny — |  
They that have done this deed, | are hõn'ourable! |  
What private griefs they have, | alas! I know not, |  
That made them do it — | they are wise and hõn'ourable: |  
And will, no doubt, with reasons answer you! |  
I come not, friends, to steal away your hearts: |  
I am no orator, as Brutus is; |  
But, as you know me all, | a plain, blunt man, |  
That love my friend; | and that they know full well, |  
That gave me public leave to speak of him. |  
For I have neither wit, nor words, nor worth, |  
Ac'tion, nor utterance, | nor power of speech, |  
To stir men's blood: | I only speak right on. |  
I tell you that which you yourselves do know; |  
Show you sweet Cæsar's wounds, | poor, poor, dumb  
mouths, |  
And bid them speak for me. | But, were I Brutus,  
And Brutus Antony, | there were an Antony |  
Would ruffle up your spirits, | and put a tongue  
In every wound of Cæsar, | that should move  
The stones of Rome | to rise in mutiny. |

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<sup>a</sup> That is, flourished the sword. — STEEVENS.

## WOMAN.

(R. H. TOWNSEND.)

Sylph of the blue, and beaming eye! |  
 The Muses' fondest wreaths are thine, — |  
 The youthful heart beats warm, and high, |  
 And joys to own thy power divine, |  
 Thou shinest o'er the flowery path |  
 Of youth; | and all is pleasure there! |  
 Thou soothest man, | whene'er he hath |  
 An eye of gloom — | a brow of care. |

To youth, thou art the early morn', |  
 With "light, and melody, and song," |  
 To gild his path'; | each scene adorn', |  
 And swiftly speed his time along. |  
 To man, thou art the gift of Heav'n, |  
 A boon from regions bright above; |  
 His lot, how dark, | had ne'er been giv'n |  
 To him the light of woman's love!!

When o'er his dark'ning brow, | the storm |  
 Is gath'ring in its power, and might', |  
 The radiant beam of woman's form', |  
 Shines through the cloud', and all is light!! |  
 When dire disease prepares her wrath |  
 To pour in terror from above', |  
 How gleams upon his gloomy path', |  
 The glowing light of woman's love.!!

When all around is clear, and bright', |  
 And pleasure lends her fairest charm; |  
 And man, enraptur'd with delight', |  
 Feels, as he views, his bosom warm, |  
 Why glows his breast with joy profuse', |  
 And all his deeds, his rapture prove. |  
 It is, because the scene he views' |  
 Through the bright rays of woman's love.!!

O woman! | thine is still the power, |  
 Denied to all but on'y thee, |  
 To chase away the clouds that lower, |  
 To harass life's eventful sea, |  
 Thou light of man! | his on'y joy, |  
 Beneath a wide, and boundless sky, |  
 Long shall thy praise his tongue employ, |  
 Sylph of the blue, and beaming eye! |

## ODE ON THE PASSIONS.

(COLLINS.)

When Music, heavenly maid, was young, |  
 Ere yet in early Greece she sung, |  
 The Passions oft, to hear her shell, |  
 Throng'd around her magic cell, |  
 Exult'ing, | trembling, | ra'ging, | faint'ing, |  
 Possess'd beyond the Muse's paint'ing. |  
 By turns they felt the glowing mind |  
 Disturb'd, | delight'ed, | rais'd, | refin'd; |  
 Till once, 't is said, when all were fired, |  
 Fill'd with fu'ry, | rapt, | inspir'd, |  
 From the supporting myrtles round, |  
 They snatch'd her instruments of sound; |  
 And, as they oft had heard, apart, |  
 Sweet lessons of her forceful art, |  
 Each (for Madness rul'd the hour) |  
 Would prove his own expressive power. |

First, Fear, | his hand, its skill to try, |  
 Amid the chords, bewilder'd, laid, |  
 And back recoil'd, | he knew not why, |  
 E'en at the sound himself had made. |  
 Next, An'ger rush'd; | his eyes on fire, |  
 In lightnings own'd his secret stings; |  
 In one rude clash, he struck the lyre, |  
 And swept, with hurried hand, the strings. |

With woful measures, wan Despair, |  
 Low sullen sounds his grief beguil'd; |  
 A solemn', strange', and mingl'd air: |  
 'T was sad by fits; | by starts, 't was wild. |

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

And lon'ger had she sung; | but, with a frown, |  
 Revenge, impatient, rose: |  
 He threw his blood-stain'd sword in thunder down— |  
 And with a withering look, |  
 The war-denouncing trum'pet took, |  
 And blew a blast so loud, and dread, |  
 Were ne'er prophetic sounds so full of wo;  
 And ever, and anon, he beat |  
 The doubling drum with furious heat: |  
 And, though, sometimes, each dreary pause between, |  
 Dejected Pity, at his side, |  
 Her soul-subduing voice, applied; |  
 Yet still he kept his wild, unalter'd mien, |  
 While each strain'd ball of sight, | seem'd bursting  
 from his head. |

Thy numbers, Jealousy, to nought', were fix'd— |  
 Sad proof of thy distress'ful state! |  
 Of differing themes the veering song was mix'd; |  
 And now it courted Love; | now, raving, call'd on  
 Hate. |  
 With eyes, uprais'd, as one inspir'd, |  
 Pale Melancholy sat retir'd; |

And, from *her wild, sequester'd seat,* |  
 In notes by distance made more sweet, |  
 Pour'd through the mellow horn *her pensive soul;* |  
 And, dashing soft from rocks around, |  
 Bubbling runnels join'd the sound; |  
 Through glades, and glooms, the mingl'd measure stole, |  
 Or, o'er some haunted stream, with fond delay, |  
 Round a holy calm diffusing, |  
 Love of peace, and lonely musing, |  
 In hollow murmurs, died away. |

But, O! how alter'd was its spright'lier tone, |  
 When Cheerfulness, | a nymph of healthiest hue, |  
 Her bow across *her shoulder flung,* |  
 Her buskins gemm'd with morning dew, |  
 Blew an inspiring air, | that dale and thicket rung, |  
 The hunter's call, | to fawn and dryad known. |  
 The oak-crown'd sisters, and their chaste-ey'd queen; |  
 Satyrs, and sylvan boys' were seen, |  
 Peeping from forth their alleys green. — |  
 Brown Exercise rejoic'd to hear; |  
 And Sport leap'd up, and seiz'd his beechen spear. |

Last came Joy's ecstasie trial — |  
 He, with viny crown advancing, |  
 First to the lively pipe, *his hand address'd;* |  
 But soon he saw the brisk, awakening viol |  
 Whose sweet, entrancing voice he lov'd the best. |  
 They would have thought, who heard the strain, |  
 They saw in Tempe's vale *her native maids,* |  
 Amidst the festal-sounding shades |  
 To some unwearied minstrel dan'cing, |  
 While, as his flying fingers kiss'd the strings, |  
 Love fram'd with Mirth, a gay, fantastic round: |  
 Loose were *her tresses seen,* | her zone, unbound; |  
 And he, amidst the frolic play, |  
 As if he would the charming air repay, |  
 Shook thousand odours from his dewy wings. |

## SPEECH OF PATRICK HENRY.

Mr. President — | It is natural to man to indulge in the illusions of hope. | We are apt to shut our eyes against a painful truth, | and listen to the song of that syren | till she transforms us into beasts. | Is this the part of wise men, | engaged in a great, and arduous struggle for lib'erty? | Are we disposed to be of the number of those | who, having eyes, see not, | and having ears, hear not | the things which so nearly concern their temporal salva'tion? | For my part, | whatever anguish of spirit it may cost, | I am willing to know the whole truth — | to know the worst', | and to provide for it. |

I have but one lamp by which my feet are guided; | and that is the lamp of experience. | I know of no way of judging of the future, | but by the past: | and, judging by the past, | I wish to know | what there has been in the conduct of the British ministry | for the last ten years' | to justify those hopes | with which gentlemen have been pleased to solace themselves, and the house? | Is it that insidious smile | with which our petition has been lately received? | Trust it not, sir — | it will prove a snare to your feet; | suffer not yourselves to be betrayed with a kiss. |

Ask yourselves | how this gracious reception of our petition, | comports with those warlike preparations | which cover our waters, | and darken our land. | Are fleets, and armies | necessary to a work of love, and reconcilia'tion? | Have we shown ourselves so unwilling to be reconciled, | that force must be called in | to win back our love? | Let us not deceive ourselves, sir: | these are the implements of war, | and subjugation — | the last arguments | to which kings resort. |

I ask gentlemen, sir, | what means this martial array | if its purpose be not to force us to submission? | Can gentlemen assign any other possible motive for it? |

Has Great Britain<sup>a</sup> any enemy in this quarter of the world | to call for all this accumulation of navies, and armies? | No, sir, | she has none. | They are meant for us: | they can be meant for no other. | They are sent over to bind, and rivet upon us | those chains which the British ministry have been so long forging. | And what have we to oppose to them? | Shall we try argument? | Sir, | we have been trying that | for the last ten years. | Have we any thing new to offer upon the subject? | Nothing. | We have held the subject up | in every light of which it is capable; | but it has been all in vain. |

Shall we resort to entreaty, and humble supplication? | What terms shall we find, which have not been already exhausted?<sup>b</sup> | Let us not, I beseech you, sir, | deceive ourselves longer. | Sir, | we have done every thing that could be done | to avert the storm which is now coming on. | We have petitioned; | we have remonstrated; | we have supplicated; | we have prostrated ourselves before the throne, | and have implored its interposition | to arrest the tyrannical hands of the ministry, and parliament. | Our petitions have been slighted; | our remonstrances | have produced additional violence, and insult; | our supplications have been disregarded; | and we have been spurned with contempt, | from the foot of the throne. |

In vain, after these things, | may we indulge the fond hope of peace, and reconciliation. — | There is no longer any room for hope. | If we wish to be free, | if we mean to preserve inviolate | those inestimable privileges | for which we have been so long contending, | if we mean not basely to abandon the noble struggle | in which we have been so long engaged, | and which we have pledged ourselves never to abandon | until the glorious object of our contest shall be obtained, | we must fight! | I repeat it, sir, | we must fight! | An appeal to arms, | and to the God of Hosts, | is all that is left us. |

<sup>a</sup> Brit'ân; not Brit'n.

<sup>b</sup> Egz-hâst'èd; not egz-zâst'èd.



They tell us, sir, | that we are weak, — | unable to cope with so formidable an adversary. | But when shall we be strong'er? | Will it be the next week — | or the next year? | Will it be when we are totally disarmed; | and when a British guard shall be stationed in every house? | Shall we gather strength by irresolution, and inaction? | Shall we acquire the means of effectual resistance | by lying supinely on our backs, | and hugging the delusive phantom of hope | until our enemies shall have bound us hand, and foot? | Sir, | we are not weak | if we make a proper use of those means | which the God of nature hath placed in our power. |

<sup>4</sup>Three millions of people, | <sup>3</sup>armed in the holy cause of liberty, | <sup>2</sup>and in such a country as that which we possess, | <sup>4</sup>are invincible | under any force which our enemy can send against us. | <sup>2</sup>Besides, sir, | we shall not fight our battles alone: | <sup>1</sup>there is a just God, | who presides over the destinies of nations; | <sup>2</sup>and who will raise up friends' | to fight our battles for us. | The battle, sir, | is not to the strong alone; | it is to the vigilant, | the active, | the brave. | Besides, sir, | we have no election. | If we were base enough to desire it, | it is now too late to retire from the contest. | There is no retreat | but in submission, and slavery. | Our chains are forged — | their clanking may be heard on the plains of Boston. | The war is inevitable; | and let it come! | I repeat it, sir — | let it come!! |

It is in vain, sir, to extenuate the matter. | Gentlemen may cry peace! peace! | but there is, no peace. | The war is actually begun! | The next gale that sweeps from the north, | will bring to our ears the clash of resounding arms! | Our brethren are already in the field! | Why stand we here idle? | What is it that gentlemen wish? | What would they have? | Is life so dear, | or peace so sweet, | as to be purchased at the price of chains, and slavery? | I know not what course others may take; | but, as for me, | give me liberty, | or give me death! |

## HYMN TO THE DEITY ON A REVIEW OF THE SEASONS

(THOMSON.)

These, as they change, | Almighty Father, | these  
 Are but the varied God. | The rolling year  
 Is full of thee. | Forth in the pleasing Spring |  
 Thy beauty walks, | thy tenderness and love. |  
 Wide flush the fields'; | the soft'ning air is balm; |  
 Echo the mountains round'; | the forest smiles; |  
 And ev'ry sense', | and ev'ry heart is joy. |

Then comes thy glo'ry | in the Summer months, |  
 With light, and heat refulgent. | Then thy sun |  
 Shoots full perfection through the swelling year; |  
 And oft thy voice in dreadful thunder, speaks; |  
 And oft at dawn', | deep noon', | or falling eve', |  
 By brooks, and groves, | in hollow-whisp'ring gales. |

Thy bounty shines in Autumn unconfin'd', |  
 And spreads a common feast for all that live. |  
 In Winter, awful thou! | with clouds, and storms  
 Around thee thrown, | tempest o'er tempest roll'd', |  
 Majestic darkness! | on the whirlwind's wing, |  
 Riding sublime, | thou bidst the world adore'; |  
 And humblest Nature with thy northern blast. |

Mysterious round! | what skill, | what force divine, |  
 Deep felt, | in these, appear! | a simple train, |  
 Yet so delightful mix'd, | with such kind art,<sup>a</sup> |  
 Such beauty, and beneficence combin'd': |  
 Shade, unperceiv'd, so soft'ning into shade', |  
 And all so forming an harmonious whole', |  
 That, as they still succeed, | they rav'ish still. |

But, wand'ring oft, with brute unconscious gaze, |  
 Man marks not thee', | marks not the mighty hand, |  
 That, ever busy, | wheels the silent<sup>b</sup> spheres, |

<sup>a</sup> Kind art; not kine dart.<sup>b</sup> Sil'ent; not silunt.

Works in the secret deep', | shoots, steaming, thence, |  
 The fair profusion that o'erspreads the spring, |  
 Flings from the sun direct<sup>a</sup> the flaming day, |  
 Feeds ev'ry crea'ture, | hurls the tempest forth; |  
 And, as on earth this grateful change revolves, |  
 With transport, touches all the springs of life. |

Nature, attend! | join ev'ry living soul, |  
 Beneath the spacious temple of the sky', |  
 In adoration, join, | and ardent<sup>b</sup> raise  
 One general song! | To him, ye vocal gales, |  
 Breathe soft; | whose spirit in your freshness breathes: |  
 O talk of him in solitary glooms! |  
 Where, o'er the rock, | the scarcely waving pine |  
 Fills the brown shade with a religious awe.<sup>c</sup> |  
 And ye whose bolder note is heard afar', |  
 Who shake the astonish'd world, | lift high to heaven  
 The impetuous song, | and say from whom you rage. |

His praise, ye brooks', attune,<sup>d</sup> | ye trembling rills, |  
 And let me catch it as I muse along. |  
 Ye headlong tor'rents, | rapid, and profound; |  
 Ye softer floods | that lead the humid maze  
 Along the vale, | and thou, majestic main', |  
 A secret world of wonders in thyself, |  
 Sound his stupendous praise, | whose greater voice; |  
 Or bids you roar, | or bids your roarings fall. |

Soft roll your incense, | herbs, and fruits, and flow'rs, |  
 In mingled clouds to him | whose sun exalts; |  
 Whose breath perfumes you; | and whose pencil  
 paints. |  
 Ye forests, bend; | ye harvests, wave to him; |  
 Breathe your still song into the reaper's heart', |  
 As home he goes beneath the joyous moon. |

<sup>a</sup> Dè-rèct'. <sup>b</sup> Ar'dènt; not arduent. <sup>c</sup> Religious awe; not religious-saw. <sup>d</sup> Brooks attune; not brooks'sur-tune.

Ye that keep watch in heav'n', | as earth asleep  
 Uncon'scious lies, | effuse your mildest beams, |  
 Ye constella'tions, | while your angels strike, |  
 Amid the spangled sky, | the silver lyre, |  
 Great source of day'! | best image here below,  
 Of thy Creator, | ever pouring wide,  
 From world to world, | the vital ocean round, |  
 On Nature write with ev'ry beam, his praise. |

Ye thunders, roll'; | be hush'd the prostrate world, |  
 While cloud to cloud returns' the solemn hymn. |  
 Bleat out afresh, ye hills'; | ye mossy rocks,  
 Retain' the sound; | the broad responsive low,  
 Ye val'leys, raise — | for the Great Shep'herd reigns; |  
 And his unsuffering kingdom yet will come. |  
 Ye woodlands,<sup>a</sup> all, awake'! | a boundless song  
 Burst from the groves; | and, when the restless day,  
 Expiring, | lays the warbling world asleep, |  
 Sweetest of birds', | sweet Philome'la, | charm  
 The listening shades', | and teach the night' his praise. |

Ye chief, | for whom the whole crea'tion smiles, |  
 At once the head', the heart', the tongue' of all, |  
 Crown' the great hymn. | In swarming cities vast, |  
 Assembled men, | to the deep organ,<sup>b</sup> | join  
 The long-resounding voice', | oft breaking clear,  
 At solemn pauses, | through the swelling bass; |  
 And, as each mingling flame increases each, |  
 In one united ardour, rise to heaven. |  
 Or, if you rather choose the rural shade, |  
 And find a fane in ev'ry sacred grove, |  
 There let the shepherd's flute', | the virgin's lay, |  
 The prompting ser'aph, | and the poet's lyre, |  
 Still sing the God of Seasons as they roll. |

For me, when I forget the darling theme, |  
 Whet'ner the blossom blows, | the summer ray  
 Russets the plain', | inspiring autumn gleams', |

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<sup>a</sup> Wú'd'lándz; not wood'luns.    <sup>b</sup> Deep organ; not dee-por'gan.

'Or winter rises in the black'ning east, |  
 'Be my tongue mute, | my fancy paint no more, |  
 And, dead to joy, | forget my heart to beat, |

Should fate command me to the farthest verge  
 Of the green earth,<sup>a</sup> | to distant barb'rous climes |  
 Rivers unknown to song, | where first the sun  
 Gilds Indian moun'tains, | or his setting beam  
 Flames on the Atlantic isles, | 't is nought to me, |  
 Since God is ever present, | ever felt, |  
 In the void waste | as in the city full; |  
 And where *he* vital breathes, | there must be joy. |

When e'en at last the solemn hour shall come, |  
 And wing my mystic flight to future worlds, |  
 I cheerful will obey; | there, with new pow'rs |  
 Will rising wonders sing: | I cannot go |  
 Where Universal Love smiles not around, |  
 Sustaining all yon orbs,<sup>b</sup> | and all their suns; |  
 From seeming evil still educing good, |  
 And better thence again, | and better still, |  
 In infinite progression. | But I lose  
 Myself in *Him*, | in Light inef'fable! |  
 Come then, expressive Silence, | muse *His* praise. |

## THE MARINER'S DREAM.

(DIMOND.)

In slumbers of mid-night, the sail-or-boy lay; |  
 His hammock swung loose at the sport of the wind; |  
 But, watch-worn, and weary, his cares flew away; |  
 And visions of happiness danc'd o'er his mind. |

He dream'd of his home, | of his dear native bow'ers, |  
 And pleasures that waited on life's merry morn; |  
 While Memory stood sidewise, half cover'd with flowers, |  
 And restor'd ev'ry rose, | but secreted its thorn. |

<sup>a</sup> Green earth; not gree-nearth'.<sup>b</sup> Yon orbs; not yon-norbs.

Then Fancy, *her* magical pinions spread wide, |  
 And bade the young dreamer in ecstasy rise — |  
 Now far, far behind *him*, the green waters glide; |  
 And the cot of *his* forefathers, blesses *his* eyes. |

The jessamine clammers in flower o'er the thatch; |  
 And the swallow sings sweet from *her* nest in the wall; |  
 All trembling with transport, he raises the latch; |  
 And the voices of lov'd ones reply to *his* call. |

A father bends o'er him with looks of delight; |  
 His cheek is impearl'd with a mother's warm tear; |  
 And the lips of the boy in a love-kiss, unite |  
 With the lips of the maid whom *his* bosom holds dear. |

The heart of the sleeper beats high in *his* breast; |  
 Joy quickens *his* pulse — | all hardships seem o'er; |  
 And a murmur of happiness steals through *his* rest — |  
 Kind Fate, thou hast bless'd me — | I ask for no more. |

Ah! | what is that flame which now bursts on *his* eye? |  
 Ah! | what is that sound which now larums *his* ear? |  
 'Tis the lightning's red glare, painting hell on the sky! |  
 'Tis the crashing of thun'ders, | the groan of the sphere!

He springs from *his* hammock — | he flies to the deck — |  
 Amazement confronts *him* with images dire — |  
 Wild winds, and mad waves drive the vessel a wreck — |  
 The masts fly in splin'ters — | the shrouds are on fire! |

Like moun'tains the billows tremendously swell — |  
 In vain the lost wretch calls on Mercy to save; |  
 Unseen hands of spirits, are ringing *his* knell; |  
 And the death-angel flaps *his* broad wing o'er the  
 wave! |

O sailor-boy! wo to thy dream of delight! |  
 In darkness dissolves the gay frost-work of bliss. |  
 Where now is the picture that Fancy touch'd bright, |  
 Thy parents' fond pressure, | and love's honied kiss?! |

O sai'lor-boy ! sai'lor-boy ! | never again', |  
 Shall home', love', or kin'dred, thy wishes repay ; |  
 Unbless'd, and unhonour'd, | down deep in the main', |  
 Full many a score fath'om, | thy frame shall decay. |

No tomb shall e'er plead to remembrance for thee, |  
 Or redeem form', or frame' from the merciless surge ; |  
 But the white foam of waves, shall thy winding-sheet be, |  
 And winds, in the midnight of win'ter, thy dirge ! |

On beds of green sea'-flowers, thy limbs shall be laid ; |  
 Around thy white bones, the red cor'al shall grow ; |  
 Of thy fair yellow locks, threads of am'ber be made ; |  
 And ev'ry part suit to thy mansion below. |

Days, months', years', and a'ges shall circle away ; |  
 And still the vast waters above thee shall roll — |  
 Earth loses thy pattern for ever, and aye : — |  
 O sai'lor-boy ! sai'lor-boy ! peace to thy soul ! |

## GOD.

[From the Russian Anthology.]

(DERZHAVIN.)

O THOU eter'nal One ! | whose presence bright' |  
 All space doth oc'cupy, | all motion guide ; |  
 Unchang'd through time's all-devastating flight ; |  
 Thou only God ! | There is no God beside ! |  
 Being above all beings ! | Mighty One ! |  
 Whom none can comprehend, | and none explore ; |  
 Who fill'st existence with thyself alone : |  
 Embracing all — | support'ing — | ruling o'er — |  
 Being whom we call God, — | and know no more ! |

In its sublime research, | philosophy  
 May measure out the o'cean-deep — | may count  
 The sands, | or the sun's rays — | but, God ! | for thee  
 There is no weight, nor measure : | none can mount  
 Up to thy mysteries. | Reason's brightest spark, |

Though kindled by thy light, | in vain would try  
 To trace thy counsels, | infinite, and dark ; |  
 And thought is lost' | ere thought can soar so high, |  
 E'en like past moments in eternity. |

Thou from primeval noth'ingness, | didst call' |  
 First chaos, | then existence — | Lord, on thee  
 Eternity had its foundation: — | all  
 Sprung forth from thee: — | of light', | joy', | harmony, |  
 Sole origin: | all life', | all beauty, thine. |  
 Thy word created all', | and doth' create; |  
 Thy splendour fills all space with rays divine. |  
 Thou art', | and wert', | and shalt' be! | Glorious! |  
 Great! |  
 Life'-giving, | life-sustaining Potentate<sup>a</sup>! |

Thy chains the unmeasur'd universe surround: |  
 Upheld' by thee, | by thee inspir'd with breath: |  
 Thou the beginning with the end' hast bound, |  
 And beautifully mingled life, and death! |  
 As sparks mount upwards from the fiery blaze, |  
 So suns' are born; | so worlds' spring forth from thee: |  
 And, as the spangles in the sunny rays |  
 Shine round the silver snow, | the pageantry<sup>b</sup>  
 Of heaven's bright army, | glitters in thy praise.<sup>c</sup> |

A million torches, lighted by thy hand, |  
 Wander unwearied through the blue abyss: |  
 They own thy power, | accomplish thy command', |  
 All gay with life, | all eloquent with bliss. |

<sup>a</sup> Pò'tèn-tàte; not pò'tn-tàte.

<sup>b</sup> Pád'džũn-trè.

<sup>c</sup> "The force of this simile," says Bowring, in his *Specimens of the Russian Poets*, "can hardly be imagined by those who have never witnessed the sun shining, with unclouded splendour, in a cold of twenty or thirty degrees of Reaumur. A thousand, and ten thousand sparkling stars of ice, brighter than the brightest diamond, play on the surface of the frozen snow; and the slightest breeze sets myriads of icy atoms in motion, whose glancing light, and beautiful rainbow hues, dazzle and weary the eye."



What shall we call them? | Piles of crystal light', |  
 A glorious company of golden streams', |  
 Lamps of celestial e'ther, | burning bright — |  
 Suns', lighting systems with their joyous beams, ? |  
 But thou to these art as the noon to night, |

Yes', as a drop of water in the sea', |  
 All this magnificence in thee is lost, ! |  
 What are ten thousand worlds' compar'd to thee? |  
 And what am I' then? | Heaven's unnumber'd host, ;  
 Though multiplied by myr'iads, | and array'd  
 In all the glory of sublimest thought, |  
 Is but an at'om<sup>a</sup> in the balance, | weigh'd  
 Against thy greatness — | is a cypher brought  
 Against infinity! | What am I' then? | Nought, ! |

Nought! | But the effluence of thy light divine, |  
 Pervading worlds, | hath reach'd my bosom too; |  
 Yes! in my spirit doth thy spirit shine, |  
 As shines the sunbeam in a drop of dew. |  
 Nought! | but I live, and on hope's pinions fly |  
 Eager towards thy presence; | for in thee  
 I live', | and breathe', | and dwell; | aspiring high', |  
 E'en to the throne of thy divinity. |  
 I am, O God! | and surely thou must be! |

Thou art! | directing, guiding all, | thou art! |  
 Direct my understanding, then, to thee; |  
 Control my spirit, | guide my wandering heart: |  
 Though but an at'om<sup>a</sup> midst immensity, |  
 Still I am something fashion'd by thy hand, ! |  
 I hold a mid'dle rank 'twixt heaven, and earth, |  
 On the last verge of mortal being stand', |  
 Close to the realms where an'gels have their birth, |  
 Just on the boundaries of the spirit-land !

The chain of being is complete in me, — |  
 In me is matter's last gradation lost; |

<sup>a</sup> But an atom; not but-ter-nat'tom.

And the next step is spirit — | Deity ! |  
 I can command the light'ning, | and am dust ! |  
 A mon'arch, | and a slave ; | a worm, | a God ! |  
 Whence came I here ? | and how so marvellously  
 Constructed, and conceiv'd ? | unknown. | This clod  
 Lives surely through some higher energy ; |  
 For, from itself alone, | it could not be ! |

Creator, yes ! | thy wisdom, and thy word  
 Created me ! | Thou source of life, and good ! |  
 Thou spirit of my spirit, | and my Lord ! |  
 Thy light, | thy love, | in their bright plenitude, |  
 Fill'd me with an immortal soul | to spring  
 O'er the abyss of death, | and bade it wear  
 The garments of eternal day, | and wing  
 Its heavenly flight | beyond this little sphere, |  
 E'en to its source, — | to thee — | its Author there. |

O thoughts inef'fable ! | O visions blest ! |  
 Though worthless, our conceptions all of thee ; |  
 Yet shall thy shadow'd image fill our breast, |  
 And waft its homage to thy Deity. |  
 God, thus alone my lowly thoughts can soar ; |  
 Thus seek thy presence, | Being wise, and good ! |  
 Midst thy vast works admire, | obey, | adore ; |  
 And, when the tongue is eloquent no more, |  
 The soul shall speak in tears of gratitude. |

#### WITHOUT GOD IN THE WORLD.

(REV. ROBERT HALL.)

The exclusion of a Supreme Being, | and of a super-  
 intending providence,<sup>a</sup> | tends directly to the destruc-  
 tion of moral taste. | It robs the universe of all finished,  
 and consummate ex'cellence, | even in idea. | The ad-  
 miration of perfect wisdom, and goodness | for which  
 we are formed, | and which kindles such unspeakable

<sup>a</sup>Pròv'è-dèns; not provurdunce.

rapture in the soul, | finding in the regions of scepticism | nothing to which *it* corresponds, | droops, and languishes. | In a world which presents a fair spectacle<sup>a</sup> of order, and beauty, | of a vast family, nourished, and supported by an Almighty Parent — | in a world which leads the devout mind, step by step, | to the contemplation of the first fair, and the first good, | the sceptic is encompassed with nothing but obscurity, meanness, and disorder. |

When we reflect on the manner in which the idea of Deity is formed, | we must be convinced | that such an idea intimately present to the mind, | must have a most powerful effect | in refining the moral taste. | Composed of the richest elements,<sup>b</sup> | it embraces in the character of a beneficent Parent<sup>c</sup>, | and Almighty Ruler, | whatever is venerable in wisdom, | whatever is awful in authority, | whatever is touching in goodness. |

Human excellence is blended with many imperfections, | and seen under many limitations. | It is beheld only in detached, and separate portions, | nor ever appears in any one character, whole, and entire. | So that, when, in imitation of the Stoics, | we wish to form out of these fragments, | the notion of a perfectly wise, and good man. | we know it is a mere fiction of the mind, | without any real being in whom it is embodied, and realized. | In the belief of a Deity, | these conceptions are reduced to reality — | the scattered rays of an ideal excellence, are concentrated, | and become the real attributes of that Being | with whom we stand in the nearest relation — | who sits supreme at the head of the universe, | is armed with infinite power, | and pervades all nature with *his* presence. |

The efficacy of these sentiments, | in producing, and augmenting a virtuous taste, | will indeed be proportioned to the vividness with which they are formed, | and the frequency with which they recur; | yet some

<sup>a</sup> Spék'tá-kl.

<sup>b</sup> El'è-mènts; not elurmunts.

<sup>c</sup> Pà'rènt.

benefit will not fail to result from them | even in their lowest degree. |

The idea of the Supreme Being, | has this' peculiar property — | that, as it admits of no substitute, | so, from the first moment it is impressed, | it is capable of continual growth, and enlargement. | God himself is immutable; | but our conception of his character, | is continually receiving fresh accessions, — | is continually growing more extended and refulgent, | by having transferred upon it | new perceptions of beauty, and goodness; | by attracting to itself, as a centre, | whatever bears the impress of dignity, or' der, or happiness. | It borrows splendour from all that is fair, | subordinates to itself all that is great', | and sits enthroned on the riches of the universe. |

#### THE THREE WARNINGS.

(MRS. THRALE.)

The tree of deepest root, is found |  
 Least willing still to quit the ground: |  
 'T was therefore said by ancient sages, |  
 That love of life increas'd with years |  
 So much, | that, in our latter stages, |  
 When pains grow sharp, and sickness rages, |  
 The greatest love of life appears. |  
 This great affection to believe, |  
 Which all confess, | but few percieve, |  
 If old assertions can't prevail, |  
 Be pleas'd to hear a modern tale. |

When sports went round, and all were gay, |  
 On neighbour Dodson's wedding-day, |  
 Death call'd aside the jocund groom |  
 With him, into another room; |  
 And looking grave — | "You must," says he, |  
 "Quit your sweet bride, | and come with me."

“With you’! | and quit my Susan’s side’! |  
 With you’!” | ‘the hapless husband cried; |  
 “Young as I am, ’t is monstrous hard. |  
 Beside, in truth, I’m not prepar’d: |  
 My thoughts on other matters go; |  
 This is my wed’ding-day, you know.” |

What more he urg’d, I have not heard, |  
 His reasons could not well be stronger; |  
 So Death the poor delinquent spar’d, |  
 And left to live a little longer. |  
 Yet, calling up a serious look— |  
 (‘His hour-glass trembled while he spoke.) |  
 “Neighbour,” he said, | “farewell. | No more |  
 Shall Death disturb your mirthful hour; |  
 And farther, | to avoid all blame |  
 Of cruelty upon my name, |  
 To give you time for preparation, |  
 And fit you for your future station, |  
 Three several war’nings you shall have, |  
 Before you’re summon’d to the grave. |  
 Willing for once, I’ll quit my prey, |  
 And grant a kind reprieve, |  
 In hopes you’ll have no more to say; |  
 But, when I call again this way, |  
 Well pleas’d the world will leave.” |  
 To these conditions both consented, |  
 And parted perfectly contented. |

What next the hero of our tale befell, |  
 How long he liv’d, | how wise, | how well, |  
 How roundly he pursued his course, |  
 And smok’d his pipe’, | and strok’d his horse’, |  
 The willing muse shall tell: |  
 He chaffer’d then, | he bought’, | he sold, |  
 Nor once perceiv’d his growing old’, |  
 Nor thought of Death as near; |  
 His friends not false’, | his wife no shrew’, |  
 Many his gains’, | his children few, |

He pass'd his hours in peace, |  
 But, while he view'd his wealth increase, |  
 While thus along Life's dusty road, |  
 The beaten track content he trod, |  
 Old Time, | whose haste no mortal spares, |  
 Uncall'd, | unheeded, | unawares, |  
 Brought on his eightieth year, |  
 And now, one night, | in musing mood, |  
 As all alone he sate, |  
 The unwelcome messenger of Fate, |  
 Once more before him stood. |

Half kill'd with anger, and surprise, |  
 "So soon return'd!" | 'old Dodson cries, |  
 "So soon, d'ye call it?" | 'Death replies, : |  
 "Surely, my friend, | you're but in jest!<sup>a</sup> |  
 Since I was here before |  
 'Tis six-and-thirty years', at least,<sup>b</sup> |  
 And you are now fourscore." |  
 "So much the worse," | 'the clown rejoin'd, |  
 "To spare the aged would be kind : |  
 However, see your search be le'gal; |  
 And your author'ity — | is 't re'gal? |  
 Else you are come on a fool's' errand, |  
 With but a secretary's warrant. |  
 Beside, you promis'd me Three War'nings |  
 Which I have look'd for nights, and morn'ings! |  
 But, for that loss of time, and ease, |  
 I can recover damages." |

"I know," cries Death, | "that, at the best, |  
 I seldom am a welcome guest; |  
 But don't be captious, friend, at least : |  
 I little thought you'd still be able |  
 To stump about your farm', and stable; |  
 Your years have run to a great length; |  
 I wish you joy, though, of your strength!" |

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<sup>a</sup> But in jest; not button jest.    <sup>b</sup> Years at least; not years/at-least.

“Hold’,” says the farmer, | “not so fast’! |  
 I have been lame these four years past.” |  
 “And no great wonder,” | Death replies: |  
 “However, you still keep your eyes’; |  
 And sure, to see one’s loves, and friends, |  
 For legs, and arms, would make amends.” |  
 “Perhaps,” says Dodson, “so it might, |  
 But latterly, I’ve lost my sight.” |

“This is a shocking tale, ’t is true, |  
 But still there’s comfort left for you: |  
 Each strives your sadness to amuse — |  
 I warrant you hear all the news.” |  
 “There’s none’,” cries he; | “and, if there were, |  
 I’m grown so deaf, I could not hear.” |  
 “Nay, then,” | the spectre stern rejoin’d, |  
 “These are unjustifiable yearnings; |  
 If you are Lame’, and Deaf’, and Blind’, |  
 You’ve had’ your Three sufficient Warnings. |  
 So, come along’, | no more we’ll part;” |  
 He said, | and touch’d him with his dart. |  
 And now, old Dodson turning pale, |  
 Yields to his fate, — | so ends my tale. |

#### THE CHAMELEON; OR, PERTINACITY EXPOSED.

(MERRICK.)

Oft has it been my lot to mark |  
 A proud, conceited, talking spark, |  
 With eyes that hardly serv’d at most, |  
 To guard their master ’gainst a post; |  
 Yet round the world the blade has been, |  
 To see whatever could be seen: |  
 Returning from his finish’d tour, |  
 Grown ten times perter than before; |  
 Whatever word you chance to drop, |  
 The travell’d fool your mouth will stop: |

“Sir, if my judgment you’ll allow — |  
 I’ve seen — | *and* sure I ought to know.” |  
 So, begs you’d pay a due submission, |  
*And* acquiesce in his decision. |

Two travellers of such a cast, |  
 As o’er Arabia’s wilds they pass’d, |  
*And* on their way, in friendly chat, |  
 Now talk’d of this’, and then of that’, |  
 Discours’d a while, ’mongst other matter, |  
 Of the Chameleon’s form’, | *and* nature. |

“A stranger animal,” cries one, |  
 “Sure never liv’d beneath the sun, |  
 A lizard’s body, | lean, *and* long, |  
 A fish’s head’, | a serpent’s tongue, |  
 Its foot with triple claw’ disjoin’d — |  
*And* what a length of tail’ behind’! |  
 How slow, its pace! | *and* then, its hue’ — |  
 Who ever saw so fine a blue,?” |

“Hold’ there,” | the other quick replies, |  
 “’Tis green’ — | I saw it with these eyes’, |  
 As late with open mouth, it lay, |  
*And* warm’d it in the sunny ray; |  
 Stretch’d at its ease, the beast I view’d’, |  
*And* saw it eat the air for food.” |

“I’ve seen it, friend, as well as you, |  
*And* must again affirm it blue. |  
 At leisure, I the beast survey’d’, |  
 Extended in the cooling shade.” |

“’Tis green’, ’tis green’, I can assure ye.” |  
 “Green’!” | ’cries the other in a fury, — |  
 “Why, do you think I’ve lost my eyes’?” |  
 “’T were no great loss,” the friend replies, |  
 “For, if they always serve you thus, |  
 You’ll find them but of little use.” |



So high at last the contest rose, |  
 From words they almost came to blows : |  
 When luckily came by, a third — |  
 To him the question they referr'd ; |  
 And begg'd he'd tell them, if he knew, |  
 Whether the thing was green, or blue. |

“Sirs,” cries the umpire, | “cease your pother ; |  
 The creature's neither one nor t'other. |  
 I caught the animal last night, |  
 And view'd it o'er by candle-light : |  
 I mark'd it well — 't was black as jet — |  
 You stare — but I have got it yet, |  
 And can produce it.” | “Pray then do ; |  
 For I am sure the thing is blue.” |

“And I'll engage | that when you've seen |  
 The reptile, | you'll pronounce him green.” |  
 “Well then, | at once to end the doubt,” |  
 Replies the man, | “I'll turn him out : |  
 And, when before your eyes I've set him, |  
 If you don't find him black, | I'll eat him.” |  
 He said ; | then full before their sight, |  
 Produc'd the beast, | and lo! — 't was white, |

Both stared : | the man look'd wondrous wise — |  
 “My children,” | 'the chameleon cries, |  
 (Then first the creature found a tongue) |  
 “You all are right, | and all are wrong : |  
 When next you talk of what you view, |  
 Think others see as well as you : |  
 Nor wonder if you find that none, |  
 Prefers your eye-sight to his own.” |

## THE INVOCATION.

[Written after the death of a sister-in-law.]

(MRS. HEMANS.)

Answer me, burning stars of night! |  
 Where hath the spir'it gone, |  
 That, past the reach of human sight, |  
 E'en as a breeze, hath flown? |  
 And the stars answer'd me, — | "We roll  
 In light, and power on high; |  
 But, of the never-dying soul, |  
 Ask things that cannot die!" |

O many-toned, and chainless wind! |  
 Thou art a wanderer free', |  
 Tell me if *thou* its place canst find', |  
 Far over mount, and sea? |  
 And the wind murmur'd in reply', — |  
 "The blue deep I have cross'd', |  
 And met its barks, and billows high', |  
 But not what thou hast lost!" |

Ye clouds that gorgeously repose |  
 Around the setting sun, |  
 An'swer! | have *ye* a home for those |  
 Whose earthly race is run'? |  
 The bright clouds answer'd, — | "We depart, |  
 We van'ish from the sky; |  
 Ask what is deathless in thy heart, |  
 For that which cannot die!" |

Speak, then, thou voice of God within! |  
 Thou of the deep low tone! |  
 Answer me! | through life's restless din', |  
 Where hath the spir'it flown? |  
 And the voice answer'd, — | "Be thou still! |  
 Enough to know is giv'n; |  
 Clouds, winds, and stars *their* task fulfil, — |  
*Thine* is to trust in Heav'n!" |

## HAPPY FREEDOM OF THE MAN WHOM GRACE MAKES FREE.

(COWPER.)

He is the freeman, whom the truth<sup>v</sup> makes free; |  
 And all are slaves beside. | There 's not a chain |  
 That hellish foes, confederate for his harm, |  
 Can wind around him, | but he casts it off |  
 With as much ease as Samson his green withes. |  
 He looks abroad into the varied field  
 Of nature, | and, though poor, perhaps, | compared  
 With those whose mansions glitter in his sight, |  
 Calls the delightful scenery all his own. |

His are the moun'tains; | and the val'leys his; |  
 And the resplendent riv'ers: | his to enjoy |  
 With a propriety that none can feel, |  
 But who, with filial confidence inspired, |  
 Can lift to heaven an unpresumptuous eye, |  
 And, smiling, say,— | “My Father made them all!” :

Are they not his by a peculiar right, |  
 And by an emphasis of in'terest his, |  
 Whose eye they fill with tears of holy joy, |  
 Whose heart with praise, | and whose exalted mind ,  
 With worthy thoughts of that unwearied love |  
 That plann'd, and built, | and still upholds a world |  
 So clothed with beauty, for rebellious man. ? |

Yes — | ye may fill your garners, | ye that reap  
 The loaded soil, | and ye may waste much good  
 In senseless riot; | but ye will not find  
 In feast, | or in the chase, | in song, or dance, |  
 A liberty like his, | who, unimpeach'd  
 Of usurpation, | and to no man's wrong, |  
 Appropriates nature as his Fa'ther's work, |  
 And has a richer use of yours than you. |  
 He is indeed<sup>v</sup> a freeman: | free by birth<sup>v</sup>  
 Of no mean city, | plann'd or ere the hills

Were built, | the fountains o'pen'd, | or the sea' |  
With all *his* roaring multitude of waves. |

His freedom is the same in ev'ry state; |  
And no condition of this changeful life, |  
So manifold in cares, | whose ev'ry day  
Brings its own evil with it, | makes it less; |  
For *he* has wings | that neither sickness', pain',  
Nor penury | can cripple, or confine. : |  
No nook so narrow | but *he* spreads them there  
With ease, | and is at large. : | the oppressor holds  
*His* body bound, | but knows not what a range  
*His* spirit takes, | unconscious of a chain; |  
And that to bind *him*, | is a vain attempt, |  
Whom God delights in, | and in whom *he* dwells. |

#### THE EXILE OF ERIN.

(CAMPBELL.)

There came to the beach, a poor exile of Erin; |  
The dew on *his* thin robe, was heavy, and chill; |  
For *his* country *he* sigh'd when at twilight repairing, |  
To wander alone by the wind-beaten hill. |  
But the day-star attracted *his* eye's sad devotion; |  
For it rose on *his* own native isle of the ocean, |  
Where once, in the fervour of youth's warm emotion, |  
He sung the bold anthem of Erin go bragh. |

Sad is my fate! (said the heart-broken stranger) |  
The wild-deer, and wolf to a covert can flee; |  
But I have no refuge from famine, and danger: |  
A home, and a country remain not to me, — |  
Never again in the green sunny bowers, |  
Where my forefathers liv'd, | shall I spend the sweet  
hours, |  
Or cover my harp with the wild-woven flowers, |  
And strike to the numbers of Erin go bragh! |

Erin, my country! | though *sad*, and *forsaken*, |  
 In dreams I revisit thy sea-beaten shore; |  
 But, alas! in a far foreign land, I awaken, |  
 And sigh for the friends that can meet me no more. |  
 O cruel fate! | wilt thou never replace me |  
 In a mansion of peace | where no perils can chase' me? |  
 Never again shall my brothers embrace' me, — |  
 They died to defend me, | or live to deplore, |

Where is my cab'in-door, | fast by the wild wood? |  
 Sisters, and sire, did ye weep for its fall'? |  
 Where is the mother that look'd on my child'hood? |  
 And where is the bosom-friend, dearer than all? |  
 O my *sad* soul! long abandon'd by pleasure, |  
 Why did it dote on a fast-fading treasure! |  
 Tears, like the rain-drops, may fall without measure; |  
 But rapture, and beauty they cannot recall. |

Yet all its fond recollections suppressing, |  
 One dying wish my lone bosom shall draw: |  
 Erin! an exile bequeaths thee *his* blessing! |  
 Land of my forefathers! | Erin go bragh! |  
 Buried, and cold, when my heart stills *her* motion, |  
 Green be thy fields, sweetest isle of the o'cean! |  
 And thy harp-striking bards sing aloud with devotion— |  
 Erin ma vournin! — | Erin go bragh,!\* |

THE BURIAL OF SIR JOHN MOORE, WHO FELL AT THE  
 BATTLE OF CORUNNA.

(WOLFE.)

Not a drum was heard, nor a funeral note, |  
 As *his* corse to the rampart we hurried; |  
 Not a soldier discharg'd his farewell shot |  
 O'er the grave where our hero we buried. |

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\* Ireland my darling! — Ireland for ever!

We buried *him* darkly at dead of night, |  
 The sods with our bayonets turning, |  
 By the struggling moonbeam's misty light, |  
 And the lantern dimly burning. |  
 No useless coffin enclos'd *his* breast, |  
 Nor in sheet, nor in shroud, we bound *him*; |  
 But *he* lay like a warrior taking *his* rest, |  
 With *his* martial cloak around *him*. |  
 Few, and short were the prayers we said; |  
 And we spoke not a word of sorrow; |  
 But we steadfastly gaz'd on the face of the dead; |  
 And we bitterly thought of the morrow. |  
 We thought, as we hallow'd *his* narrow bed, |  
 And smooth'd down *his* lonely pillow, |  
 That the foe, and the stranger would tread o'er *his*  
 head; |  
 And we far away on the billow. |  
 Lightly they'll talk of the spirit that's gone, |  
 And o'er *his* cold ashes upbraid *him*; |  
 But nothing he'll reckon, if they let *him* sleep on |  
 In the grave where a Briton has laid *him*. |  
 But half of our heavy task was done, |  
 When the clock told the hour for retiring; |  
 And we knew by the distant, and random gun, |  
 That the foe was sullenly firing. |  
 Slowly, and sadly we laid *him* down |  
 From the field of *his* fame, fresh, and gory: |  
 We carv'd not a line, — | we rais'd not a stone, |  
 But left *him* alone in *his* glory. |

THE HEAVENS AND THE EARTH SHOW THE GLORY AND  
 THE WISDOM OF THEIR CREATOR. — THE EARTH HAP-  
 PILY ADAPTED TO THE NATURE OF MAN.

(GOLDSMITH.)

The universe may be considered | as the palace in  
 which the Deity resides; | and the earth, as one of its

apartments. | In this, all the meaner races of animated nature | mechanically obey *him*; | and stand ready to execute *his* commands without hesitation. | Man alone is found refractory: | he is the only being, | endued with a power of contradicting these mandates. | The Deity was pleased to exert superior power | in creating him a superior being; | a being endued with a choice of good, and evil; | and capable, in some measure, | of co-operating with *his* own intentions. | Man, therefore, | may be considered as a limited creature, | endued with powers, | imitative of those residing in the Deity. | He is thrown into a world that stands in need of *his* help; | and he has been granted a power | of producing harmony from partial confusion. |

If, therefore, we consider the earth | as allotted for our habitation, | we shall find, that much has been given us to enjoy, | and much to amend; | that we have ample reasons for our gratitude, | and many for our industry. | In those great outlines of nature, | to which art cannot reach, | and where our greatest efforts must have been ineffectual, | God himself has finished every thing | with amazing grandeur, and beauty. | Our beneficent Father | has considered these parts of nature as peculiarly *his* own; | as parts which no creature | could have skill, or strength to amend; | and he has, therefore, made them incapable of alteration, | or of more perfect regularity. | The heavens, and the firmament | show the wisdom, and the glory of the Workman. | Astronomers, who are best skilled in the symmetry of systems, | can find nothing there that they can alter for the better. | God made these perfect, | because no subordinate being | could correct their defects.

When, therefore, | we survey nature on this side, | nothing can be more splendid, more correct, or amazing. | We there behold a Deity | residing in the midst of a universe, | infinitely extended ev'ery way, | animating all, | and cheering the vacuity with *his* presence. | We behold an immense, and shapeless mass of matter, |

formed into worlds by his power, | and dispersed at intervals, | to which even the imagination cannot travel. | In this great theatre of his glory, | a thousand suns, like our own, | animate their respective systems, | appearing, and vanishing at Divine command. | We behold our own bright luminary, | fixed in the centre of its system, | wheeling its planets in times proportioned to their distances, | and at once dispensing light, heat, and action. | The earth also is seen with its twofold motion; | producing by the one, the change of seasons; | and, by the other, the grateful vicissitudes of day, and night. | With what silent magnificence is all this performed! | with what seeming ease! | The works of art are exerted with interrupted force; | and their noisy progress discovers the obstructions they receive; | but the earth, with a silent, steady rotation, | successively presents every part of its bosom to the sun; | at once imbibing nourishment, and light | from that parent of vegetation, and fertility. |

But not only provisions of heat, and light are thus supplied; | the whole surface of the earth is covered with a transparent atmosphere | that turns with its motion, | and guards it from external injury. | The rays of the sun are thus broken into a genial warmth; | and, while the surface is assisted, | a gentle heat is produced in the bowels of the earth, | which contributes to cover it with verdure. | Waters also are supplied in healthful abundance, | to support life, and assist vegetation. | Mountains rise to diversify the prospect, | and give a current to the stream. | Seas extend from one continent to the other, | replenished with animals that may be turned to human support; | and also serving to enrich the earth with a sufficiency of vapour. | Breezes fly along the surface of the fields, | to promote health, and vegetation. | The coolness of the evening invites to rest; | and the freshness of the morning renews for labour. |

Such are the delights of the habitation | that has been



assigned to man : | without any one of these, | he must have been wretched ; | and none of these | could his own industry have supplied. | But while, on the one hand, | many of his wants are thus kindly furnished, | there are, on the other, | numberless inconveniences to excite his industry. | This habitation, | though provided with all the conveniences of air, pasturage, and water, | is but a desert place, without human cultivation. | The lowest animal finds more conveniences in the wilds of nature, | than he who boasts himself their lord. | The whirlwind, the inundation, and all the asperities of the air, | are peculiarly terrible to man, | who knows their consequences, | and, at a distance, dreads their approach. | The earth itself, | where human art has not pervaded, | puts on a frightful, gloomy appearance. | The forests are dark, and tangled ; | the meadows are overgrown with rank weeds ; | and the brooks stray without a determined channel. | Nature, that has been kind to every lower order of beings, | seems to have been neglectful with regard to him : | to the savage uncontriving man, | the earth is an abode of desolation, | where his shelter is insufficient, | and his food precarious. |

A world, thus furnished with advantages on one side, | and inconveniences on the other, | is the proper abode of reason, | and the fittest to exercise the industry | of a free, and a thinking creature. | These evils, which art can remedy, | and prescience<sup>a</sup> guard against, | are a proper call for the exertion of his faculties ; | and they tend still more | to assimilate him to his Creator. | God beholds, with pleasure, | that being which he has made, | converting the wretchedness of his natural situation | into a theatre of triumph ; | bringing all the headlong tribes of nature | into subjection to his will ; | and producing that order, and uniformity upon earth, | of which his own heavenly fabric is so bright an example. |

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<sup>a</sup> Prê'shè-êns.

## CHARACTER OF PITT.

(ROBERTSON.)

The secretary stood alone: | modern degeneracy had not reached *him*. | Original, and unaccommodating, | the features of *his* character, had the hardihood of antiquity. | His august mind over-awed majesty; | and one of *his* sovereigns<sup>a</sup> | thought royalty so impaired in *his* presence, | that *he* conspired to remove *him* | in order to be relieved from *his* superiority. | No state chicanery,<sup>b</sup> | no narrow system of vicious politics, | no idle contest for ministerial vic'tories, | sunk *him* to the vulgar level of the great; | but over-bearing, persuasive, and impracticable,<sup>c</sup> | *his* object was Eng'land, | *his* ambition was fame. |

Without dividing, he destroyed<sup>d</sup> party; | without corrupting, he made a venal age unanimous. | France sunk beneath *him*. | With one hand *he* smote the house of Bourbon, | and wielded in the other, the democracy of England. | The sight of *his* mind was infinite; | and *his* schemes were to affect, | not England, | not the present age only, | but Europe, and posterity. | Wonderful were the means by which these schemes were accomplished — | always seasonable, | always adequate, | the suggestions of an understanding | animated by ardour, | and enlightened by prophecy. |

The ordinary feelings which make life amiable, and indolent, | were unknown to *him*. | No domestic difficulties, | no domestic weakness reached *him*; | but, aloof from the sordid occurrences of life, | and unsullied by its intercourse, | he came occasionally into our system, | to counsel, and to decide. |

A character so exalted, | so strenuous, | so various, | so authoritative, | astonished a corrupt age — | and the treasury trembled at the name of Pitt | through all *her* classes of venality. | Corruption imagined, indeed, |

<sup>a</sup> Sûv'er-inz.<sup>b</sup> Shê-ká'nûr-rè.<sup>c</sup> Untractable.

that she had found defects' in this statesman, | and talked much of the inconsistency of his glory, | and much of the ruin of his victories; | but the history of his country, | and the calamities of the enemy, | answered, and refuted her. |

Nor were his political abilities his on'ly talents: | his eloquence was an era in the senate, | peculiar, and spontaneous, | familiarly expressing gigantic sentiments, | and instinctive wisdom; | not like the torrent of Demosthenes, | or the splendid conflagration of Tully; | it resembled sometimes the thunder, | and sometimes the music of the spheres. | Like Murray, | he did not conduct the understanding | through the painful subtlety of argumentation; | nor was he, like Townshend, | for ever on the rack of exertion; | but rather lightened upon the subject, | and reached the point by the flashings of the mind', | which, like those of his eye, | were felt, but could not be followed. |

Upon the whole, | there was in this man | something that would create', | subvert', | or reform; | an understanding, | a spirit, | and an eloquence, | to summon mankind to society, | or to break the bonds of slavery asunder, — | something to rule the wilderness of free minds | with unbounded authority; | something that could establish, | or overwhelm empire, | and strike a blow in the world, | that should resound through the universe. |

## CLARENCE'S DREAM.

(SHAKSPEARE.)

SCENE — A Room in the Tower of London.

[Enter CLARENCE and BRACKENBURY.]

Brack. Why looks your grace so heav'ily to-day? |

Clar. O I have pass'd a miserable night, |  
 So full of fearful dreams, | of ugly sights, |  
 That, as I am a Christian faithful man, |

I would not spend another such a night, |  
 Though 't were to buy a world of happy days: |  
 So full of dismal terror was the time. |

*Brack.* What was your dream, my lord? | I pray  
 you, tell me. |

*Clar.* Methought that I had broken from the tower, |  
 And had embark'd to cross to Burgundy; |  
 And, in my company, my brother Gloster, |  
 Who from my cabin, | tempted me to walk  
 Upon the hatches; | thence we look'd toward England, |  
 And cited up a thousand heavy times, |  
 During the wars of York, and Lancaster, |  
 That had befallen us. | As we pac'd along  
 Upon the giddy footing of the hatches, |  
 Methought that Gloster stumbled, | and, in falling,  
 Struck me | that thought to stay him, | o'er-board |  
 Into the tumbling billows of the main. |

O methought what pain it was to drown! |  
 What dreadful noise of water in mine ears!<sup>a</sup> |  
 What sights of ugly death within mine eyes!<sup>b</sup> |  
 Methought I saw a thousand fearful wrecks, |  
 A thousand men that fishes gnaw'd upon, |  
 Wedges of gold, | great anchors, | heaps of pearl, |  
 Inestimable stones, | unvalued jewels, |  
 All scatter'd in the bottom of the sea. |  
 'Some lay in dead men's skulls; | <sup>2</sup>and, in those holes  
 Where eyes did once inhabit, | there were crept,  
 (As 't were in scorn of eyes) | reflecting gems |  
 That woo'd the slimy bottom of the deep, |  
 And mock'd the dead bones that lay scatter'd by. |

*Brack.* Had you such leisure in the time of death, |  
 To gaze upon these secrets of the deep? |

*Clar.* Methought I had; | and often did I strive  
 To yield the ghost; | but still the envious flood  
 Kept in my soul, | and would not let it forth |  
 To seek the empty, vast, and wand'ring air, |  
 But smother'd it within my panting bulk, |  
 Which almost burst to belch it in the sea. |

<sup>a</sup> Mine ears; not mine-nears.

<sup>b</sup> Mine eyes; not mine-nize.

*Brack* Awak'd you not with this sore ag'ony? |

*Clar.* O nō, | my dream was lengthen'd after life; |  
 O then began the tempest to my soul: |  
 I pass'd, methought, the melancholy flood |  
 With that grim ferryman which poets write of, |  
 Unto the kingdom of perpetual night. |  
 The first that there did greet my stranger soul, |  
 Was my great fa'ther-in-law, | renowned War'wick, |  
 Who cried aloud, — | "What scourge for per'jury |  
 Can this dark monarchy | afford false Clarence?" |  
 And so he vanish'd. | Then came wand'ring by |  
 A shadow like an an'gel, | with bright hair  
 Dabbled in blood,; | and he shriek'd out aloud; — |  
 "Clar'ence is come, — | false, fleet'ing, per'jur'd Clarence |  
 That stabb'd me in the field by Tewks'bury; — |  
 Seize on him, fu'ries, | take him to your torments!" |  
 With that, methought a legion of foul fiends  
 Environ'd me, | and howled in mine ears  
 Such hideous cries, | that, with the very noise, |  
 I trembling wak'd, | and, for a season after, |  
 Could not believe but that I was in hell, — |  
 Such terrible impression made my dream. |

*Brack.* No marvel, lord, that it affrighted you — |  
 I am afraid, methinks, to hear you tell it. |

*Clar.* O Brackenbury, I have done these things |  
 That now give evidence against my soul, |  
 For Ed'ward's sake; | and, see how he requites me! — |  
 I pray thee, gentle keeper, | stay by me — |  
 My soul is heav'y, | and I fain would sleep. |

*Brack.* I will, my lord. | [Clarence reposes himself on a chair.]  
 Sorrow breaks seasons, and reposing hours, |  
 Makes the night morn'ing, | and the noon-tide night. |  
 Princes have but their titles for their glories — |  
 An outward honour for an inward toil; |  
 And, for unfelt imaginations, |  
 They often feel a world of restless cares: |  
 So that, between their titles, | and low name, |  
 There's nothing differs | but the outward fame. |

## TO THE URSA MAJOR.

(H. WARE, JUN.)

With what a stately, and majestic step |  
 That glorious constellation of the north |  
 Treads its eternal circle! | going forth  
 Its princely way amongst the stars | in slow,  
 And silent brightness. | Mighty one, all-hail'! |  
 I joy to see thee, on thy glowing path, |  
 Walk like some stout, and girded giant — | stern,  
 Unwearied, resolute, | whose toiling foot  
 Disdains to loiter on its destined way. |

The other tribes forsake their midnight track, |  
 And rest their weary orbs beneath the wave; |  
 But thou dost never close thy burning eye, |  
 Nor stay thy steadfast step. | But on, | still on, |  
 While systems change, | and suns retire, | and worlds  
 Slumber, and wake, | thy ceaseless march proceeds. |  
 The near horizon tempts to rest in vain. |  
 Thou, faithful sentinel, | dost never quit  
 Thy long-appointed watch; | but, sleepless still, |  
 Dost guard the fix'd light of the universe, |  
 And bid the north for ever know its place. |

Ages have witness'd thy devoted trust, |  
 Unchang'd, unchanging. | When the sons of God |  
 Sent forth that shout of joy, | which rang thro' heaven, |  
 And echoed from the outer spheres | that bound  
 The illimitable universe, | thy voice  
 Join'd the high chorus; | from thy radiant orbs |  
 The glad cry sounded, | swelling to his praise, |  
 Who thus had cast another sparkling gem, |  
 Little, but beautiful, | amid the crowd  
 Of splendours | that enrich his firmament. |  
 As thou art now | so wast thou then, the same. |

Ages have roll'd their course; | and time grown grey; |  
 The seas have chang'd their beds; | the eternal hills

Have stoop'd with age; | the solid continents  
 Have left their banks; | and man's imperial works — |  
 The toil, pride, strength of kingdoms, | which had flung  
 Their haughty honours in the face of heaven, |  
 As if immortal — | have been swept away — |  
 Shatter'd, and mould'ring, | buried, and forgot. |  
 But time has shed no dimness on thy front, |  
 Nor touch'd the firmness of thy tread: | youth, strength,  
 And beauty still are thine — | as clear, as bright, |  
 As when the Almighty Former sent thee forth, |  
 Beautiful offspring of his curious skill, |  
 To watch earth's northern beacon, | and proclaim  
 The eternal chorus of Eternal Love. |

I wonder as I gaze. | That stream of light, |  
 Undimm'd, unquench'd', — | just as I see thee now, — |  
 Has issued from those dazzling points, | thro' years  
 That go back far into eternity. |

Exhaust'less<sup>a</sup> flood! | for ever spent, | renew'd  
 For ever! | Yea, and those refulgent<sup>b</sup> drops, |  
 Which now descend upon my lifted eye, |

Left their far fountain twice three years ago. |

While those wing'd particles | whose speed outstrips  
 The flight of thought, | were on their way, | the earth  
 Compass'd its tedious circuit round, and round, |

And in the extremes of annual change, | beheld  
 Six autumns fade, | six springs renew their bloom: |

So far from earth those mighty orbs revolve! |

So vast the void through which their beams descend! |

Yea, glorious lamps of God, | he may have quench'd'

Your ancient flames, | and bid eternal night

Rest on your spheres; | and yet no tidings reach

This distant planet. | Messengers still come, |

Laden with your far fire, | and we may seem

To see your lights still burning; | while their blaze |

But hides the black wreck of extinguish'd realms, |

Where anarchy, and darkness long have reign'd. |

<sup>a</sup> Egz-hàst'lès; not ègz-zàst'lès.    <sup>b</sup> Rè-fül'dzènt; not rè-fül'dzùnt.

Yet what is this | which to the astonish'd mind  
 Seems measureless, | and which the baffled thought  
 Confounds, ? | A span, | a point, | in those domains  
 Which the keen eye can traverse. | Seven stars  
 Dwell in that brilliant cluster ; | and the sight  
 Embraces all at once ; | yet each from each |  
 Recedes as far as each of them from earth — |  
 And ev'ry star from ev'ry other burns  
 No less remote. |

From the profound of heaven, |  
 Untravell'd e'en in thought, | keen, piercing rays  
 Dart through the void, | revealing to the sense |  
 Systems, and worlds unnumber'd. | Take the glass,  
 And search the skies. | The opening skies pour down  
 Upon your gaze, | thick showers of sparkling fire. — |  
 Stars, crowd'ed, | throng'd, | in regions so remote, |  
 That their swift beams — | the swiftest things that be — |  
 Have travell'd centuries on their flight to earth. |  
 Earth, sun, and nearer constellations, | what  
 Are ye', | amid this infinite extent, |  
 And multitude of God's most infinite works ! |

And these are suns ! — | vast, central, living fires, — |  
 Lords of dependent systems, — | kings of worlds' |  
 That wait as satellites upon their power, |  
 And flourish in their smile. | Awake my soul, |  
 And meditate the wonder ! | Countless suns  
 Blaze round thee, | leading forth their countless worlds !  
 Worlds in whose bosoms living things rejoice, |  
 And drink the bliss of being | from the fount  
 Of all-pervading Love. — |

What mind can know, |  
 What tongue can utter, all their multitudes ! |  
 Thus numberless in numberless abodes ! |  
 Known but to thee, bless'd Father ! | Thine they are, ;  
 Thy children, and thy care ; | and none o'erlook'd  
 Of thee ! — | no, not the humblest soul | that dwells  
 Upon the humblest globe | which wheels its course



Amid the giant glories of the sky, |  
 Like the mean mote that dances in the beam |  
 Amongst the mirror'd lamps | which fling  
 Their wasteful splendour from the palace wall. |  
 None, none escape the kindness of thy care; |  
 All compass'd underneath thy spacious wing, — |  
 Each fed, and guided by thy powerful hand. |

Tell me, ye splendid orbs,<sup>a</sup> — | as from your throne, |  
 Ye mark the rolling provinces that own  
 Your sway, — | what beings fill those bright abodes? |  
 How form'd — | how gift'ed — | what their powers — |  
 their state — |  
 Their hap'piness — | their wisdom? | Do they bear  
 The stamp of human na'ture? | Or has God  
 Peopled those purer realms | with lovelier forms, |  
 And more celestial minds? | Does Innocence  
 Still wear her native, and untainted bloom'? |  
 Or has Sin breath'd his deadly blight abroad, |  
 And sow'd corruption in those fairy bowers? |

Has War trod o'er them with his foot of fire'; |  
 And Slavery forg'd his chains'; | and Wrath, and Hate, |  
 And sordid Selfishness, | and cruel Lust, |  
 Leagued their base bands | to tread out light, and truth, |  
 And scatter'd wo where Heaven had planted joy'? |  
 Or are they yet all Par'adise, | unfallen,  
 And uncorrupt? | existence<sup>b</sup> one long joy, |  
 Without disease upon the frame, | or sin  
 Upon the heart, | or weariness of life, — |  
 Hope never quench'd, | and age unknown', |  
 And death unfear'd; | while fresh, and fadeless youth |  
 Glows in the light from God's near throne of love? |

Open your lips', ye wonderful, and fair! |  
 Speak, | speak! | the mysteries of those living worlds  
 Unfold! | No lan'guage? | Everlasting light,

<sup>a</sup> Splendid orbs; not splendid dorbs. <sup>b</sup> Eg-žist'ens; not èg-žist'-  
 ùns.

And everlasting silence? | Yet the eye  
 May read, and understand. | The hand of God |  
 Has written legibly what man may know, |  
 The glory of the Maker. | There it shines,  
 Ineffable, | unchangeable; | and man, |  
 Bound to the surface of this pigmy globe, |  
 May know, and ask no more. |

In other days, |

When death shall give the encumber'd spirit wings, |  
 Its range shall be extended; | it shall roam,  
 Perchance, | amongst those vast, mysterious spheres,— |  
 Shall pass from orb to orb, | and dwell in each, |  
 Familiar with its children, — | learn their laws, |  
 And share their state, | and study, and adore |  
 The infinite varieties of bliss,  
 And beauty, | by the hand of Power Divine, |  
 Lavish'd on all its works. |

#### Eternity

Shall thus roll on | with ever fresh delight; |  
 No pause of pleasure, or improvement; | world  
 On world | still opening to the instructed mind |  
 An unexhausted<sup>a</sup> universe, | and time  
 But adding to its glories; | while the soul, |  
 Advancing ever to the Source of light,  
 And all perfection, | lives', adores', and reigns', |  
 In cloudless knowledge, pu'rity, and bliss. |

#### PERPETUAL ADORATION.

(MOORE.)

The turf shall be my fragrant shrine; |  
 My temple, Lord, that arch' of thine; |  
 My censer's breath, the mountain airs', |  
 And silent thoughts, my only prayers. |

My choir shall be the moonlight waves', |  
 When murmuring homeward to their caves; |

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<sup>a</sup> Un-êgz-hâst'éd; not ûn-êgz-zâst'éd.

Or when the stillness of the sea', |  
E'en more' than music breathes of thee. |

I'll seek, by day, some glade unknown', |  
All light, and silence, like thy throne; |  
And the pale stars shall be, at night', |  
The only eyes that watch my rite. |

Thy heaven, on which 't is bliss to look', |  
Shall be my pure, and shining book, |  
Where I shall read, in words of flame', |  
The glories of thy wondrous name. |

I'll read thy anger in the rack' |  
That clouds awhile the day-beam's track; |  
Thy mercy, in the azure hue' |  
Of sunny bright'ness, breaking through. |

There's nothing bright, above', below', |  
From flowers that bloom', to stars that glow',  
But in its light my soul can see |  
Some feature of thy Deity! |

There's nothing dark, below', above', |  
But in its gloom I trace thy love; |  
And meekly wait that moment, when |  
Thy touch shall turn all bright' again. |

## SCENE FROM PIZARRO.

(KOTZEBUE.)

PIZARRO and DAVILLA in conversation.

[Enter GOMEZ.]

*Piz.* How now, Gomez! | what bring'est thou? |

*Gom.* On yonder hill, among the palm-trees, | we  
have surprised an old cacique<sup>a</sup>: | escape by flight he  
could not, | and we seized him, and his attendant un-

<sup>a</sup> Kás-sèk', a prince, or nobleman, among the Indians.

resisting; | yet his lips breathed nought but bitterness,  
and scorn. |

*Piz.* Drag him before us. |

[GOMEZ leaves the tent, and returns, conducting ORO-  
ZEMBO, and attendants, in chains, guarded.]

What art thou, stranger? |

*Oro.* First tell me which among you, | is the captain  
of this band of robbers. |

*Piz.* Ha! |

*Dav.* Mad man! | tear out his tongue, or else — |

*Oro.* Thou 'lt hear some truth. |

*Dav.* (showing his poignard.) Shall I not plunge this into  
his heart? |

*Oro.* (to Pizarro.) Does your army boast many such  
heroes as this? |

*Piz.* Audacious! | This insolence has sealed thy  
doom: | die thou shalt, grey-headed ruffian. | But first  
confess what thou knowest. |

*Oro.* I know that which thou hast just assured me  
of — | that I shall die. |

*Piz.* Less audacity, perhaps, | might have preserved  
thy life. |

*Oro.* My life is as a withered tree: | it is not worth  
preserving. |

*Piz.* Hear me, old man. | Even now, we march  
against the Peruvian army. | We know there is a  
secret path | that leads to your strong-hold among the  
rocks: | guide us to that, | and name thy reward. | If  
wealth be thy wish — |

*Oro.* Ha! ha! ha! |

*Piz.* Dost thou despise my offer? |

*Oro.* Thee, and thy offer. | Wealth! | I have the  
wealth of two dear gallant sons; | I have stored in  
heav'n, the riches which repay good actions here; |  
and still my chiefest treasure do I bear about me. |

*Piz.* What is that? | Inform me. |

*Oro.* I will; | for it never can be thine. — | the trea-  
sure of a pure, unsullied conscience. |

*Piz.* I believe there is no other Peruvian who dares speak as thou dost. |

*Oro.* Would I could believe there is no other Spaniard who dares act as thou dost. |

*Gom.* Obdurate Pagan! | How numerous is your army? |

*Oro.* Count the leaves of yonder forest. |

*Dav.* Which is the weakest part of your camp? |

*Oro.* It has no weak part; | on every side 't is fortified by justice. |

*Piz.* Where have you concealed your wives, and children? |

*Oro.* In the hearts of their husbands, and their fathers. |

*Piz.* Knowest thou Alonzo? |

*Oro.* Know him? | Alonzo? | Know him? | Our nation's benefactor! | The guardian angel of Peru! |

*Piz.* By what has he merited that title? |

*Oro.* By not resembling thee. |

*Dav.* Who is this Rolla, joined with Alonzo in command,? |

*Oro.* I will answer that; | for I love to hear, and to repeat the hero's name. | Rolla, the kinsman of the king, | is the idol of our army; | in war, a tiger, | chafed by the hunter's spear; | in peace, | more gentle than the unweaned lamb. | Cora was once betrothed to him; | but finding that she preferred Alonzo, | he resigned his claim, | and, I fear, his peace, | to friendship, and to Cora's happiness; | yet still he loves her with a pure, and holy fire. |

*Piz.* Romantic savage! | I shall meet this Rolla soon. |

*Oro.* Thou hadst better not. — | The terrors of his noble eye would strike thee dead. |

*Dav.* Silence! or tremble! |

*Oro.* Beardless robber! | I never yet have trembled before man: | why should I tremble before thee, | thou less than man! |

*Dav.* Another word, audacious heathen, and I strike. ;

*Oro.* Strike, Christian! | Then boast among thy fellows — | I too have murdered a Peruvian! |

*Dav.* Ven'geance seize thee! [Stabs him.]

*Piz.* Hold! |

*Dav.* Couldst thou longer have endured his insults? |

*Piz.* And therefore should he die untortured? |

*Oro.* True! | Observe, young man', | your unthinking rashness | has saved me from the rack; | and you yourself have lost the opportunity of a useful lesson: | you might have seen with what cruelty | vengeance would have inflicted torments — | and with what patience | virtue would have borne them. |

[OROZEMBO is borne off, dying.]

*Piz.* Away! — | Davilla, if thus rash a second time — |

*Dav.* Forgive the hasty indignation which — |

*Piz.* No more. | Unbind that trembling wretch: | let him depart; | 't is well he should report the mercy | which we show to insolent defiance. | Hark! | Our guard, and guides approach. | [Soldiers march through the tents.]

Follow me, friends! | Each shall have his post assigned; | and ere Peruvia's god shall sink beneath the main, | the Spanish banners, bathed in blood, | shall float above the walls of vanquished Quito.<sup>a</sup> |

#### MARINER'S HYMN.

(MRS. SOUTHEY.)

Launch thy bark', Mariner! |  
 Christian, God speed thee! |  
 Let loose the rudder-bands — |  
 Good angels lead thee! |  
 Set thy sails warily, |  
 Tempests will come; |  
 Steer thy course steadily, |  
 Christian, steer home! |

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<sup>a</sup> Kè'tò.

Look to the weath' er-bow, |  
 Breakers are round thee; |  
 Let fall the plummet now, |  
 Shallows may ground thee. |  
 Reef in the fore'-sail, there! |  
 Hold the helm fast! |  
 So, — | let the vessel ware — |  
 There swept the blast. |

What of the night, watch'man? |  
 What of the night? |  
 'Cloudy — | all quiet — |  
 No land yet — | all 's right.' |  
 Be wakeful, | be vigil'ant — |  
 Danger may be |  
 At an hour when all seemeth |  
 Secur'est to thee. |

How, ! | gains the leak so fast? |  
 Clean out the hold, — |  
 Hoist up thy mer'chandise, |  
 Heave out thy gold; — |  
 There, — | let the ingots go, — |  
 Now the ship rights; |  
 Hurrah! | the harbour's near, — |  
 Lo, the red lights! |

Slacken not sail yet' |  
 At inlet or is'land; |  
 Straight for the bea'con<sup>a</sup> steer, |  
 Straight for the high'land; |  
 Crowd all thy canvass on, |  
 Cut through the foam — |  
 Christian! cast an'chor now, — |  
 Heaven is thy home, ! |

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<sup>a</sup> Be'kn.

## ELEGY WRITTEN IN A COUNTRY CHURCH-YARD.

(GRAY.)

The curfew tolls — | the knell of parting day, |  
 The lowing herd winds slowly o'er the lea; |  
 The ploughman homeward plods his weary way, |  
 And leaves the world to darkness, and to me. |

Now fades the glimm'ring landscape<sup>a</sup> on the sight, |  
 And all the air a solemn stillness holds, |  
 Save where the beetle wheels his droning flight, |  
 And drowsy tinklings lull the distant folds: |

Save, that from yonder ivy-mantled tower, |  
 The moping owl does to the moon complain |  
 Of such as, wand'ring near her secret bower, |  
 Molest her ancient, solitary reign.

Beneath those rugged elms'; | that yew-tree's shade, |  
 Where heaves the turf in many a mould'ring heap', |  
 Each in his narrow cell for ever laid', |  
 The rude forefathers of the hamlet sleep. |

The breezy call of incense-breathing morn', |  
 The swallow, twitt'ring from the straw-built shed, |  
 The cock's shrill cla'rion, or the echoing horn, |  
 No more shall rouse them from their lowly bed. |

For them no more the blazing hearth shall burn, |  
 Or busy housewife<sup>b</sup> ply her evening care; |  
 Nor children run to lisp their sire's return, |  
 Or climb his knees', the envied kiss to share. |

Oft did the harvest to their sickle yield; |  
 Their furrow oft the stubborn glebe has broke; |  
 How jocund did they drive their team afield! |  
 How bow'd the woods beneath their sturdy stroke! |

<sup>a</sup> Länd'skåp; not länd'skîp.<sup>b</sup> Hûz'wif.



Let not ambition mock their useful toil, |  
 Their homely joys, and destiny obscure; |  
 Nor grandeur hear, with a disdainful smile, |  
 The short, and simple annals of the poor. |  
 The boast of heraldry, | the pomp of pow'ér, |  
 And all that beauty, | all that wealth' e'er gave, |  
 Await, alike, the inevitable hour. — |  
 The paths of glory „ lead but to the grave. |  
 Nor you, ye proud, impute to these the fault, |  
 If mem'ry o'er their tomb no trophies raise, |  
 Where, through the long-drawn aisle, and fretted vault, |  
 The pealing anthem swells the note of praise. |  
 Can storied urn, or animated bust, |  
 Back to its mansion call the fleeting breath? |  
 Can honour's voice provoke the silent dust, |  
 Or flattery soothe the dull, cold ear of death? |  
 Perhaps in this neglected spot, is laid |  
 Some heart once pregnant with celestial fire; |  
 Hands that the rod of em'pire might have sway'd, |  
 Or wak'd to ecstasy the living lyre. |  
 But knowledge to their eyes her ample page, |  
 Rich with the spoils of time, did ne'er unroll; |  
 Chill penury repress'd their noble rage, |  
 And froze the genial current of the soul. |  
 Full many a gem of purest ray serene, |  
 The dark, unfathom'd caves of ocean, bear; |  
 Full many a flower, is born to blush unseen, |  
 And waste its sweetness on the desert air.<sup>a</sup> |  
 Some village Hampden that, with dauntless breast, |  
 The little tyrant of his fields withstood; |  
 Some mute, inglorious Milton, here may rest; |  
 Some Cromwell, guiltless of his country's blood. |

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<sup>a</sup> Desert air; not dez-zer-tair.

The applause of list'ning senates to command', |  
 The threats of pain, and ruin to despise', |  
 To scatter plenty o'er a smiling land', |  
 And read their hist'ry in a nation's eyes', |

Their lot forbade. — | nor circumscrib'd alone' |  
 Their growing vir'tues ; | but, their crimes' confin'd', |  
 Forbade to wade through slaughter to a throne', |  
 And shut the gates of mercy on mankind', |

The struggling pangs of conscious truth' to hide, |  
 To quench the blushes of ingenuous shame', |  
 Or heap the shrine of luxury, and pride', |  
 With incense kindled at the muse's flame'. |

Far from the madding crowd's ignoble strife', |  
 ('Their sober wishes never learn'd' to stray',)  
<sup>2</sup>Along the cool, sequester'd vale of life', |  
 They kept the noiseless tenor of their way'. |

Yet e'en these bones, from insult to protect', |  
 Some frail memorial still', erected nigh', |  
 With uncouth rhymes, and shapeless sculpture deck'd', |  
 Implores the passing tribute of a sigh'. |

Their names', their years', spell'd by the unletter'd muse', |  
 The place of fame, and elegy, supply. ; |  
 And many a holy text around she strews', |  
 That teach the rustic moralist to die'. |

For who, to dumb forgetfulness a prey', |  
 This pleasing, anxious being e'er resign'd', |  
 Left the warm precincts of the cheerful day', |  
 Nor cast one longing, ling'ring look behind' ? |

On some fond breast the parting soul relies ; |  
 Some pious drops the closing eye requires ; |  
 E'en from the tomb, the voice of nature cries', |  
 E'en in our ash'es live their wonted fires'. |

For thee who, mindful of the unhonour'd dead', |  
 Dost in these lines their artless tale relate', |  
 If, chance, by lonely contemplation led', |  
 Some kindred spirit shall inquire *thy* fate', |

Haply some hoary-headed swain may say', |  
 "Oft have we seen *him* at the peep of dawn', |  
 Brushing, with hasty step, the dews away', |  
 To meet the sun upon the upland lawn'. |

There, at the foot of yonder nodding beech' |  
 That wreathes its old fantastic roots so high', |  
 His listless length at noontide would *he* stretch', |  
 And pore upon the brook that bubbles by'. |

Hard by yon wood, now smiling as in scorn', |  
 Mutt'ring his wayward fancies, he would rove'; |  
 Now drooping, wo'ful, wan, | like one forlorn', |  
 Or craz'd with care, | or cross'd in hopeless love,

One morn I miss'd *him* on the accustom'd hill', |  
 Along the heath', | and near his fav'rite tree'; |  
 Another came; | nor yet beside the rill', |  
 Nor up the lawn', | nor at the wood' was he'. |

The next, with dirges due, in sad array', |  
 Slow through the church-yard path, we saw *him*  
 borne, — |  
 Approach, and read' ('for thou canst read') <sup>2</sup>the lay', |  
 'Grav'd on the stone beneath yon aged thorn.'"

## THE EPITAPH.

Here rests *his* head upon the lap of earth', |  
 A youth to Fortune, and to Fame, unknown'; |  
 Fair Science frown'd not on his humble birth', |  
 And Melancholy mark'd *him* for her own'. |

Large was *his* bounty, and *his* soul, sincere — |  
 Heaven did a recompense as largely send — |  
 He gave to Mis'ry all he had, a tear; |  
 He gain'd from Heav'n | ('t was all *he* wish'd) | <sup>2</sup>a  
 friend. |

No farther seek *his* merits to disclose, |  
 Or draw *his* frailties from their dread abode, |  
 ('There they alike in trembling hope repose) |  
<sup>2</sup>The bosom of his Father, and *his* God. |

## DOUGLAS'S ACCOUNT OF HIMSELF.

(HOME.)

My name is *Norval*; | on the Grampian hills |  
 My father feeds *his* flocks; | a frugal swain |  
 Whose constant cares | were to increase *his* store, |  
 And keep *his* only son, myself, at home: |  
 For I had heard of bat'tles, | and I long'd  
 To follow to the field some warlike lord; |  
 And heaven soon granted what my sire denied, |!

This moon, which rose last night, round as my shield, |  
 Had not yet fill'd her horns, | when by her light, |  
 A band of fierce barbarians from the hills, |  
 Rush'd like a torrent down upon the vale, |  
 Sweeping our flocks, and herds. | The shepherds fled  
 For safety, and for succour. | I, alone, |  
 With bended bow, and quiver full of arrows, |  
 Hover'd about the enemy, | and mark'd  
 The road he took: | then hasted to my friends |  
 Whom, with a troop of fifty chosen men, |  
 I met advancing. | The pursuit I led, |  
 Till we o'ertook the spoil-encumber'd foe. |

We fought, and conquer'd. | Ere a sword was drawn, |  
 An arrow from my bow had pierc'd their chief |  
 Who wore, that day, the arms which now I wear. |  
 Returning home in triumph, | I disdain'd  
 The shepherd's slothful life; | and, having heard |

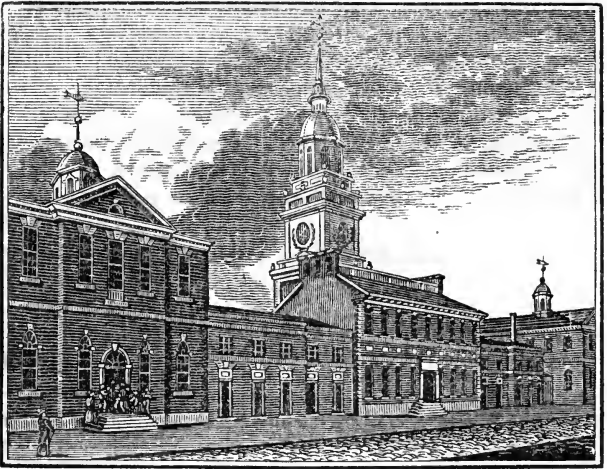
That our good king had summon'd his bold peers |  
 To lead their warriors to the Carron side, |  
 I left my father's house, | and took with me |  
 A chosen servant | to conduct my steps, — |  
 'Yon trembling coward who forsook his master. |  
<sup>2</sup>Journeying with this intent, | I pass'd these towers, |  
 And, heaven-directed, | came this day to do |  
 The happy deed that gilds my humble name. |

## THE GRAVE OF FRANKLIN.

(MISS C. H. WATERMAN.)

No chisell'd urn is rear'd to thee; |  
 No sculptur'd scroll enrolls its page |  
 To tell the children of the free, |  
 Where rests the patriot, and the sage. |  
 Far in the city of the dead', |  
 A corner holds thy sacred clay; |  
 And pilgrim feet, by reverence led', |  
 Have worn a path that marks the way. |  
 There, round thy lone, and simple grave', |  
 Encroaching on its marble gray', |  
 Wild plantain weeds, and tall grass wave', |  
 And sunbeams pour their shadeless ray. |  
 Level with earth, thy letter'd stone' — |  
 And hidden oft by winter's snow' — |  
 Its modest record tells alone' |  
 Whose dust it is that sleeps below.\* |  
 That name's enough — | that honour'd name' |  
 No aid from eulogy requires. : |  
 'Tis blended with thy country's fame', |  
 And flashes round her lightning spires. |

\* The body of Franklin lies in Christ-Church burying-ground, corner of Mulberry and Fifth street, Philadelphia. The inscription upon his tomb-stone is as follows:



STATE-HOUSE, PHILADELPHIA.\*

## DECLARATION OF INDEPENDENCE.

(JEFFERSON.)

When, in the course of human events, | *it* becomes necessary for one people | to dissolve the political bands which have connected them with another, | *and* to assume among the powers of the earth | the separate and equal station | to which the laws of nature *and* of nature's *God* entitle them, | a decent respect to the opinions of mankind | requires that they should declare the causes | which impel them to the separation. |

We hold these truths<sup>a</sup> to be self-evident: | that all men are created equal; | that they are endowed by their Creator | with certain inalienable<sup>b</sup> rights; | that among these | are life, liberty, and the pursuit of happiness; | that to secure these rights, | governments<sup>c</sup> are insti-

\* The Declaration of Independence was publicly read from the steps of the State-House, July 4th, 1776.

<sup>a</sup> Truths; not truthz.    <sup>b</sup> In-àl'yèn-à-bl.    <sup>c</sup> Gùv'ûrn-mènts.

tuted among men, | deriving their just powers | from the consent of the governed ; | that whenever any form of government | becomes destructive of these ends, | it is the right of the people | to alter or abolish it, | and to institute new government, | laying its foundation on such principles, | and organizing its powers in such form, | as to them shall seem most likely | to effect their safety and happiness. | Prudence, indeed, will dictate | that governments long established | should not be changed for light and transient<sup>a</sup> causes ; | and accordingly all experience hath shown | that mankind are more disposed to suffer | while evils are sufferable, | than to right themselves | by abolishing the forms to which they are accustomed. | But when a long train of abuses and usurpations<sup>b</sup> | pursuing invariably the same object, | evinces a design<sup>c</sup> to reduce them under absolute despotism, | it is their right, | it is their duty | to throw off such government, | and to provide new guards for their future security. | Such has been the patient sufferance of these colonies ;<sup>d</sup> | and such is now the necessity | which constrains them to alter their former systems of government. | The history of the present king of Great Britain | is a history of repeated injuries and usurpations,<sup>b</sup> | all having in direct object | the establishment of an absolute tyranny over these states. | To prove this, | let facts be submitted to a candid world. |

He has refused *his* assent to laws | the most wholesome and necessary for the public good. |

He has forbidden *his* governors to pass laws | of immediate and pressing importance, | unless suspended in their operation | till *his* assent<sup>c</sup> should be obtained ; | and, when so suspended, | he has utterly neglected to attend<sup>d</sup> to them. |

He has refused to pass other laws | for the accommodation of large districts of people, | unless those people |

<sup>a</sup> Trán'shè-ént.   <sup>b</sup> Yù-zúr-pà'shùn.   <sup>c</sup> Dè-sln'.   <sup>d</sup> Kòl'ò-nè.

would relinquish the right of representation in the legislature,<sup>a</sup> | a right inestimable to them, | and formidable to tyrants only. |

He has called together legislative bodies | at places unusual, | uncomfortable, | and distant from the depository<sup>b</sup> of their public records, | for the sole purpose | of fatiguing them into compliance with his measures. |

He has dissolved representative houses repeatedly | for opposing with manly firmness | his invasions on the rights of the people. |

He has refused for a long time after such dissolutions | to cause others to be elected, | whereby the legislative powers, | incapable of annihilation,<sup>c</sup> | have returned to the people at large for their exercise, | the state remaining, in the mean time, | exposed to all the dangers of invasion from without | and convulsions within. |

He has endeavoured to prevent the population of these states; | for that purpose | obstructing the laws for naturalization<sup>d</sup> of foreigners, | refusing to pass others | to encourage their migrations hither, | and raising the conditions | of new appropriations of lands. |

He has obstructed the administration of justice | by refusing his assent to laws | for establishing judiciary<sup>e</sup> powers. |

He has made judges dependent on his will alone | for the tenure<sup>f</sup> of their offices, | and the amount, and payment of their salaries. |

He has erected a multitude of new offices, | and sent hither swarms of new officers | to harass our people and eat out their substance. |

He has kept among us in times of peace | standing armies | without the consent of our legislatures. |

He has affected to render the military | independent of, | and superior to the civil power. |

He has combined with others | to subject us to a

<sup>a</sup> Lédz'is-lá-tshùr. <sup>b</sup> Dè-pòz'è-tùr-è. <sup>c</sup> An-ni-liè-lá'shùn. <sup>d</sup> Nát-tshù-rál-è-zá'shùn. <sup>e</sup> Džù-dísh'á-ré. <sup>f</sup> Tè'nùr. <sup>g</sup> Hár'rás.



jurisdiction | foreign<sup>a</sup> to our constitu'tions | and unacknowledged by our laws, | giving *his* assent | to their acts of pretended legislation | for quartering large bodies of armed troops among us; | for protecting them by a *mock* trial | from punishment | for any murders which they should commit | on the inhabitants of these states; | for cutting off our trade with all parts of the world; | for imposing taxes on us without our consent; | for depriving us in many cases | of the benefits of trial by jury; | for transporting us beyond seas | to be tried for pretended offences; | for abolishing the free system of English laws | in a neighbouring province, | establishing therein | an arbitrary government, | and enlarging its boundaries, | so as to render it at once an example | and *fit* instrument | for introducing the same absolute rule into these colonies; | for taking away our charters, | abolishing our most valuable laws, | and altering fundamentally | the forms of our governments; | for suspending our own legislatures, | and declaring themselves invested with power to legislate for us | in all cases whatsoever. |

He has abdicated government here | by declaring us out of *his* protection | and waging war against us. |

He has plundered our seas, | ravaged our coasts, | burnt our towns, | and destroyed the lives of our people. |

He is at this time | transporting large armies of foreign mercenaries | to complete the works of death, | desolation, and tyranny | already begun | with circumstances of cruelty and perfidy | scarcely paralleled in the most barbarous ages | and totally unworthy the head of a civilized nation. |

He has constrained our fellow-citizens | taken captive on the high seas | to bear arms against their country, | to become the executioners of their friends and brethren, | or to fall themselves by their hands. |

He has excited domestic insurrections among us, |

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<sup>a</sup> For'rin.

and has endeavoured to bring | on the inhabitants of our frontiers | the merciless Indian savages, | whose known rule of warfare | is an undistinguished destruction | of all a'ges, sex'es, and conditions. |

In every stage of these oppressions | we have petitioned for redress in the most humble terms : | our repeated petitions | have been answered only by repeated injuries. |

A prince whose character is thus marked | by every act which may define a tyrant | is unfit to be the ruler of a free people. |

Nor have we been wanting in attentions to our British brethren. | We have warned them from time to time | of attempts by their legislature | to extend an unwarrantable jurisdiction over us. | We have reminded them of the circumstances | of our emigration and settlement here : | we have appealed to their native justice and magnanimity, | and we have conjured them by the ties of our common kindred, | to disavow<sup>a</sup> these usurpations | which would inevitably interrupt our connexion and correspondence. | They too have been deaf to the voice of justice and of consanguinity. | We must therefore acquiesce in the necessity | which denounces our separation ! | and hold them as we hold the rest of mankind, | enemies in war, | in peace friends. |

We therefore | the representatives of the United States of America | in General Congress assembled, | 'appealing to the Supreme Judge of the world | for the rectitude of our intentions, | <sup>2</sup>do in the name, | and by the authority of the good people of these colonies, | solemnly publish and declare, | that these united colonies are, | and of right ought' to be, | free and independent states ; | that they are absolved from all allegiance to the British crown, | and that all political connexion | between them and the state of Great Britain | is, and ought' to be, | totally dissolved ; | and that as free and

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<sup>a</sup> Dis-à-vou.

independent states, | they have full power to levy war, | conclude peace, | contract alliances, | establish commerce, | and to do all other acts and things | which independent states may of right do. |

And for the support of this declaration, | <sup>1</sup>with a firm reliance on the protection of Divine Providence, | <sup>2</sup>we mutually pledge to each other | our lives, | our fortunes, | and our sacred honour. |

#### THE JOURNEY OF A DAY, A PICTURE OF HUMAN LIFE.

(DR. JOHNSON.)

Obidah, the son of Abensina, | left the caravansera early in the morn'ing, | and pursued his journey through the plains of Indostan. | He was fresh, and vigorous with rest; | he was animated with hope; | he was incited by desire; | he walked swiftly forward over the valleys, | and saw the hills gradually rising before him. |

As he passed along, | his ears were delighted with the morning song of the bird of paradise; | he was fanned by the last flutters of the sinking breeze, | and sprinkled with dew from groves of spices. | He sometimes contemplated the towering height of the oak, | monarch of the hills; | and sometimes caught the gentle fragrance of the primrose, | eldest daughter of the spring: | all his senses were gratified, | and all care was banished from his heart. |

Thus he went on, | till the sun approached his meridian, | and the increased heat preyed upon his strength; | he then looked round about him | for some more commodious path. | He saw, on his right hand, a grove | that seemed to wave its shades as a sign of invitation; | he entered it, | and found the coolness, and verdure irresistibly pleasant. |

He did not, however, | forget whither he was travelling, <sup>a</sup> | but found a narrow way, bordered with flowers, |

<sup>a</sup> Trav'elling.

which appeared to have the same direction with the main road; | and was pleased, | that by this happy experiment, | he had found means to unite pleasure with business,<sup>a</sup> | and to gain the rewards of diligence | without suffering its fatigues. |

He, therefore, still continued to walk for a time, | without the least remission of his ardour, | except that he was sometimes tempted to stop | by the music of the birds | which the heat had assembled in the shade; | and sometimes amused himself | with plucking the flowers | that covered the banks on either side, | or the fruit that hung upon the branches. |

At last, the green path began to decline from its first tendency, | and to wind among hills, and thickets, | cooled with fountains, and murmuring with waterfalls. | Here Obidah paused for a time, | and began to consider | whether it were longer safe | to forsake the known, and common track; | but remembering that the heat was now in its greatest violence, | and that the plain was dusty, and uneven, | he resolved to pursue the new path | which he supposed only to make a few meanders, | in compliance with the varieties of the ground, | and to end at last in the common road. |

Having thus calmed his solicitude, | he renewed his pace, | though he suspected that he was not gaining ground. | This uneasiness of his mind, | inclined him to lay hold on every new object, | and give way to every sensation | that might soothe, or divert him. | He listened to every echo; | he mounted every hill for a fresh prospect; | he turned aside to every cascade; | and pleased himself | with tracing the course of a gentle river | that rolled among the trees, | and watered a large region | with innumerable circumvolutions. |

In these amusements, | the hours passed away unaccounted; | his deviations had perplexed his memory, | and he knew not towards what point to travel. | He

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<sup>a</sup> Bil'nés.

stood pensive, and confused, | afraid to go forward, | lest he should go wrong, | yet conscious that the time of loitering was now past. | While he was thus tortured with uncertainty, | the sky was overspread with clouds; | the day vanished from before him; | and a sudden tempest gathered round his head. |

He was now roused by his danger, | to a quick, and painful remembrance of his folly; | he now saw how happiness is lost, | when ease is consulted; | he lamented the unmanly impatience | that prompted him to seek shelter in the grove; | and despised the petty curiosity | that led him on from trifle to trifle. | While he was thus reflecting, | the air grew blacker, | and a clap of thunder | broke his meditation. |

He now resolved to do what yet remained in his power, | to tread back the ground which he had passed, | and try to find some issue | where the wood might open into the plain. | He prostrated himself on the ground, | and recommended his life to the Lord of Nature. | He rose with confidence, and tranquillity, | and pressed on with resolution. | The beasts of the desert were in motion, | and on every hand | were heard the mingled howls of rage, and fear, — | and ravage, and expiration. | All the horrors of darkness, and solitude, surrounded him: | the winds roared in the woods, | and the torrents tumbled from the hills. |

Thus forlorn, and distressed, | he wandered through the wild, | without knowing whither he was going, | or whether he was every moment | drawing nearer to safety, or to destruction. | At length, not fear, | but labour began to overcome him; | his breath grew short, and his knees trembled; | and he was on the point of lying down in resignation to his fate, | when he beheld, through the brambles, | the glimmer of a taper. |

He advanced towards the light; | and finding that it proceeded from the cottage of a hermit, | he called humbly at the door, | and obtained admission. | The

old man set before him | such provisions as he had collected for himself, | on which Obidah fed with eagerness, and gratitude. |

When the repast was over, | “Tell me,” said the hermit, | “by what chance thou hast been brought hither? | I have been now twenty years | an inhabitant of the wilderness, | in which I never saw a man before.” | Obidah then related the occurrences of his journey, | without any concealment, or palliation. |

“Son,” said the hermit, | “let the errors, and follies, | the dangers, and escape of this day, | sink deep into thy heart. | Remember, my son, | that human life is the journey of a day. | We rise in the morning of youth, | full of vigour, and full of expectation; | we set forward with spirit, and hope, | with gaiety, and with diligence, | and travel on awhile | in the direct road of piety, | towards the mansions of rest. |

“In a short time, we remit our fervour, | and endeavour to find some mitigation of our duty, | and some more easy means of obtaining the same end. | We then relax our vigour, | and resolve no longer to be terrified with crimes at a distance; | but rely upon our own constancy, | and venture to approach | what we resolve never to touch. | We thus enter the bowers of ease, | and repose in the shades of security. |

“Here the heart softens, | and vigilance subsides; | we are then willing to inquire | whether another advance cannot be made, | and whether we may not, at least, | turn our eyes upon the gardens of pleasure. | We approach them with scruple, and hesitation; | we enter them, | but enter timorous, and trembling; | and always hope to pass through them | without losing the road of virtue, | which, for a while, we keep in our sight, | and to which we purpose to return. | But temptation succeeds temptation, | and one compliance, prepares us for another; | we in time lose the happiness of innocence, | and solace our disquiet with sensual gratifications. |

“By degrees, | we let fall the remembrance of our original intention, | and quit the only adequate object of rational desire. | We entangle ourselves in business,<sup>a</sup> | immerse ourselves in luxury, | and rove through the labyrinths<sup>b</sup> of inconstancy; | till the darkness of old age, begins to invade us, | and disease, and anxiety obstruct our way. | We then look back upon our lives with horror, | with sorrow, | with repentance; | and wish, | but too often vainly wish, | that we had not forsaken the ways of virtue. |

“Happy are they, my son, | who shall learn from thy example, | not to despair;<sup>c</sup> | but shall remember, | that, though the day is past, | and their strength is wasted, | there yet remains one effort to be made: | that reformation is never hopeless, | nor sincere endeavours ever unassisted; | that the wanderer may at length return, | after all his errors; | and that he who implores strength, and courage from above, | shall find danger, and difficulty give way before him. | Go now, my son, to thy repose; | commit thyself to the care of Omnipotence; | and when the morning calls again to toil, | begin anew thy journey, and thy life.” |

## NIGHT THOUGHTS.

(YOUNG.)

The bell strikes one. | We take no note of time |  
But from its loss: | to give it then a tongue |  
Is wise in man. | As if, an angel<sup>d</sup> spoke, |  
I feel the solemn sound. | If heard aright, |  
It is the knell of my departed hours. |  
Where are they? | With the years beyond the flood. |  
It is the signal that demands despatch: |  
How much is to be done! | My hopes, and fears  
Start up alarm'd, | and o'er life's narrow verge

<sup>a</sup> Biz'nēs. <sup>b</sup> Láb-bēr-rinth. <sup>c</sup> Dē-spār'. <sup>d</sup> As if an angel; not az-zif-fan-an'gel.

Look down' — | on what? | A fathomless abyss, |  
 A dread eternity! | how surely mine, |  
 And can eternity belong to me, |  
 Poor pensioner on the bounties of an hour? |

How poor, | how rich, | how abject, | how august; |  
 How complicate, | how wonderful is man! |  
 How passing wonder *he* | who made *him* such! |  
 Who center'd in our make such strange extremes, |  
 From diff'rent natures, marvellously<sup>a</sup> mix'd, |  
 Connexion exquisite of distant worlds! |  
 Distinguish'd link in being's endless chain! |  
 Midway from nothing to the Deity! |  
 A beam ethereal, sullied, and absorpt! |  
 Though sullied, and dishonour'd, | still divine! |  
 Dim miniature<sup>b</sup> of greatness absolute! |  
 An heir of glo'ry! | a frail child of dust! |  
 Helpless immortal! | insect in'finite! |  
 A worm! | a God! — | I tremble at myself, |  
 And in myself am lost. |

At home, a stranger, |  
 Thought wanders up, and down,<sup>c</sup> | surpris'd, | aghast, |  
 And wond'ring at her own. | How reason reels! |  
 O what a miracle to man is man, |  
 Triumphantly distress'd! | what joy! | what dread! |  
 Alternately transported, and alarm'd! |  
 What can preserve my life? | or what destroy? |  
 An an'gel's arm can't snatch me from the grave; |  
 Legions of angels can't confine me there. |

#### THE LAND THAT WE LIVE IN.

(C. W. THOMSON.)

The land that we live in — | the land that we live in, |  
 O! where is the heart does not think it more fair, |  
 Than the brightest of scenes to which nature has given, |  
 Her clearest of sun and her purest of air? |

• Mâr'vél-lûs-lé.    <sup>b</sup> Mî'n'è-târ.    <sup>c</sup> Up and down; not up-pan-down.



Italia may boast of her evergreen bow'ers, |  
 Her sky without clouds and her rose-scented breeze, |  
 And Persia may vaunt of her gardens and flowers, |  
 But there is one spot which is better than these, — |  
 'Tis the land that we live in — | the land that we live in, |  
 O! where is the heart does not think it more fair', |  
 Than the brightest of scenes to which nature has given |  
 Her clearest of sun and her purest of air. |

Romantic and wild are proud Scotia's mountains, |  
 And fair are the plains of imperial France — |  
 And Grana'da may tell of her groves and her foun'tains, |  
 And mingle the mirth of the song and the dance. — |  
 The climes of the East may exhibit their treasures, |  
 Their palm-trees may bloom and their waters may |  
 fall — |  
 And music may wake to enliven their pleasures, |  
 But there is one spot which is dearer than all, — |  
 'Tis the land that we live in — | the land that we live in, |  
 O! where is the heart does not think it more fair', |  
 Than the brightest of scenes to which nature has given |  
 Her clearest of sun and her purest of air. ? |

## WOLSEY'S SOLILOQUY.

(SHAKSPEARE.)

Farewell, | a long farewell, | to all my greatness ! |  
 This is the state of man : | to-day he puts forth  
 The tender leaves of hope ; | to-morrow, blos'soms, |  
 And bears his blushing honours thick upon him : |  
 The third day, comes a frost, | a killing frost ; |  
 And, — when he thinks, | good, easy man, | full surely  
 His greatness is a ripening, — | nips his root, |  
 And then he falls, | as I do. |

I have ventur'd, |  
 Like little wanton boys that swim on blad'ders, |  
 This\* many summers, | in a sea of glory ; |

\* Thus it stands in Shakspeare.

But far beyond my depth : | my high-blown pride |  
 At length broke under me ; | and now has left me, |  
 Weary, and old with service, | to the mercy  
 Of a rude stream, | that must for ever hide me. |

Vain pomp, and glory of this world, | I hate ye ; |  
 I feel my heart new open'd : | O how wretched  
 Is that poor man | that hangs on prin'ces' favours ! |  
 There is,\* betwixt that smile he would aspire to, |  
 That sweet aspect of princes, | and their ruin, |  
 More pangs, and fears | than wars, or women have ;  
 And when he falls, | he falls like Lucifer, |  
 Never to hope again. |

WOLSEY'S FAREWELL ADDRESS TO CROMWELL.

(SHAKSPEARE.)

Cromwell, I did not think to shed a tear |  
 In all my miseries ; | but thou hast forc'd me, |  
 Out of thy honest truth, | to play the woman. |  
 Let's dry our eyes ; | and thus far hear me, Cromwell : |  
 And, — 'when I am forgotten, as I shall be, |  
 And sleep in dull, cold marble, | where no mention  
 Of me more must be heard of, — <sup>2</sup>say, I taught thee, |  
 Say, Wol'sey, — | that once trod the ways of glory, |  
 And sounded all the depths, and shoals of honour, — |  
 Found thee a way, | out of his wreck, | to rise in ; |  
 A sure, and safe one, | though thy master miss'd it. |

Mark but my fall, | and that that ru'in'd me. |  
 Cromwell, I charge thee, fling away ambition ; |  
 By that sin fell the an'gels, | how can man then, |  
 The image of his Maker, | hope to win by't ? |  
 Love thyself last : | cherish those hearts that hate thee ;  
 Corruption wins not more than honesty. |  
 Still in thy right hand carry gentle peace, |  
 To silence envious tongues. |

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\* Thus it stands in Shakspeare.

Be just, and fear not : |  
 Let all the ends, thou aim'st at, | be thy country's, |  
 Thy God's, and truth's ; | then if thou fall'st, oh Crom-  
 well, |  
 Thou fall'st a blessed martyr. | O Cromwell, |  
 Had I serv'd my God | with half the zeal  
 I serv'd my king, | he would not in mine age |  
 Have left me naked to mine enemies. |

## REPLY TO WALPOLE.

(PITT.\*)

The atrocious crime of being a young man, | which  
 the honourable gentleman has, | with such spirit and  
 decency, charged upon me, | I shall neither attempt to  
 palliate, nor deny ; | but content myself with wishing |  
 that I may be one of those | whose follies cease with  
 their youth, | and not of that number | who are igno-  
 rant in spite of experience. |

Whether youth can be imputed to any man as a  
 reproach, | I will not assume the province of deter-  
 mining : | but surely age may become justly contemptible, |  
 if the opportunities which it brings | have passed away  
 without improvement, | and vice appears to prevail |  
 when the passions have subsided. |

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\* This illustrious father of English Oratory, having expressed himself, in the House of Commons, with his accustomed energy, in opposition to one of the measures then in agitation, his speech produced an answer from Mr. WALPOLE, who, in the course of it, said, "Formidable sounds, and furious declamation, confident assertions, and lofty periods, may affect the young and inexperienced ; and, perhaps, the honourable gentleman may have contracted his habits of oratory by conversing more with those of his own age, than with such as have had more opportunities of acquiring knowledge, and more successful methods of communicating their sentiments." And he made use of some expressions, such as vehemence of gesture, theatrical emotion, &c., applying them to Mr. PITT's manner of speaking. As soon as Mr. WALPOLE sat down, Mr. PITT got up and replied as above.

The wretch who, after having seen the consequences of a thousand errors, | continues still to blunder, | and whose age has only added obstinacy to stupidity, | is surely the object of either abhorrence or contempt, | and deserves not that his grey head' | should secure him from insult. |

Much more is he to be abhorred, | who, as he has advanced in age | has receded from virtue, | and becomes more wicked with less temptation : | who prostitutes himself for money which he cannot enjoy, | and spends the remains of his life | in the ruin of his country. |

But youth is not my only crime. | I have been accused of acting a theatrical part. | A theatrical part | may either imply some peculiarities of gesture, | or a dissimulation of my real sentiments, | and an adoption of the opinions and language of another man. |

In the first sense, | the charge is too trifling to be confuted, | and deserves only to be mentioned | to be despised. | I am at liberty, | like every other man, | to use my own language ; | and though I may, perhaps, have some ambition ; | yet to please this gentleman, | I shall not lay myself under any restraint, | or very solicitously | copy his diction, or his mien, | however matured by age, | or modelled by experience. |

If any man shall, | by charging me with theatrical behaviour, | imply that I utter any sentiments but my own, | I shall treat him as a calumniator | and a villain : | nor shall any protection | shelter him from the treatment which he deserves. | I shall, on such an occasion, | without scruple, | trample upon all those forms | with which wealth and dignity entrench themselves : | nor shall any thing but age | restrain my resentment : | age which always brings one privilege : | that of being insolent and supercilious | without punishment. |

But with regard to those whom I have offended, | I am of opinion | that if I had acted a borrowed part, | I

should have avoided their censure. | The heat that  
offended them | is the ardour of conviction, | and that  
zeal for the service of my country | which neither hope  
nor fear | shall influence me to suppress. |

I will not sit unconcerned | while my liberty is  
invaded, | nor look in silence upon public robbery. | I  
will exert my endeavours, at whatever hazard, | to  
repel the aggressor, | and drag the thief to justice, |  
what power soever may protect the villany, | and who-  
ever may partake of the plunder. |

## GENIUS.

(AKENSIDE.)

From heaven my strains begin; | from heaven descends  
The flame of genius to the human breast, |  
And love, and beauty, and poetic joy,  
And inspiration. | Ere the radiant sun  
Sprang from the east, | or 'mid the vault of night |  
The moon suspended her serener lamp; |  
Ere mountains, woods, or streams adorn'd the globe, |  
Or Wisdom taught the sons of men her lore; |  
Then lived the Almighty ONE; | then, deep retired,  
In his unfathom'd essence, | view'd the forms, |  
The forms eternal of created things; |  
The radiant sun, | the moon's nocturnal lamp, |  
The mountains, woods, and streams, | the rolling globe, |  
And Wisdom's mien celestial. |

From the first

Of days, | on them his love divine he fix'd, |  
His admiration: | till, in time complete, |  
What he admired and loved, | his vital smile  
Unfolded into being. | Hence the breath  
Of life informing each organic frame, |  
Hence the green earth, and wild resounding waves; |  
Hence light and shade alternate; | warmth and cold, |  
And clear autumnal skies, and vernal showers, |  
And all the fair variety of things. |

But not alike to every mortal eye |  
 Is this great scene unveil'd. | For, since the claims  
 Of social life, | to different labours urge  
 The active powers of man, | with wise intent |  
 The hand of Nature on peculiar minds |  
 Imprints a different bias, | and to each  
 Decrees its province in the common toil. |  
 To some she taught the fabric of the sphere, |  
 The changeful moon, | the circuit of the stars, |  
 The golden zones of heaven: | to some she gave  
 To weigh the moment of eternal things, |  
 Of time, and space, and Fate's unbroken chain, |  
 And will's quick impulse; | others by the hand |  
 She led o'er vales and mountains, | to explore  
 What healing virtue | swells the tender veins  
 Of herbs and flowers; | or what the beams of morn  
 Draw forth, | distilling from the clefted rind  
 In balmy tears. |

But some to higher hopes  
 Were destin'd; | some within a finer mould  
 She wrought, | and temper'd with a purer flame: |  
 To these the Sire Omnipotent | unfolds  
 The world's harmonious volume, | there to read  
 The transcript of himself. | On every part |  
 They trace the bright impressions of his hand; |  
 In earth or air, | the meadow's purple stores, |  
 The moon's mild radiance, | or the virgin's form, |  
 Blooming with rosy smiles, | they see pourtray'd  
 That uncreated beauty | which delights  
 The Mind Supreme. | They also feel her charms,  
 Enamour'd; | they partake the eternal joy. |

## GREATNESS.

(AKENSIDE.)

Say, why was man so eminently raised |  
 Amid the vast creation? | why ordain'd  
 Thro' life and death | to dart his piercing eye, |

With thought beyond the limit of *his* frame, |  
 But that the Omnipotent might send *him* forth, |  
 In sight of mortal and immortal powers, |  
 As on a boundless theatre, | to run  
 The great career of justice: | to exalt  
 His generous aim to all diviner deeds; |  
 To chase each partial purpose from *his* breast; |  
 And thro' the mists of passion and of sense, |  
 And thro' the tossing tide of chance and pain, |  
 To hold *his* course unfaltering, | while the voice  
 Of Truth and Virtue, | up the steep ascent  
 Of Nature, | calls *him* to *his* high reward, |  
 The applauding smile of Heaven? |

Else wherefore burns

In mortal bosom this unquenched hope, |  
 That breathes from day to day sublimer things, |  
 And mocks possession? | Wherefore darts the mind, |  
 With such resistless ardour | to embrace  
 Majestic forms, | impatient to be free; |  
 Spurning the gross control of wilful might; |  
 Proud of the strong contention of *her* toils; |  
 Proud to be daring? | Who but rather turns  
 To Heaven's broad fire *his* unconstrained view, |  
 Than to the glimmering of a waxen flame? |  
 Who that, from Alpine heights, | *his* labouring eye  
 Shoots round the wide horizon, | to survey  
 Nilus or Ganges rolling *his* bright wave |  
 Thro' mountains, plains, | thro' empires black with shade, |  
 And continents of sand, | will turn *his* gaze |  
 To mark the windings of a scanty rill |  
 That murmurs at *his* feet? |

The high-born soul |

Disdains to rest *her* heaven aspiring wing |  
 Beneath its native quarry. | Tired of earth  
 And this diurnal scene, | she springs aloft  
 Thro' fields of air; | pursues the flying storm; |  
 Rides on the volley'd lightning thro' the heavens; |  
 Or, yoked with whirlwinds and the northern blast, |

Sweeps the long tract of day. | Then high she soars  
 The blue profound, | and hovering round the sun, |  
 Beholds him pouring the redundant stream  
 Of light; | beholds his unrelenting sway |  
 Bend the reluctant planets to absolve  
 The fated rounds of time. | Thence far effused |  
 She darts her swiftness up the long career  
 Of devious comets: | thro' its burning signs  
 Exulting | measures the perennial wheel  
 Of Nature, | and looks back on all the stars, |  
 Whose blended light, | as with a milky zone, |  
 Invests the orient. |

Now amazed she views

The empyreal waste, | where happy spirits hold, |  
 Beyond this concave heaven, | their calm abode; |  
 And fields of radiance, | whose unfading light |  
 Has travell'd the profound six thousand years, |  
 Nor yet arrives in sight of mortal things. |  
 E'en on the barriers of the world untired |  
 She meditates the eternal depth below, |  
 Till, half recoiling, | down the headlong steep  
 She plunges; | soon o'erwhelm'd and swallowed up |  
 In that immense of being. |

There her hopes

Rest at the fatal goal: | for, from the birth  
 Of mortal man, | the sovereign Maker said, |  
 That not in humble nor in brief delight, |  
 Not in the fading echoes of renown, |  
 Power's purple robes, | nor Pleasure's flowery lap, |  
 The soul should find enjoyment; | but, from these  
 Turning disdainful to an equal good, |  
 Thro' all the ascent of things enlarge her view, |  
 Till every bound at length should disappear, |  
 And infinite perfection close the scene. |



## PAPER.

[A CONVERSATIONAL PLEASANTRY.]

(FRANKLIN.)

Some wit of old — | such wits of old there were, |  
 Whose hints show'd meaning, | whose allusions care, |  
 By one brave stroke, | to mark all human kind, |  
 Call'd clear blank paper ev'ry infant mind ; |  
 Where, still, as opening sense her dictates wrote, |  
 Fair Virtue put a seal, | or Vice, a blot. |  
 The thought was happy, pertinent, and true ; |  
 Methinks a genius might the plan pursue. |

I (can you pardon my presumption ?), | I,  
 No wit, no genius, | yet, for once, will try. |  
 Various the paper, various wants produce ; |  
 The wants of fashion | elegance, | and use. |  
 Men are as various ; | and if right I scan, |  
 Each sort of paper | represents some man. |

Pray note the fop, | half powder and half lace ; |  
 Nice, as a band-box were his dwelling place ; |  
 He's the gilt-paper, | which apart you store, |  
 And lock from vulgar hands in the scrutoire.<sup>a</sup>

Mechanics, servants, farmers, and so forth, |  
 Are copy-paper, | of inferior worth ; |  
 Less priz'd, | more useful, | for your desk decreed ; |  
 Free to all pens, | and prompt at ev'ry need. |

The wretch, whom avarice bids to pinch and spare, |  
 Starve, cheat, and pilfer, to enrich an heir, |  
 Is coarse brown paper, | such as pedlars choose |  
 To wrap up wares, | which better men will use. |

Take next the miser's contrast, | who destroys |  
 Health, fame, and fortune, in a round of joys ; |

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<sup>a</sup> Scrutoire, a case of drawers for writings.

Will any paper match *him*? | Yes, throughout; |  
He's a true sinking paper, | past all doubt. |

The retail politician's anxious thought |  
Deems this *side* always right, | and that stark nought; |  
He foams with censure; | with applause *he* raves; |  
A *dupe* to rumours, | and a tool of knaves; |  
He'll want no type his weakness to proclaim, |  
While such a thing as foolscap has a name. |

The hasty gentleman, whose blood runs high, |  
Who picks a quarrel if you *step* awry, |  
Who can't a *jest*, a hint, or look, endure; |  
What is he? | What? | Touch-paper to be sure. |

What are our poets, | take them as they fall, |  
Good, | bad, | rich, | poor, | much read, | not read at all? |  
Them and their works in the same class you'll find: |  
They are the mere waste-paper of mankind. |

Observe the maiden, | innocently sweet; |  
She's fair white paper, | an unsullied sheet; |  
On which the happy man whom fate ordains, |  
May write *his* name, | and take *her* for *his* pains. |

One instance more, | and only one, I'll bring: |  
'T is the great man who scorns a little thing; |  
Whose thoughts, whose deeds, whose maxims are *his*  
own, |

Form'd on the feelings of *his* heart alone: |  
True, genuine, royal-paper is his breast; |  
Of all the kinds most precious, | purest, | best. |

#### MOSES SMITING THE ROCK.

(W. A. VAN VRANKEN.)

On the parch'd plains | the tribes of Israel lay, |  
Fatigued and sad, | to raging thirst a prey: |  
In that lone region, | in that desert drear, |  
No streamlet's murmur stole upon the ear; |  
No brook pellucid glanc'd its light along, |  
To cheer the vision of that fainting throng. |

Nought met the eye | save Horeb's rock that frown'd, |  
In gloomy grandeur, on the scene around. |

At its broad base, | behold the patriarch stand, |  
And with his rod, at the Divine command, |  
Smite its dark front : | o'erawed by Power Supreme, |  
Its riven breast expell'd a copious stream ; |  
The new-born waters pour'd their torrents wide, |  
And foam'd, and thunder'd, down its craggy side. |

At the glad sound each Hebrew mother there |  
Her infant clasp'd, | and look'd to Heaven a prayer : |  
Joy thrill'd all hearts ; | for lo ! the sunbeams play, |  
In radiant glory, on the flashing spray |  
That dash'd its crystals o'er the rocky pile, |  
A beauteous emblem of Jehovah's smile. |

## TIME.

(W. A. VAN VRANKEN.)

My silent and mysterious flight |  
Reveals each morn the glorious light |  
That gilds the passing year ; |  
I never stop to rest my wing : |  
Triumphant on the blast I spring — |  
My plumage, dark and sere. |

Onward I speed my flight sublime ; |  
Before me withers manhood's prime, |  
While pillar, dome, and tower, |  
And massy piles, and temples grand, |  
Lie crush'd beneath my iron hand — |  
Resistless is my power. |

Remorseless boaster, hold ! | thy wings |  
May sweep aside earth's mightiest things, |  
Mere creatures of an hour : |  
Thou canst not reach the Heavenly bloom, |  
Celestial tints, and rich perfume, |  
Of virtue's lovely flower. |

## TO THE AMERICAN FLAG.

(DRAKE AND HALLECK.)

When freedom from *her* mountain height |  
 Unfurl'd *her* standard to the air, |  
 She tore the azure robe of night, |  
 And set the stars of glory there! |  
 She mingled with its gorgeous dyes |  
 The milky baldric of the skies, |  
 And striped its pure celestial white, |  
 With streakings from the morning light! |  
 Then, from *his* mansion in the sun, |  
 She called *her* eagle-bearer down, |  
 And gave into *his* mighty hand |  
 The symbol of *her* chosen land! |

Majestic monarch of the cloud! |  
 Who rear'st aloft thy regal form, |  
 To hear the tempest trumping loud, |  
 And see the lightning lances driven, |  
 When strides the warrior of the storm, |  
 And rolls the thunder-drum of heaven! |  
 Child of the sun! | to thee 't is given |  
 To guard the banner of the free — |  
 To hover in the sulphur smoke, |  
 To ward away the battle-stroke, |  
 And bid its blendings shine afar, |  
 Like rainbows on the cloud of war, |  
 The harbinger of victory! |

Flag of the brave! | thy folds shall fly, |  
 The sign of hope and triumph high! |  
 When speaks the signal-trumpet's tone, |  
 And the long line comes gleaming on; |  
 Ere yet the life-blood, warm and wet, |  
 Has dimm'd the glistening bayonet — |  
 Each soldier's eye shall brightly turn, |  
 To where thy meteor glories burn, |

And as his springing steps advance, |  
 Catch war and vengeance from the glance!! |  
 And when the cannon's mouthings loud, |  
 Heave in wild wreaths the battle-shroud, |  
 And gory sabres rise and fall, |  
 Like shoots of flame on midnight pall!! |  
 There shall thy victor glances glow, |  
 And cowering foes shall fall beneath |  
 Each gallant arm that strikes below |  
 That lovely messenger of death!! |

Flag of the seas!! on ocean's wave, |  
 Thy stars shall glitter o'er the brave. |  
 When death, careering on the gale, |  
 Sweeps darkly round the swelling sail, |  
 And frightened waves rush wildly back |  
 Before the broadside's reeling rack; |  
 The dying wanderer of the sea |  
 Shall look at once to heaven and thee, |  
 And smile to see thy splendours fly, |  
 In triumph o'er the closing eye. |

Flag of the free heart's only home, |  
 By angel hands to valour given!! |  
 Thy stars have lit the welkin dome |  
 And all thy hues were born in heaven; |  
 For ever float that standard sheet!! |  
 Where breathes the foe but falls before us, |  
 With freedom's soil beneath our feet, |  
 And freedom's banner streaming o'er us!! |

#### MOTIVES TO THE PRACTICE OF GENTLENESS.

(BLAIR.)

To promote the virtue of gentleness, | we ought to  
 view our character with an impartial eye; | and to  
 learn, from our own failings, | to give that indulgence  
 which in our turn we claim. | It is pride which fills  
 the world with so much harshness and severity. | In

the fulness of self-estimation, | we forget what we are. | We claim attentions to which we are not entitled. | We are rigorous to offences, | as if we had never offended; | unfeeling to distress, | as if we knew not what it was to suffer. | From those airy regions of pride and folly, | let us descend to our proper level. | Let us survey the natural equality | on which Providence has placed man with man, | and reflect on the infirmities common to all. | If the reflection on natural equality and mutual offences, | be insufficient to prompt humanity, | let us at least remember what we are in the sight of our Creator. | Have we none of that forbearance to give one another, | which we all so earnestly entreat from heaven? | Can we look for clemency or gentleness from our Judge, | when we are so backward to show it to our own brethren? |

Let us also accustom ourselves | to reflect on the small moment of those things | which are the usual incentives to violence and contention. | In the ruffled and angry hour, | we view every appearance through a false medium. | The most inconsiderable point of interest or honour, | swells into a momentous object; | and the slightest attack seems to threaten immediate ruin. | But after passion or pride has subsided, | we look around in vain for the mighty mischiefs we dreaded. | The fabric which our disturbed imagination had reared, | totally disappears. | But though the cause of contention has dwindled away, | its consequences remain. | We have alienated a friend; | we have embittered an enemy; | we have sown the seeds of future suspicion, malevolence, or disgust. — | Let us suspend our violence for a moment, | when causes of discord occur. | Let us anticipate that period of coolness, | which, of itself, will soon arrive. | Let us reflect how little we have any prospect of gaining by fierce contention; | but how much of the true happiness of life | we are certain of throwing away. | Easily, and from the smallest chink, | the bitter waters of strife are let

fortn; | but their course cannot be foreseen; | and *he* seldom fails of suffering most from their poisonous effect, | who first allows them to flow. |

ON THE IMPORTANCE OF ORDER IN THE DISTRIBUTION  
OF OUR TIME.

(BLAIR.)

Time we ought to consider | as a sacred trust committed to us by *God*; | of which we are now the depositaries, | and are to render an account at the last. | That portion of it which *he* has allotted to us, | is intended partly for the concerns of this world, | partly for those of the next. | Let each of these occupy, | in the distribution of our time, | that space which properly belongs to it. | Let not the hours of hospitality and pleasure, | interfere with the discharge of our necessary affairs; | and let not what we call necessary affairs, | encroach upon the time which is due to devotion. | To every thing there is a season, | and a time for every purpose under heaven. | If we delay till to-morrow, what ought to be done to-day, | we overcharge the morrow with a burden which belongs not to it. | We load the wheels of time, | and prevent them from carrying us along smoothly. | He who every morning plans the transactions of the day, | and follows out that plan, | carries on a thread | which will guide him through the labyrinth of the most busy life. | The orderly arrangement of his time is like a ray of light, | which darts itself through all his affairs. | But, where no plan is laid, | where the disposal of time | is surrendered merely to the chance of incidents, | all things lie huddled together in one chaos, | which admits neither of distribution nor review. |

The first requisite for introducing order into the management of time, | is, to be impressed with a just sense of its value. | Let us consider well how much depends upon it, | and how fast it flies away. | The

bulk of men are in nothing more capricious and inconsistent, | than in their appreciation of time. | When they think of it as the measure of their continuance on earth, | they highly prize it, | and with the greatest anxiety seek to lengthen it out. | But when they view it in separate parcels, | they appear to hold it in contempt, | and squander it with inconsiderate profusion. | While they complain that life is short, | they are often wishing its different periods at an end. | Covetous of every other possession, | of time only they are prodigal. | They allow every idle man to be master of this property, | and make every frivolous occupation welcome | that can help them to consume it. | Among those who are so careless of time, | it is not to be expected | that order should be observed in its distribution. | But, by this fatal neglect, | how many materials of severe and lasting regret | are they laying up in store for themselves! | The time which they suffer to pass away in the midst of confusion, | bitter repentance seeks afterwards in vain to recall. | What was omitted to be done at its proper moment, | arises to be the torment of some future season. | Manhood is disgraced by the consequences of neglected youth. | Old age, | oppressed by cares that belonged to a former period, | labours under a burden not its own. | At the close of life, | the dying man beholds with anguish that his days are finishing, | when his preparation for eternity is hardly commenced. | Such are the effects of a disorderly waste of time, | through not attending to its value. | Every thing in the life of such persons is misplaced. | Nothing is performed aright, | from not being performed in due season. |

But he who is orderly in the distribution of his time, | takes the proper method of escaping those manifold evils. | He is justly said to redeem the time. | By proper management, he prolongs it. | He lives much in little space; | more in a few years, than others do in many. | He can live to God and his own soul, | and



at the same time, | attend to all the lawful interests of the present world. | He looks back on the past, | and provides for the future. | He catches and arrests the hours as they fly. | They are marked down for useful purposes, | and their memory remains. | Whereas those hours fleet by the man of confusion like a shadow. | His days and years are either blanks, | of which he has no remembrance, | or they are filled up with so confused and irregular a succession of unfinished transactions, | that though he remembers he has been busy, | yet he can give no account of the business which has employed him. |

INDUSTRY NECESSARY TO THE ATTAINMENT OF  
ELOQUENCE.

(WARE.)

The history of the world is full of testimony | to prove how much depends upon industry; | not an eminent orator has lived but is an example of it. | Yet, in contradiction to all this, | the almost universal feeling appears to be, | that industry can effect nothing, | that eminence is the result of accident, | and that every one must be content | to remain just what he may happen to be. | Thus multitudes, who come forward as teachers and guides, | suffer themselves to be satisfied with the most indifferent attainments, | and a miserable mediocrity, | without so much as inquiring how they may rise higher, | much less making any attempt to rise. |

For any other art they would have served an apprenticeship, | and would be ashamed to practise it in public before they had learned it. | If any one would sing, | he attends a master, | and is drilled in the very elementary principles; | and only after the most laborious process, | dares to exercise his voice in public. | This he does, | though he has scarce any thing to learn but the mechanical execution | of what lies in sensible

forms before the eye. | But the extempore speaker, | who is to invent as well as to utter, | to carry on an operation of the mind | as well as to produce sound, | enters upon the work without preparatory discipline, | and then wonders that *he* fails! |

If *he* were learning to play on the flute for public exhibition, | what hours and days would *he* spend in giving facility to *his* fingers, | and attaining the power of the sweetest and most expressive execution! | If *he* were devoting himself to the organ, | what months and years would *he* labour, | that *he* might know its compass, | and be master of its keys, | and be able to draw out, at will, | all its various combinations of harmonious sound, | and its full richness and delicacy of expression! | And yet *he* will fancy that the grandest, | the most various and most expressive of all instruments, | which the infinite Creator has fashioned | by the union of an intellectual soul with the powers of speech, | may be played upon without study or practice; | *he* comes to it a mere un instructed tyro, | and thinks to manage all its stops, | and command the whole compass of its varied and comprehensive power! | *He* finds himself a bungler in the attempt, | is mortified at *his* failure, | and settles it in *his* mind for ever, that the attempt is vain. |

Success in every art, | whatever may be the natural talent, | is always the reward of industry and pains. | But the instances are many, | of men of the finest natural genius, | whose beginning has promised much, | but who have degenerated wretchedly as they advanced, | because they trusted to their gifts, | and made no efforts to improve. | That there have never been other men | of equal endowments with Demosthenes and Cicero, | none would venture to suppose; | but who have so devoted themselves to their art, | or become equal in excellence? | If those great men had been content, like others, | to continue as they began, | and had never made their persevering efforts for improve-

ment, | what would their countries have benefited from  
 their genius, | or the world have known of their fame ? |  
 They would have been lost in the undistinguished  
 crowd | that sunk to oblivion around them. |

## THE DESTRUCTION OF SENACHERIB.

(BYRON.)

The Assyrian came down like the wolf on the fold, |  
 And his cohorts were gleaming in purple and gold ; |  
 And the sheen of their spears was like stars on the sea, |  
 When the blue wave rolls nightly on deep Galilee. |

Like the leaves of the forest when summer is green, |  
 That host with their banners at sunset were seen : |  
 Like the leaves of the forest when autumn hath blown, |  
 That host on the morrow | lay wither'd and strown. |

For the angel of death | spread his wings on the blast, |  
 And breath'd in the face of the foe as he pass'd ; |  
 And the eyes of the sleepers wax'd deadly and chill, |  
 And their hearts but once heav'd, | and for ever were  
 still ! |

And there lay the steed with his nostrils all wide, |  
 But through them there roll'd not the breath of his  
 pride ; |

And the foam of his gasping lay white on the turf, |  
 And cold as the spray on the rock-beating surf. |

And there lay the rider, | distorted and pale, |  
 With the dew on his brow | and the rust on his mail ; |  
 And the tents were all silent, | the banners alone, |  
 The lances unlifted, | the trumpet unblown. |

And the widows of Ashur | are loud in their wail, |  
 And the idols are broke in the temple of Baal ; |  
 And the might of the Gentile, | unsmote by the sword, |  
 Hath melted like snow | in the glance of the Lord ! |

## LOCHINVAR.\*

(SCOTT.)

O, young Lochinvar is come out of the west, |  
 Through all the wide border his steed was the best; |  
 And save his good broadsword, | he weapon had none, |  
 He rode all unarm'd, | and he rode all alone. |  
 So faithful in love, | and so dauntless in war, |  
 There never was knight like the young Lochinvar. |

He staid not for brake, | and he stopped not for stone, |  
 He swam the Eske river | where ford there was none; |  
 But, ere he alighted at Netherby gate, |  
 The bride had consented, | the gal'lant came late: |  
 For a laggard in love, | and a dastard in war, |  
 Was to wed the fair Ellen of brave Lochinvar. |

So, boldly he entered the Netherby hall, |  
 Among bridesmen, and kinsmen, and brothers, and  
 all: |

Then spoke the bride's father, | his hand on his sword, |  
 (For the poor craven bridegroom said never a word,) |  
 "O come ye in peace here, | or come ye in war, |  
 Or to dance at our bridal, | young lord Lochinvar?" |

"I long woo'd your daughter, | my suit you denied; |  
 Love swells like the Solway, | but ebbs like its tide; † |  
 And now am I come, | with this lost love of mine, |  
 To lead but one measure, | drink one cup of wine. |  
 There are maidens in Scotland, | more lovely by far, |  
 That would gladly be bride | to the young Lochinvar." |

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\* The ballad of Lochinvar is in a very slight degree founded on a ballad called "Katharine Janfarie," which may be found in the "Minstrelsy of the Scottish Border."

† See the novel of Redgauntlet, for a detailed picture of some of the extraordinary phenomena of the spring-tides in the Solway Fritn.

The bride kiss'd the goblet ; | the knight took it up, |  
 He quaff'd off the wine, | and he threw down the cup. |  
 She look'd down to blush, | and she look'd up to sigh, |  
 With a smile on her lips, | and a tear in her eye. |  
 He took her soft hand, | ere her mother could bar, — |  
 “ Now tread we a measure ! ” | said young Lochinvar. |

So stately his form, | and so lovely her face, |  
 That never a hall such a galliard<sup>a</sup> did grace : |  
 While her mother did fret, | and her father did fume, |  
 And the bridegroom stood dangling his bonnet and  
 plume ; |  
 And the bride-maidens whisper'd, | “ ’T were better by  
 far |  
 To have match'd our fair cousin with young Lochin-  
 var. ” |

One touch to her hand, | and one word in her ear, |  
 When they reach'd the hall-door, | and the charger  
 stood near ; |  
 So light to the croup the fair lady he swung, |  
 So light to the saddle before her he sprung ! |  
 “ She is won ! | we are gone, | over bank, bush and  
 scaur ;<sup>b</sup> |  
 They ’ll have fleet steeds that follow, ” quoth young  
 Lochinvar. |

There was mounting ’mong Græmes of the Netherby  
 clan ; |  
 Forsters, Fenwicks, and Musgraves, | they rode and  
 they ran : |  
 There was racing, and chasing, on Cannobie Lee, |  
 But the lost bride of Netherby ne’er did they see. |  
 So daring in love, | and so dauntless in war, |  
 Have ye e’er heard of gal’lant, like young Lochinvar ! |

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<sup>a</sup> Gál’yárd. <sup>b</sup> Skár, a craggy, stony hill ; a cliff, cleft, or divi-  
 sion, or separation in a bank, hill, or any thing else.

## CASABIANCA.\*

(MRS. HEMANS.)

The boy stood on the burning deck, |  
Whence all but him had fled ; |  
The flame that lit the battle's wreck, |  
Shone round him o'er the dead. |

Yet beautiful and bright he stood, |  
As born to rule the storm ; |  
A creature of heroic blood, |  
A proud, though child-like form. |

The flames roll'd on — | he would not go, |  
Without his father's word ; |  
That father, faint in death below, |  
His voice no longer heard. |

He call'd aloud — | "Say, father, say |  
If yet my task is done?" |  
He knew not that the chieftain lay |  
Unconscious of his son. |

"Speak, father!" | once again he cried, |  
"If I may yet be gone!" |  
And but the booming shots replied, |  
And fast the flames roll'd on. |

Upon his brow he felt their breath, |  
And in his waving hair ; |  
And look'd from that lone post of death, |  
In still, yet brave despair. |

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\* Young Casabianca, a boy about thirteen years old, son to the admiral of the Orient, remained at his post (in the battle of the Nile,) after the ship had taken fire, and all the guns had been abandoned; and perished in the explosion of the vessel, when the flames had reached the powder.

And shouted but once more aloud, |  
 "My father! must I stay?" |  
 While o'er him fast, through sail and shroud, |  
 The wreathing fires made way. |

They wrapt the ship in splendor wild, |  
 They caught the flag on high, |  
 And stream'd above the gallant child, |  
 Like banners in the sky. |

There came a burst of thunder sound — |  
 The boy — | oh! where was he? |  
 Ask of the winds that far around |  
 With fragments strew'd the sea! |

With mast, and helm, and pennon fair, |  
 That well had borne their part — |  
 But the noblest thing that perish'd there, |  
 Was that young faithful heart. |

## MEETING OF SATAN, SIN, AND DEATH.

(MILTON.)

Meanwhile the adversary of God and man, |  
 Satan, | with thoughts inflam'd of highest design, |  
 Puts on swift wings, | and towards the gates of Hell |  
 Explores his solitary flight: | sometimes  
 He scours the right hand coast, | sometimes the left; |  
 Now shaves with level wing the deep, | then soars  
 Up to the fiery concave | towering high. |

As when far off at sea a fleet descried |  
 Hangs in the clouds, | by equinoctial winds |  
 Close sailing from Bengala, | or the isles  
 Of Ternate and Tidore, | whence merchants bring  
 Their spicy drugs; | they, on the trading flood, |  
 Through the wide Ethiopian to the Cape, |  
 Ply, | stemming nightly toward the pole: | so seem'd  
 Far off the flying fiend. |

At last appear

Hell bounds, | high, reaching to the horrid roof, |  
 And thrice three fold the gates: | three folds were  
 brass, |  
 Three iron, | three of adamantine rock  
 Impenetrable, | impaled with circling fire, |  
 Yet unconsum'd. | Before the gates | there sat,  
 On either side, | a formidable shape; |  
 The one seem'd woman to the waist, and fair; |  
 But ended foul in many a scaly fold |  
 Voluminous and vast, | a serpent, arm'd  
 With mortal sting; | about her middle round |  
 A cry of hell-hounds, never ceasing, bark'd |  
 With wide Cerberean mouths | full loud, and rung  
 A hideous peal! |

Far less abhorr'd than these |

Vex'd Scylla,<sup>a</sup> | bathing in the sea | that parts  
 Calabria<sup>b</sup> | from the hoarse Trinacrian<sup>c</sup> shore; |  
 Nor uglier follow the night hag, | when, call'd  
 In secret, | riding through the air, she comes, |  
 Lured with the smell of infant blood, | to dance  
 With Lapland witches, | while the labouring moon |  
 Eclipses at their charms. |

The other shape, |

If shape it might be call'd | that shape had none |  
 Distinguishable in member, joint, or limb; |  
 Or substance might be call'd | that shadow seem'd; |  
 For each seem'd either; | black it stood as night, |  
 Fierce as ten furies, | terrible as Hell, |  
 And shook a dreadful dart; | what seem'd his head |  
 The likeness of a kingly crown had on. |

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<sup>a</sup> SCYLLA, a fabled monster, of whom mention is made in the *Odyssey*. She is said to have twelve feet and six long necks, with a terrific head, and three rows of close-set teeth, on each.

<sup>b</sup> CALABRIA, the part of Italy occupied by the ancient Calabri.

<sup>c</sup> TRINACRIA, one of the ancient names of Sicily.



Satan was now at hand ; | and from his seat |  
 The monster, moving, | onward came as fast, |  
 With horrid strides ; | Hell trembled as he strode. |  
 The undaunted fiend | what this might be admired, |  
 Admired, | not fear'd : | God and his Son except |  
 Created thing | naught valued he, | nor shunn'd ; |  
 And with disdainful look | thus first began : |

“ Whence and what art thou, | execrable shape ! |  
 That dar'st, | though grim and terrible, | advance  
 Thy miscreated front | athwart my way  
 To yonder gates ? | through them I mean to pass, |  
 That be assured, | without leave ask'd of thee. |  
 Retire, | or taste thy folly ; | and learn by proof, |  
 Hell-born ! | not to contend with spirits of Heaven ! ” |

To whom the goblin, full of wrath, replied, |  
 “ Art thou that traitor angel, | art thou he  
 Who first broke peace in heaven, | and faith, | till then  
 Unbroken, | and in proud rebellious arms |  
 Drew after him the third part of Heaven's sons, |  
 Conjured against the Highest, | for which both thou  
 And they, | outcast from God, | are here condemn'd |  
 To waste eternal days in woe and pain ? |

And reckonest thou thyself with spirits of Heaven, |  
 Hell-doom'd ! | and breath'st defiance here and scorn, |  
 Where I reign king, | and, to enrage thee more, |  
 Thy king, and lord ? | Back to thy punishment, |  
 False fugitive ! | and to thy speed add wings, |  
 Lest with a whip of scorpions | I pursue  
 Thy lingering, | or with one stroke of this dart |  
 Strange horror seize thee, | and pangs unfelt before. ” |

So spake the grisly terror, | and in shape, |  
 So speaking and so threat'ning, | grew tenfold  
 More dreadful and deform. | On the other side, |  
 Incens'd with indignation, | Satan stood  
 Unterrified, | and like a comet burn'd, |

That fires the length of Ophiucus<sup>a</sup> huge |  
 In the arctic sky, | and from his horrid hair |  
 Shakes pestilence and war. |

Each at the head |

Levell'd his deadly aim; | their fatal hands |  
 No second stroke intend; | and such a frown  
 Each cast at the other, | as when two black clouds |  
 With heaven's artillery fraught, | come rattling on  
 Over the Caspian, | then stand front to front |  
 Hovering a space, | till winds the signal blow |  
 To join their dark encounter in mid air: |

So frown'd the mighty combatants, | that hell  
 Grew darker at their frown; | so match'd they stood; |  
 For never but once more | was either like  
 To meet so great a foe. | And now great deeds  
 Had been achiev'd, | whereof<sup>b</sup> all Hell had rung, |  
 Had not the snaky sorceress | that sat  
 Fast by Hell-gate, | and kept the fatal key, |  
 Risen, | and with hideous outcry rush'd between. |

#### WOMAN.

(CAMPBELL.)

In joyous youth, what soul hath never known |  
 Thought, feeling, taste, harmonious to its own? |  
 Who hath not paused while Beauty's pensive eye |  
 Ask'd from his heart the homage of a sigh? |  
 Who hath not own'd, with rapture-smitten frame, |  
 The power of grace, | the magic of a name? |

There be, perhaps, who barren hearts avow, |  
 Cold as the rocks on Torneo's hoary brow; |  
 There be, whose loveless wisdom never fail'd, |  
 In self-adoring pride securely mail'd; — |

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<sup>a</sup> OPHIUCUS, a constellation.    <sup>b</sup> Whar-ðf.

But, triumph not, ye peace-enamour'd few ! |  
 Fire, Nature, Genius, never dwelt with you ! |  
 For you no fancy consecrates the scene |  
 Where rapture utter'd vows, and wept between :  
 'T is yours, unmoved, to sever and to meet ; |  
 No pledge is sacred, | and no home is sweet ! |

Who that would ask a heart to dullness wed, |  
 The waveless calm, | the slumber of the dead ? |  
 No ; | the wild bliss of nature needs alloy, |  
 And fear and sorrow fan the fire of joy ! |  
 And say without our hopes, without our fears, |  
 Without the home that plighted love endears, |  
 Without the smile from partial beauty won, |  
 O ! what were man ? — | a world without a sun . |

Till Hymen brought his love-delighted hour, |  
 There dwelt no joy in Eden's rosy bower ! |  
 In vain the viewless seraph lingering there, |  
 At starry midnight charm'd the silent air ; |  
 In vain the wild-bird carol'd on the steep, |  
 To hail the sun, slow-wheeling from the deep ; |  
 In vain, to soothe the solitary shade, |  
 Aërial notes in mingling measure play'd ; |  
 The summer wind that shook the spangled tree, |  
 The whispering wave, the murmur of the bee ; — |  
 Still slowly pass'd the melancholy day, |  
 And stil! the stranger wist not where to stray : |  
 The world was sad ! | the garden was a wild ! |  
 And man, the hermit, sigh'd — | till woman smil'd ! |

## SINCERITY.

(TILLOTSON.)

Truth and sincerity | have all the advantages of appearance, and many more. | If the show of any thing be good, | I am sure the reality is better ; | for why

does any man dissemble,<sup>a</sup> | or seem to be that which he is not, — | but because he thinks it good | to have the qualities he pretends to? | Now the best way for a man to seem to be any thing, | is to be in reality what he would seem to be : | besides, — | it is often as troublesome to support the pretence of a good quality, | as to have it : | and, if a man have it not, | it is most likely he will be discovered to want it ; | and, then, all his labour to seem to have it, is lost. | There is something unnatural in painting, | which a skilful eye | will easily discern<sup>b</sup> from native beauty and complexion. |

Therefore, if any man think it convenient to seem good, | let him be so indeed : | and then his goodness will appear to every one's satisfaction. | Particularly, as to the affairs of this world, | integrity hath many advantages | over all the artificial modes of dissimulation and deceit. | It is much the plainer and easier, — | much the safer, and more secure way of dealing in the world ; | it has less of trouble and difficulty, | of entanglement and perplexity, | of danger and hazard in it. |

The arts of deceit and cunning | continually grow weaker, and less serviceable | to those that practise them ; | whereas integrity gains strength by use ; | and the more and longer any man practiseth it | the greater service it does him ; | by confirming his reputation, | and encouraging those with whom he hath to do, | to repose the greatest confidence in him ; | which is an unspeakable advantage in business | and the affairs of life. |

But insincerity is very troublesome to manage. | A hypocrite hath so many things to attend to, | as make his life a very perplexed and intricate thing. | A liar hath need of a good memory, | lest he contradict at one time, | what he said at another ; | but truth is always consistent, | and needs nothing to help it out ; | it is always near at hand, | and sits upon our lips ; | whereas

<sup>a</sup> Dis-sêm'bl.

<sup>b</sup> Dîz-zêrn'.

a lie is troublesome, | and needs a great many more to make it good. |

In a word, | whatsoever convenience may be thought to be in falsehood and dissimulation, | it is soon over ; | but the inconvenience of it is perpetual ; | because it brings a man | under an everlasting jealousy and suspicion ; | so that *he* is not believed when *he* speaks the truth ; | nor trusted when, perhaps, he means honestly. | When a man hath once forfeited the reputation of his integrity, — | nothing will then serve his turn ; | neither truth nor falsehood. |

Indeed, if a man were only to deal in the world for a day, | and should never have occasion to converse more with mankind, | it were then no great matter | (as far as respects the affairs of this world) | if he spent his reputation all at once ; | or ventured it at one throw. | But if *he* be to continue in the world, | and would have the advantage of reputation whilst *he* is in it, | let *him* make use of truth and sincerity | in all his words and actions ; | for nothing but this will hold out to the end. | All other arts may fail ; | but truth and integrity | will carry a man through, | and bear him out to the last. |

#### THE UNION OF THE STATES.

(WEBSTER.)

From an Address delivered at Washington City, on the Centennial Anniversary of the Birth of Washington.

There was in the breast of Washington | one sentiment deeply felt, | so constantly uppermost, | that no proper occasion | escaped without its utterance.—) From the letter which *he* signed in behalf of the convention, | when the constitution was sent out to the people, | to the moment when *he* put his hand to that last paper, | in which *he* addressed his countrymen, | the union was the great object of his thoughts. |

In that first letter, | he tells them that to him, | and

his brethren of the convention, | union is the greatest interest of every true American; | and in that last paper | he conjures them to regard that unity of government, | which constitutes them one people, | as the very palladium<sup>a</sup> of their prosperity and safety, | and the security of liberty itself. | He regarded the union of these states, | not so much one of our blessings, | as the great treasure-house which contained them all. |

Here, in his judgment, | was the great magazine of all our means of prosperity; | here, as he thought, | and as every true American still thinks, | are deposited all our animating prospects, | all our solid hopes for future greatness. | He has taught us to maintain this government, | not by seeking to enlarge its powers on the one hand, | nor by surrendering them on the other; | but by an administration of them, | at once firm and moderate, | adapted for objects truly national, | and carried on in a spirit of justice and equity. |

The extreme solicitude for the preservation of the union, | at all times manifested by him, | shows not only the opinion he entertained of its usefulness, | but his clear perception of those causes | which were likely to spring up to endanger it, | and which, | if once they should overthrow the present system, | would leave little hope of any future beneficial reunion. |

Of all the presumptions indulged by presumptuous man, | that is one of the rashest, | which looks for repeated and favourable opportunities, | for the deliberate establishment of a united government, | over distinct and widely extended communities. | Such a thing has happened once in human affairs, | and but once: | the event stands out, as a prominent exception to all ordinary history; | and, unless we suppose ourselves running into an age of miracles, | we may not expect its repetition. |

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<sup>a</sup> Pál-lá-dè-um, [Lat.] a statue of Pallas, pretended to be the guardian of Troy; thence any security or protection.

Washington, therefore, | could regard, | and did regard, | nothing as of paramount political interest, | but the integrity of the union itself. | With a united government, | well administered, | he saw we had nothing to fear; | and without it, | nothing to hope. | The sentiment is just, | and its momentous truth should solemnly impress the whole country. |

If we might regard our country | as personated in the spirit of Washington; | if we might consider him as representing her, | in her past renown, | her present prosperity, | and her future career, | and as in that character demanding of us all, | to account for our conduct, as political men, | or as private citizens, | how should he answer him, | who has ventured to talk of disunion<sup>a</sup> and dismemberment?<sup>b</sup> | Or, how should he answer him; | who dwells perpetually on local interests, | and fans every kindling flame of local prejudice? | How should he answer him, | who would array state against state, | interest against interest, | and party against party, | careless of the continuance of that unity of government | which constitutes us one people? |

Gentlemen, | the political prosperity which this country has attained, | and which it now enjoys, | it has acquired mainly through the instrumentality of the present government. | While this agent continues, | the capacity of attaining to still higher degrees of prosperity | exists also. | We have, while this lasts, | a political life, capable of beneficial exertion, | with power to resist or overcome misfortunes, | to sustain us against the ordinary accidents of human affairs, | and to promote, by active efforts, | every public interest. |

But dismemberment | strikes at the very being which preserves these faculties; | it would lay its rude and ruthless hand | on this great agent itself. | It would sweep away, not only what we possess, | but all power of regaining lost, | or acquiring new possessions.<sup>c</sup> | It

<sup>a</sup> Dis-u'nè-ûn.

<sup>b</sup> Dîz-mê m'bûr-mênt.

<sup>c</sup> Pòz-zêsh'ûnz.

would leave the country, | not only bereft of its prosperity and happiness, | but without limbs, or organs, or faculties, | by which to exert itself, hereafter, | in the pursuit of that prosperity and happiness. |

Other misfortunes may be borne, | or their effects overcome. | If disastrous war sweep our commerce from the ocean, | another generation may renew it ; | if it exhaust our treasury, | future industry may replenish it ; | if it desolate and lay waste our fields, | still, under a new cultivation, | they will grow green again, | and ripen to future harvests. | It were but a trifle, | even if the walls of yonder Capitol were to crumble, | if its lofty pillars should fall, | and its gorgeous decorations be all covered by the dust of the valley. |

All these might be rebuilt. | But who shall reconstruct the fabric of demolished government ? | Who shall rear again | the well proportioned columns<sup>a</sup> of constitutional liberty ? | Who shall frame together the skilful architecture | which unites national sovereignty | with state rights, | individual security, and public prosperity ? |

No, gentlemen, | if these columns fall, | they will be raised not again. | Like the Coliseum<sup>b</sup> and the Parthenon,<sup>c</sup> | they will be destined to a mournful, | a melancholy immortality. | Bitterer tears, however, will flow over them, | than were ever shed over the monuments of Roman or Grecian art ; | for they will be the remnants of a more glorious edifice | than Greece or Rome ever saw — | the edifice of constitutional American liberty. |

But, gentlemen, | let us hope for better things. | Let us trust in that Gracious Being, | who has hitherto held our country | as in the hollow of his hand. | Let us trust to the virtue and the intelligence of the people, |

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<sup>a</sup> KŌL'LŪMŹ. <sup>b</sup> COLISE'UM, an amphitheatre at Rome, in which the people assembled to witness the combats of gladiators and wild beasts. It is said to be capable of containing 60,000 spectators.

<sup>c</sup> PAR'THENON, a celebrated temple at Athens, sacred to Minerva.



and to the efficacy of religious obligation. | Let us trust to the influence of Washington's example. | Let us hope that that fear of Heaven, | which expels all other fear, | and that regard to duty, | which transcends all other regard, | may influence public men and private citizens, | and lead our country still onward in her happy career. |

Full of these gratifying anticipations and hopes, | let us look forward to the end of that century | which is now commenced. | A hundred years hence, | other disciples of Washington | will celebrate his birth, | with no less of sincere admiration | than we now commemorate it. | When they shall meet, | as we now meet, | to do themselves and him that honour, | so surely as they shall see the blue summits of his native mountains | rise in the horizon; | so surely as they shall behold the river | on whose banks he lived, | and on whose banks he rests, | still flowing to the sea; | so surely may they see, | as we now see, | the flag of the union floating on the top of the Capitol; | and then, as now, | may the sun in his course | visit no land more free, | more happy, | more lovely, | than this our own country. |

#### RECEPTION OF COLUMBUS ON HIS RETURN TO SPAIN.

(WASHINGTON IRVING.)

The fame of his discovery | had resounded throughout the nation, | and as his route | lay through several of the finest | and most populous provinces of Spain, | his journey appeared like the progress of a sovereign. | Wherever he passed, | the surrounding country poured forth its inhabitants, | who lined the road and thronged the villages. | In the large towns, | the streets, windows, and balconies, | were filled with eager spectators. | who rent the air with acclamations. |

His journey was continually impeded | by the multitude | pressing to gain a sight of him, | and of the Indians, | who were regarded with as much admiration |

as if they had been natives of another planet. | It was impossible to satisfy the craving curiosity | which assailed himself and his attendants, | at every stage, | with innumerable questions: | popular rumour, as usual, | had exaggerated the truth, | and had filled the newly-found country with all kinds of wonders. |

It was about the middle of April, | that Columbus arrived at Barcelona, | where every preparation had been made | to give him a solemn and magnificent reception. | The beauty and serenity of the weather, | in that genial season and favoured climate, | contributed to give splendour to this memorable ceremony. | As he drew near the place, | many of the more youthful courtiers, | and hidal'gos<sup>a</sup> of gallant bearing, | together with a vast concourse of the populace, | came forth to meet and welcome him. |

His entrance into this noble city | has been compared to one of those triumphs, | which the Romans were accustomed to decree to conquerors. | First were paraded the Indians, | painted according to their savage fashion, | and decorated with tropical feathers, | and with their national ornaments of gold; | after these were borne various kinds of live parrots, | together with stuffed birds and animals of unknown species, | and rare plants, supposed to be of precious qualities: | while great care was taken to make a conspicuous display of Indian coronets, | bracelets, | and other decorations of gold, | which might give an idea of the wealth of the newly-discovered regions. | After these followed Columbus, on horseback, | surrounded by a brilliant cavalcade of Spanish chivalry. |

The streets were almost impassable from the countless multitude; | the windows and balconies were crowded with the fair; | the very roofs were covered with spectators. | It seemed, as if the public eye could not be sated | with gazing on these trophies of an un-

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<sup>a</sup> Hidal'go, (Spanish) a noble man or woman.

known world, | or on the remarkable man by whom it had been discovered. | There was a sublimity in this event, | that mingled a solemn feeling with the public joy. | It was looked upon as a vast and signal dispensation of Providence, | in reward for the piety of the monarchs ; | and the majestic and venerable appearance of the discoverer, | so different from the youth and buoyancy<sup>a</sup> | that are generally expected from roving enterprise, | seemed in harmony with the grandeur and dignity of his achievement. |

To receive him with suitable pomp and distinction, | the sovereigns had ordered their throne to be placed in public, | under a rich canopy of brocade<sup>b</sup> of gold, | in a vast and splendid saloon. | Here the king and queen awaited his arrival, | seated in state with the prince Juan beside them, | and attended by the dignitaries of their court, | and the principal nobility of Castile, | Valentia, | Catalonia, | and Arragon, | all impatient to behold the man, | who had conferred so incalculable a benefit upon the nation. |

At length Columbus entered the hall, | surrounded by a brilliant crowd of cavaliers, | among whom, says Las Casas, | he was conspicuous for his stately and commanding person, | which, with his countenance rendered venerable by his gray hairs, | gave him the august appearance of a senator of Rome. | A modest smile lighted up his features, | showing that he enjoyed the state and glory in which he came ; | and certainly nothing could be more deeply moving, | to a mind inflamed by noble ambition, | and conscious of having greatly deserved, | than were these testimonials | of the admiration and gratitude of a nation, | or rather of a world. |

As Columbus approached, | the sovereigns rose, | as if receiving a person of the highest rank. | Bending his knees, | he requested to kiss their hands ; | but there

<sup>a</sup> Bòé'ân-sé.

<sup>b</sup> Brò-kád'.

was some hesitation on the part of their majesties | to permit this act of vassalage. | Raising *him* in the most gracious manner, | they ordered *him* to seat himself in their presence; | a rare honour in this proud and punctilious court. |

At the request of their majesties, | Columbus now gave an account of the most striking events of his voyage, | and a description of the islands which *he* had discovered. | He displayed the specimens *he* had brought | of unknown birds and other animals; | of rare plants, of medicinal and aromatic virtue; | of native gold, | in dust, | in crude masses, | or laboured into barbaric ornaments; | and, above all, | the natives of these countries, | who were objects of intense and inexhaustible interest; | since there is nothing to man | so curious as the varieties of *his* own species. | All these he pronounced mere harbingers of greater discoveries | he had yet to make, | which would add realms of incalculable wealth to the dominions of their majesties, | and whole nations of proselytes to the true faith. |

The words of Columbus | were listened to with profound emotion by the sovereigns. | When he had finished, | they sunk on their knees, | and raising their clasped hands to heaven, | their eyes filled with tears of joy and gratitude, | they poured forth thanks and praises to God for so great a providence; | all present followed their example; | a deep and solemn enthusiasm pervaded that splendid assembly, | and prevented all common acclamations of triumph. |

The anthem of *Te Deum laudamus*,<sup>a</sup> | chanted by the choir of the royal chapel, | with the melodious accompaniments of the instruments, | rose up from the midst, | in a full body of sacred harmony, | bearing up, as it were, | the feelings and thoughts of the auditors to heaven, | ‘so that,’ says the venerable Las Casas, | ‘it seemed as if in that hour they communicated with

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<sup>a</sup> We praise thee, God.

celestial delights.' | Such was the solemn and pious manner | in which the brilliant court of Spain, | celebrated this sublime event: | offering up a grateful tribute of melody and praise; | and giving glory to God for the discovery of another world. |

When Columbus retired from the royal presence, | he was attended to his residence by all the court, | and followed by the shouting populace. | For many days he was the object of universal curiosity, | and wherever he appeared, | he was surrounded by an admiring multitude. |

## ADAMS AND JEFFERSON.

(WIRT.)

In the structure of their characters; | in the course of their action; | in the striking coincidences which marked their high career; | in the lives and in the deaths of these illustrious men, | and in that voice of admiration and gratitude | which has since burst, with one accord, | from the twelve millions of freemen who people these states, | there is a moral sublimity which overwhelms the mind, | and hushes all its powers into silent amazement. |

The European, who should have heard the sound | without apprehending the cause, | would be apt to inquire, — | What is the meaning of all this? | what have these men done | to elicit this unanimous and splendid acclamation? | Why has the whole American nation risen up, as one man, | to do them honour, | and offer to them this enthusiastic homage of the heart? | Were they mighty warriors, | and was the peal that we have heard, the shout of victory? |

Were they great commanders, | returning from their distant conquests, | surrounded with the spoils of war, | and was this the sound of their triumphal procession? | Were they covered with martial glory in any form, | and was this 'the noisy wave of the multitude, | rolling

back at their approach? | Nothing of all this: | No; | they were peaceful and aged patriots, | who, having served their country together, | through their long and useful lives, | had now sunk together to the tomb. |

They had not fought battles; | but they had formed and moved the great machinery, | of which battles were only a small, | and, comparatively, trivial consequence. | They had not commanded armies; | but they had commanded the master springs of the nation, | on which all its great political, as well as military movements, depended. | By the wisdom and energy of their counsels, | and by the potent mastery of their spirits, | they had contributed preeminently to produce a mighty revolution, | which has changed the aspect of the world. |

A revolution which, in one-half of that world, | has already restored man to his 'long lost liberty;' | and government to its only legitimate object, | the happiness of the people: | and, on the other hemisphere, | has thrown a light so strong, | that even the darkness of despotism is beginning to recede. |

Compared with the solid glory of an achievement like this, | what are battles, | and what the pomp of war, | but the poor and fleeting pageants of a theatre? | What were the selfish and petty strides of Alexander, | to conquer a little section of a savage world, | compared with this generous, this magnificent advance | towards the emancipation of the entire world! |

And this, be it remembered, | has been the fruit of intellectual exertion! | the triumph of mind! | What a proud testimony | does it bear to the character of our nation, | that it is able to make a proper estimate | of services like these! That while, in other countries, | the senseless mob fall down in stupid admiration, | before the bloody wheels of the conqueror — | even of the conqueror by accident — | in this, our people rise, with one accord, | to pay their homage to intellect and virtue!

What a cheering pledge does it give | of the stability  
of our institutions, | that while abroad, | the yet be-  
nighted multitude | are prostrating themselves before  
the idols, | which their own hands have fashioned into  
kings, | here, in this land of the free, | our people are  
everywhere starting up, with one impulse, | to follow  
with their acclamations | the ascending spirits of the  
great fathers of the republic ! |

This is a spectacle | of which we may be permitted  
to be proud. | It honours our country no less than the  
illustrious dead. | And could these great patriots  
speak to us from the tomb, | they would tell us that  
they have more pleasure in the testimony, | which  
these honours bear to the character of their country, |  
than in that, which they bear to their individual ser-  
vices. |

They now see as they were seen, while in the body, |  
and know the nature of the feeling from which these  
honours flow. | It is love for love. | It is the grati-  
tude of an enlightened nation | to the noblest order of  
benefactors. | It is the only glory worth the aspira-  
tion of a generous spirit. | Who would not prefer this  
living tomb in the hearts of his countrymen, | to the  
proudest mausoleum that the genius of sculpture could  
erect ! |

Jefferson and Adams were great men by nature. |  
Not great and eccentric minds, | 'shot madly from  
their spheres,' | to affright the world and scatter pesti-  
lence in their course, | but minds whose strong and  
steady lights, | restrained within their proper orbits |  
by the happy poise of their characters, | came to cheer  
and gladden a world | that had been buried for ages in  
political night. |

They were heaven-called avengers of degraded man. |  
They came to lift him to the station for which God had  
formed him, | and to put to flight those idiot supersti-  
tions, | with which tyrants had contrived to inthral his  
reason and his liberty. | And that Being, who had

sent them upon this mission, | had fitted them, pre-eminently, for *his* glorious work. | He filled their hearts with a love of country | which burned strong within them, even in death. | He gave them a power of understanding | which no sophistry could baffle, | no art elude; | and a moral heroism which no dangers could appal. |

Careless of themselves, | reckless of all personal consequences, | trampling under foot that petty ambition of office and honour, | which constitutes the master-passion of little minds, | they bent all their mighty powers | to the task for which they had been delegated — | the freedom of their beloved country, | and the restoration of fallen man. | They felt that they were apostles of human liberty; | and well did they fulfil their high commission. | They rested not till they had accomplished their work at home, | and given such an impulse to the great ocean of mind, | that they saw the waves rolling on the farthest shore, | before they were called to their reward. | And then left the world, hand in hand, | exulting, as they rose, in the success of their labours. |

#### AN ADDRESS TO A YOUNG STUDENT.

(KNOX.)

Your parents have watched over your helpless infancy, | and conducted you, with many a pang, | to an age at which your mind is capable of manly improvement. | Their solicitude still continues, | and no trouble nor expense is spared, | in giving you all the instructions and accomplishments | which may enable you to act your part in life, | as a man of polished sense and confirmed virtue. |

You have, then, | already contracted a great debt of gratitude to them. | You can pay it by no other method, | but by using properly | the advantages which



their goodness has afforded you. | If your own endeavours are deficient, | it is in vain that you have tutors, | books, | and all the external apparatus of literary pursuits. | You must love learning, | if you would possess it. | In order to love it, | you must feel its delights; | in order to feel its delights, | you must apply to it, | however irksome at first, | closely, constantly, and for a considerable time. |

If you have resolution enough to do this, | you cannot but love learning; | for the mind always loves that | to which it has been so long, | steadily, | and voluntarily attached. | Habits are formed, | which render what was at first disagreeable, | not only pleasant, but necessary. | Pleasant indeed, | are all the paths which lead to polite and elegant literature. | Yours then is surely a lot particularly happy. | Your education is of such a sort, | that its principal scope | is to prepare you to receive a refined pleasure during your life. |

Elegance, or delicacy of taste, | is one of the first objects of classical discipline; | and it is this fine quality | which opens a new world to the scholar's view. | Elegance of taste | has a connexion with many virtues, | and all of them virtues of the most amiable kind. | It tends to render you at once good and agreeable; | you must therefore be an enemy to your own enjoyment, | if you enter on the discipline | which leads to the attainment of a classical and liberal education, | with reluctance. | Value duly the opportunities you enjoy, | and which are denied to thousands of your fellow-creatures. |

By laying in a store of useful knowledge, | adorning your mind with elegant literature, | improving and establishing your conduct by virtuous principles, | you cannot fail of being a comfort to those friends who have supported you, | of being happy within yourself, | and of being well received by mankind. | Honour and success in life will probably attend you. | Under all circumstances | you will have an eternal source of

consolation *and* entertainment, | of which no sublunary  
vicissitude can deprive you. |

Time will show how much wiser has been your  
choice | than that of your idle companions, | who would  
gladly have drawn you into their association, | or  
rather into their conspiracy, | as it has been called, |  
against good manners, | *and* against all that is honour-  
able *and* useful. | While you appear in society | as a  
respectable *and* valuable member of it, | they will, per-  
haps, | have sacrificed at the shrine of vanity, | pride, |  
*and* extravagance, | *and* false pleasure, | their health  
*and* their sense, | their fortune *and* their characters. |

#### ACCOUNT CURRENT.

(ANONYMOUS.)

*Woman, Dr.*

Oh, the woe that woman brings! |  
Source of sorrow, grief *and* pain! |  
All our evils have their springs, |  
In the first of female train. |

Eve by eating led poor Adam |  
Out of Eden, *and* astray; |  
Look for sorrow still where Madam, |  
Pert *and* proud, directs the way. |

Courtship is a slavish pleasure, |  
Soothing a coquettish train; |  
Wedded—what the mighty treasure? |  
Doom'd to drag a golden chain. |

Noisy clack *and* constant brawling, |  
Discord *and* domestic strife; |  
Empty cupboard, | children bawling, |  
Scolding woman made a wife. |

Gaudy dress and haughty carriage, |  
 Love's fond balance fled and gone; |  
 These, the bitter fruits of marriage! |  
 He that's wise will live alone! |

*Contra, Cr.*

Oh! what joys from woman spring, |  
 Source of bliss and purest peace, |  
 Eden could not comfort bring, |  
 Till fair woman show'd her face. |

When she came, | good honest Adam |  
 Clasp'd the gift with open arms, |  
 He left Eden for his madam, |  
 So our parent prized her charms. |

Courtship thrills the soul with pleasure; |  
 Virtue's blush on beauty's cheek: |  
 Happy prelude to a treasure |  
 Kings have left their crowns to seek! |

Lovely looks and constant courting, |  
 Sweet'ning all the toils of life; |  
 Cheerful children, harmless sporting. |  
 Lovely woman made a wife! |

Modest dress and gentle carriage, |  
 Love triumphant on his throne; |  
 These the blissful fruits of marriage — |  
 None but fools would live alone. |

#### SCHEMES OF LIFE OFTEN ILLUSORY.

(DR. JOHNSON.)

Omar, the son of Hassan, | had passed seventy-five  
 years in honour and prosperity. | The favour of three  
 successive califs<sup>a</sup> | had filled his house with gold and

<sup>a</sup>Ká'lif, a title assumed by the successors of Mahomet among the Saracens

silver ; | and whenever he appeared, | the benedictions of the people proclaimed his passage. |

Terrestrial happiness is of short continuance. | The brightness of the flame is wasting its fuel ; | the fragrant flower is passing away in its own odours. | The vigour of Omar began to fail ; | the curls of beauty fell from his head ; | strength departed from his hands ; | and agility from his feet. | He gave back to the calif the keys of trust, | and the seals of secresy : | and sought no other pleasure for the remains of life, | than the converse of the wise, | and the gratitude of the good. |

The powers of his mind were yet unimpaired. | His chamber was filled by visitants, | eager to catch the dictates of experience, | and officious to pay the tribute of admiration. | Caled, the son of the viceroy of Egypt, | entered every day early, and retired late. | He was beautiful and eloquent : | Omar admired his wit, | and loved his docility. | “ Tell me,” said Caled, | “ thou to whose voice nations have listened, | and whose wisdom is known to the extremities of Asia, | tell me how I may resemble Omar the prudent. | The arts by which thou hast gained power and preserved it, | are to thee no longer necessary or useful ; | impart to me the secret of thy conduct, | and teach me the plan | upon which thy wisdom has built thy fortune.” |

“ Young man,” said Omar, | “ it is of little use to form plans of life. | When I took my first survey of the world, | in my twentieth year, | having considered the various conditions of mankind, | in the hour of solitude I said thus to myself, | leaning against a cedar, which spread its branches over my head, | “ Seventy years are allowed to man ; | I have yet fifty remaining. |

“ Ten years I will allot to the attainment of knowledge, | and ten I will pass in foreign countries ; | I shall be learned, | and therefore shall be honoured ; | every city will shout at my arrival, | and every stu-

dent will solicit my friendship. | Twenty years thus passed, | will store my mind with images, | which I shall be busy, through the rest of my life, | in combining and comparing. | I shall revel in inexhaustible accumulations of intellectual riches; | I shall find new pleasures for every moment; | and shall never more be weary of myself. |

“I will not, however, | deviate too far from the beaten track of life; | but will try what can be found in female delicacy. | I will marry a wife beautiful as the Houries,<sup>a</sup> | and wise as Zobeide:<sup>b</sup> | with her I will live twenty years within the suburbs of Bagdat, | in every pleasure that wealth can purchase, and fancy can invent. |

“I will then retire to a rural dwelling, | pass my days in obscurity and contemplation, | and lie silently down on the bed of death. | Through my life it shall be my settled resolution, | that I will never depend upon the smile of princes; | that I will never stand exposed to the artifices of courts; | I will never pant for public honours, | nor disturb my quiet with the affairs of state.” | Such was my scheme of life, | which I impressed indelibly upon my memory. |

“The first part of my ensuing time | was to be spent in search of knowledge, | and I know not how I was diverted from my design. | I had no visible impediments without, | nor any ungovernable passions within. | I regarded knowledge as the highest honour, | and the most engaging pleasure; | yet day stole upon day, | and month glided after month, | till I found that seven years of the first ten had vanished, | and left nothing behind them. |

“I now postponed my purpose of travelling; | for why should I go abroad, | while so much remained to be learned at home? | I immured myself for four

<sup>a</sup> Hò'rèz, the girls of Mahomet's Paradise. <sup>b</sup> Zò-bl'dè, wife of the Calif, a fictitious character. (See Arabian Nights Entertainments.)

years, | and studied the laws of the empire. | The fame of my skill reached the judges; | I was found able to speak upon doubtful questions; | and was commanded to stand at the footstool of the calif. | I was heard with attention; | I was consulted with confidence; | and the love of praise fastened on my heart. |

“I still wished to see distant countries; | listened with rapture to the relations of travellers; | and resolved some time to ask my dismissal, | that I might feast my soul with novelty: | but my presence was always necessary; | and the stream of business hurried me along. | Sometimes I was afraid lest I should be charged with ingratitude: | but I still proposed to travel, | and therefore would not confine myself by marriage. |

“In my fiftieth year, | I began to suspect that the time of travelling was past; | and thought it best to lay hold on the felicity yet in my power, | and indulge myself in domestic pleasures. | But at fifty | no man easily finds a woman | beautiful as the Houries, and wise as Zobeide. | I inquired and rejected, | consulted and deliberated, | till the sixty-second year made me ashamed of wishing to marry. | I had now nothing left but retirement; | and for retirement I never found a time, | till disease forced me from public employment. |

“Such was my scheme, | and such has been its consequence. | With an insatiable thirst for knowledge, | I trifled away the years of improvement; | with a restless desire of seeing different countries, | I have always resided in the same city; | with the highest expectation of connubial felicity, | I have lived unmarried; | and with unalterable resolutions of contemplative retirement, | I am going to die within the walls of Bagdat.” |

EXTRACT FROM A SUPPOSED SPEECH OF JOHN ADAMS IN  
SUPPORT OF AMERICAN INDEPENDENCE.

(DANIEL WEBSTER.)

Sink or swim, | live or die, | survive or perish, | I give my hand, and my heart, to this vote. | It is true, indeed, | that in the beginning, | we aimed not at Independence. | But there's a Divinity which shapes our ends. | The injustice of England has driven us to arms; | and blinded to her own interest for our good, | she has obstinately persisted, | till Independence is now within our grasp. | We have but to reach forth to it, and it is ours. | Why then should we defer the Declaration? | Is any man so weak | as now to hope for a reconciliation with England? | Do we mean to submit to the measures of parliament, | Boston port-bill and all? | I know we do not mean to submit. | We never shall submit. |

The war, then, must go on. | We must fight it through. | And if the war must go on, | why put off longer the Declaration of Independence? | That measure will strengthen us. | It will give us character abroad. | The nations will then treat with us, | which they never can do | while we acknowledge ourselves subjects, in arms against our sovereign. | Nay, I maintain that England herself, | will sooner treat for peace with us | on the footing of Independence, | than consent, by repealing her acts, | to acknowledge that her whole conduct towards us | has been a course of injustice and oppression. |

Sir, | the Declaration will inspire the people with increased courage. | Instead of a long and bloody war for restoration of privileges, | for redress of grievances, | for chartered immunities, | held under a British king, | set before them the glorious object of entire Independence, | and it will breathe into them anew the breath of life. | Read this Declaration at the head of the

army : | every sword will be drawn from its scabbard, | and the solemn vow uttered, to maintain it, | or to perish on the bed of honour. | Publish it from the pulpit ; | religion will approve it, | and the love of religious liberty will cling round it, | resolved to stand with it, | or fall with it. | Send it to the public halls ; | proclaim it there ; | let them hear it, | who heard the first roar of the enemy's cannon ; | let them see it, | who saw their brothers and their sons | fall on the field of Bunker Hill, | and in the streets of Lexington and Concord, | and the very walls will cry out in its support. |

Sir, before God, | I believe the hour is come. | My judgment approves this measure, | and my whole heart is in it. | All that I have, | and all that I am, | and all that I hope, in this life, | I am now ready here to stake upon it ; | and I leave off as I began, | that live or die, | survive or perish, | I am for the Declaration. | It is my living sentiment, | and, by the blessing of God | it shall be my dying sentiment ; | Independence now ; | and INDEPENDENCE FOR EVER. |

#### KNOWLEDGE.

(DE WITT CLINTON.)

Pleasure is a shadow : | wealth is vanity : | and power is a pageant : | but knowledge is ecstatic in enjoyment — | perennial in fame, | unlimited in space, | and infinite in duration. | In the performance of its sacred offices, | it fears no danger — | spares no expense — | omits no exertion. | It scales the mountain — | looks into the volcano — | dives into the ocean — | perforates the earth — | wings its flight into the skies — | encircles the globe — | explores sea and land — | contemplates the distant — | examines the minute — | comprehends the great — | ascends to the sublime. — | No place too remote for its grasp — | no heavens too exalted for its touch. |

THE END.



## APPENDIX.

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### OPERATIONS FOR THE CURE OF STAMMERING.

SINCE the commencement of the present year, (1841,) a variety of operations have been performed on the tongue, for the *radical* cure of Stammering. This method of treating the disease is due to the *genius* of Professor Dieffenbach,\* of Berlin, author of the operation for the cure of Strabismus.

*From the American Journal of the Medical Sciences, July, 1841.*

The greatest novelties in Surgery, which the Foreign Journals for the last three months present us, are the operations for the cure of Stammering.

*Operation of Dieffenbach.* — “The idea lately suggested itself to me,” says the celebrated Berlin Professor, “that an incision carried completely through the root of the tongue, might *possibly* be useful,” in relieving Stuttering which had resisted other means of cure, “by producing an alteration in the condition of the nervous influences, allaying spasm of the chordee vocales, &c.”; and, on this slender *possibility*, based on a most vague notion (it is not worthy of being termed a theory), he proceeded at once boldly to divide completely the root of the tongue.

Three modes of operating are described by Dieffenbach: “1st. The transverse horizontal division of the root of the tongue. 2d. The subcutaneous transverse division. 3d. The horizontal division, with excision of a wedge-shaped portion.”

The inventor of this operation thus characterizes it: “It can never be performed by one who has not the temperament of an operator; the hæmorrhage must hold all others at a respectable distance. The extent and importance of the operation, the possible danger to life, or loss of the tongue either through want of skill in the assistants, who may tear it off when so nearly separated, or through mortification or ulceration of its connecting isthmus. These are contingencies rationally to be feared, and which must be carefully weighed beforehand.” We commend this to the consideration not only of the Surgeon, but most earnestly also to the unfortunate subjects of the operation.

It is said to have been fatal in one of Dieffenbach’s cases, that of

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\* Pronounced Dê'-fên-bâh'.

a young man who was dismissed seemingly cured. Owing to the irritation caused by the cicatrix, this patient commenced picking his tongue; hæmorrhage came on, which proved so alarming that Dieffenbach was sent for, but so much blood had been lost that the man sank.

Notwithstanding the imminently dangerous nature of this operation, several of the most distinguished Surgeons of Paris have hastened to execute it, and seem now to be contending who shall perform it most frequently, and boast most loudly of their success.

*From Dr. Post's Observations on the New Operation for the Cure of Stammering. (New-York.)*

The operation has been repeated a considerable number of times in Paris, by Amussat, Baudens, Velpeau, &c., &c., by whom it has been essentially modified, and rendered easier to the Surgeon, and less formidable to the patient. Amussat pursues the following mode of operating:

1st. He separates with a bistoury the frænum linguæ from its attachment to the lower jaw, and divides the fibro-cellular membrane beneath it. In a few cases, he has found this part of the operation to be of itself sufficient to restore freedom of speech.

2d. He divides the genio-hyo-glossi muscles at their origin from the lower jaw. The wound generally heals in about eight days.

Amussat has had some cases followed by troublesome hæmorrhage, which he has generally arrested by the free use of ice; sometimes by introducing compresses of lint, and making pressure on them with two fingers of each hand introduced into the mouth, while the thumbs are applied below the chin. In one case only it was found necessary to make pressure by means of a hard body applied over the lint. If these means should fail, he recommends the use of styptics or of the actual cautery.

Baudens operates in the following manner. An assistant stands behind the Stammerer, and holds his head slightly thrown back, with his mouth widely opened, and the two little fingers of the assistant in the angles of the mouth, drawing back the lips. The Surgeon with his left hand holds a sharp hook, which he inserts into the frænum linguæ, near the insertion of the genio-hyo-glossi, which he thus puts on the stretch. He then plunges the points of a sharp pair of scissors on each side of the origin of the muscles, to the depth of about an inch, and by closing the scissors divides the muscles. If any fibres remain undivided, he cuts them with a probe-pointed bistoury.

Velpeau divides the genio-hyo-glossi, sometimes with a narrow bistoury, through a puncture of the mucous membrane, and sometimes with scissors, dividing the mucous membrane more extensively

*From the American Journal of the Medical Sciences, October, 1841.*

*Operations for Stammering.*—A reviewer in the *British and Foreign Medical Review*, July, 1841, thus speaks of them. "The sanguinary operations which have been recently devised and executed, with the view of curing Stammering, are one of the greatest outrages upon modern Surgery. Although some of them had their origin in legitimate motives, most, we fear, serve but to show what ruthless expedients will be occasionally resorted to for the purpose of acquiring professional fame, however short-lived, and to what extent the ignorant and credulous will become a prey to craft and subtlety. If our indignation was awakened at the barbarous cruelties practised upon dumb animals for the sake of elucidating the truths of Physiology, how much more ought it to be when we consider the multitude of our fellow-beings who have suffered themselves to be maimed and mutilated at the instigation of individuals more remarkable for their reckless use of the knife than for the soundness of their Medical Science!"

From a very intelligent young German Physician, recently on a visit to this country, we learn that Dieffenbach has abandoned his operation, on the ground that the danger to the life of the patient exceeds the chance of a cure. And we also learn that many of the cases announced as cures, were merely temporarily relieved.

#### REMARKS.

Nothing can be more unphilosophical and absurd than these operations for the *radical* cure of Stammering. Will removing "wedge-shaped" portions of the tongue, passing needles through its substance, or dividing the genio-hyo-glossi muscles, inspire a Stammerer with confidence, or give him a knowledge of Elocution? If Stammering depended on the *permanent* contraction of a muscle, as in Strabismus, it would be rational to conclude that it might be relieved by a surgical operation; but as the exciting cause, in the majority of cases, exists in the *mind*, and not in the *tongue*, an operation on the latter can be of no permanent advantage.

## QUESTIONS

TO BE ANSWERED BY THE PUPIL.

[NOTE. — *These Questions were omitted in the proper place—they should have followed those on page 166.*]

Page 134. What letters are employed for noting the disposition of the fingers? What letters are used for noting the manner of presenting the palm? What letters are used for noting the elevation of the arms? What letters are used for noting the posture of the arms in the transverse direction? What letters are used for noting the force of motion of the hands and arms? What letters are used for noting the direction of motion?

Page 135. What letters are used for noting the manner of motion? What letters are used for noting the posture of the head and direction of the eyes? What letters and numerals are used for noting the positions of the feet? What letters are used for noting the degree of extension of the feet? What letters are used for noting the steps?

Page 136. What letters are used to note parts on which the hand may be placed? What letters are used to note the manner of combining the fingers of both hands? What letters are used for noting the combinations of both arms? What does a capital B, preceding and joined to a set of small letters, signify? Name some of the letters used in noting significant gestures.

Page 137. Into how many classes are the notation letters divided? What is meant by a set of letters? To what does each letter in a set, respectively relate? Illustrate this by an example. Do the letters and sets of letters relate to both arms indifferently? How are they distinguished? When there is a single set of letters, how is it known whether it belongs to the right hand and arm, or to the left?

Page 138. How is a set of letters, designed for both arms, distinguished? How is a change of gesture noted? How is alternate gesture expressed? By what kind of letters are the postures of the head and the direction of the eyes indicated, and where are they placed? Where are the letters placed, which mark the positions of the feet?

Page 156. In notating an oration, is it necessary to mark every gesture?

Page 157. What is necessary to be attended to in the recitation of descriptions of any kind? Why should not the same gesture be often repeated? What general rule should be observed in oratorical action? What is the best method for acquiring a finished rhetorical delivery?

## CHAPTER XIII.\*

## COMPLEX SIGNIFICANT GESTURES.

*Complex Significant Gestures* are employed chiefly in dramatic representation. They are combinations of simple significant gestures, variously associated according to the mingled passions which they represent. The boldest and most magnificent of them are termed attitudes. The following are examples of complex significant gestures:

*Reproach* puts on a stern aspect: the brow is contracted, the lip is turned up with scorn, and the whole body is expressive of aversion. Fig. 166 represents Queen Katharine, in the trial scene, in the play of Henry VIII. reproaching Wolsey for the injuries which had been heaped upon her.

*Apprehension* is the prospect of future evil accompanied with uneasiness of mind. Fig. 167 is a good example.

It represents Hamlet in the act of exclaiming, "Ay, there's the rub." [See Hamlet's Soliloquy, p. 249.]

*Terror* excites the person who suffers under it, to avoid the dreaded object, or to escape from it. If it be some dangerous reptile on the ground, and very near, the expression is represented by starting back and look-



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\* This Chapter should have followed p. 130.

ing downwards. If the danger threaten from a distance, the terror arising is expressed by looking forwards, and not starting back, but merely in the retired position. But if the dread of impending death from the hand of an enemy awaken this passion, the coward flies. Of this there is a fine example in the battles of



168



169

Alexander, by LeBrun. Fig. 168 represents terror as described by Engel. It is that of a man alarmed by lightning and thunder. He shuts his eyes, covers them with one hand and extends

the other behind him, as if to ward off the dreaded stroke.

*Aversion*, as already observed, is expressed by two gestures. (See p. 122.)

*Horror*, which is aversion or astonishment mingled with terror, is seldom capable of retreating, but remains in one attitude, with the eyes riveted on the object, the arms, with the hands vertical, held forward to guard the person, and the whole frame trembling. (Fig. 169.)

*Listening* in order to obtain the surest and most various information, first casts the eye quickly in the apparent direction of the sounds; if nothing is seen, the ear is turned towards the point of expectation, the eye is bent on vacancy, and the arm is extended, with the hand vertical; but all this passes in a moment. If the sounds proceed from different points at the same time, both hands are held up, and the face and eyes alternately change from one side to the other with a rapidity governed by the nature of the sound; if it be alarming, with

trepidation; if pleasing, with gentle motion. (Fig. 99.)  
The figure is *listening fear*.



99



100

*Admiration*, if of surrounding natural objects, of a pleasing kind, holds both hands vertical, and across, and then moves them outwards to the position extended as in the figure. (Fig. 100.) In admiration arising from some extraordinary or unexpected circumstances, the hands are thrown up supine elevated, together with the face and the eyes.

*Veneration* crosses both hands on the breast, casts down the eyes slowly, and bows the head. (Fig. 101.)



101



102

*Deprecation* advances in the extended position of the feet, approaching to kneeling, clasps the hands forcibly together, throws back the head, sinking it between the shoulders, and looks earnestly up to the person implored. (Fig. 102.)

In *appealing to heaven*, the right hand is laid on the breast, then the left is projected supine upwards; the eyes are first directed forwards, and then upwards. (Fig. 103.)



103

In the *appeal to conscience*, the right hand is laid on the breast, the left drops unmoved, the eyes are fixed upon the person addressed (Fig. 80, p. 99); sometimes both hands press the breast.

*Shame in the extreme* sinks on the knee, and covers the eyes with both hands. (Fig. 104.) This is a feminine expression of it.

*Mild resignation* falls on the knee, crosses the arms on the breast, and looks forwards and upwards towards heaven. (Fig. 105.)



104

105

*Resignation mixed with desperation*, stands erect and unmoved, the head thrown back, the eyes turned upward, and fixed, the arms crossed. A fine instance is seen in Fig. 106, from an attitude of Mrs. Siddons.

*Grief arising from sudden and afflicting intelligence*, covers the eyes with one hand, advances forwards, and throws back the other hand. (Fig. 107, and Fig. 81, p. 99.)



*Attention demanding silence*, holds the finger on the lips, and leans forwards, sometimes repressing with the left hand. (Fig. 82, p. 99.)



106



107

*Distress, when extreme*, lays the palm of the hand upon the forehead, throws back the head and body, and retires with a long and sudden step. (Fig. 83, p. 99.)

*Deliberation on ordinary subjects*, holds the chin and sets the arm a-kimbo. (Fig. 84, p. 99.)

*Self-sufficiency* folds the arms, and sets himself on his centre. (Fig. 48, p. 92.) This was a favourite posture of Bonaparte.

*Pride* throws back the body, and holds the head high.

These few complex significant gestures are some of the most obvious, and principally such as occurred in the illustration of other parts of this system; they serve, however, in some degree, to explain the nature of these gestures. But among the writers who have treated particularly of significant gestures, none have written with greater ingenuity than Engel: we will borrow, therefore, an example or two from him.

*Surprise* causes the body and lower limbs to retire and affection stimulates the person to advance. (Fig. 108.) The figure represents Frederick de Reuss, in a German play, who unexpectedly sees his dear friend.

He withdraws, in surprise, his body and lower limbs, and, in the ardour of friendship, immediately stretches forwards his head and his arms.

When the thoughts flow without difficulty or opposition, the movement of the limbs is free and direct. But when difficulties occur, or obstacles are discovered, a man either arrests his action entirely, or changes it to something altogether different. The direction of his eyes, and the action of his head, are also, under similar circumstances, quite altered. The eyes, instead of moving freely from object to object, become fixed, and the head is thrown back, if before hanging down on the breast.



As an example of these effects, M. Engel refers to a scene in a play of Lessing, in which an old gentleman is very much puzzled how to manage, in a situation of great difficulty and delicacy. In the commencement of his deliberations he is represented as in Fig. 109, and in the next period of them, as in Fig. 110.



These examples are introduced by M. Engel to illustrate his analogous gestures, but they may also be very well applied to illustrate the complex, significant gestures, which are the present subject of investigation. The description which he gives of melancholy, contrasted with anxiety, is, throughout, correct, and full of nice discrimination.

*Melancholy* is a feeble and passive affection; it is attended by a total relaxation of the muscles, with a mute and tranquil resignation, unaccompanied by opposition either to the cause or the sensibility of the evil. The character, externally, is languor, without motion, the head hanging at the "side next the heart," the eyes turned upon its object, or, if that is absent, fixed upon the ground, the hands hanging down by their own weight, without effort, and joined loosely together. (Fig. 111.)



111

*Anxiety* is of a different character; it is restless and active, and manifest by the extension of the muscles; the eye is filled with fire, the breathing is quick, the motion is hurried, the head is thrown back, the whole body is extended. The sufferer is like a sick man, who tosses incessantly, and finds himself uneasy in every situation. (Fig. 112.)



112

One of the causes of M. Engel's gestures of analogy is, as he observes, the "disposition of the mind to refer intellectual ideas to external objects. When king Lear recollects the barbarous treatment of his daughters, who, in the midst of a stormy night, had exposed his hoary head to the inclemency of the weather; and when he immediately exclaims

O that way madness lies; let me shun that;  
No more of that, —

there is not, in reality, any external object from which this unhappy prince should avert his eyes with horror and yet he turns his head away to the side opposite that to which it was directed before, endeavouring, as

it were, with his hand reversed, to banish that cruel and afflicting recollection." (Fig. 113.)

The significant gestures, however numerous and correct, which a great actor makes in the representation of an entire dramatic character, bear no proportion to the number of those gestures which do not belong to this class, and which are no less necessary, though they are not so splendid and imposing. The painter is struck by the boldest and finest



113

of the significant gestures, which are called attitudes; and he records them: they are the proper objects of his art; they are striking, and less evanescent than the other gestures which pass unnoticed by him, although they make up by far the greater and more important part of the gestures requisite for illustrating the sentiments. These less prominent gestures give to the declamation its precision and force. A slight movement of the head, a look of the eye, a turn of the hand, a judicious pause, or interruption of gesture, or a change of position in the feet, often illuminates the meaning of a passage, and sends it, full of life and warmth, into the understanding. And the perfection of gesture, in a tragedian, will be found to consist more in the skilful management of the less showy action, than in the exhibition of the finest attitudes. Attitudes are dangerous to hazard: the whole powers of the man must be wrought up to their highest energy, or they become forced and frigid. Excellent players have been seen, who have never ventured an attitude; but none, deserving the name of excellence, have ever appeared, whose declamation has been deficient in precision or propriety. Where all the solid foundation of just and appropriate action has been laid, attitude, when regulated with

taste and discretion, may be added to ornament the superstructure; but, when it is introduced unseasonably, or is overcharged, it is an evidence of deficiency of understanding, as well as of depravity of taste.

ATTITUDES OF MRS. SIDDONS.



185

Fig. 185. <sup>U</sup> <sup>iz sp-xdx shf</sup> This arm shall vindicate a father's cause. *G. Dau'r., A.1, S. last.*  
<sub>a R 2</sub>



186

Fig. 186. <sup>S</sup> Wert thou the son of <sup>iZ sp-pdx</sup> Jupiter. *Imogen, Act 2, S. 3.*  
<sub>a R 2</sub>



187

Fig. 187. <sup>U</sup> A widow cries, Be husband to me, <sup>B cl. eb</sup> heaven. *K. John, A. 3, S. 2*  
<sub>R 1</sub>



188

Fig. 188. <sup>D Bcl ef U</sup> <sup>heq bn-hdx</sup> Pity and forgiveness. *Venice Preserved, Act 5, S. 1*  
<sub>a R 1 K</sub>

TELL'S ADDRESS TO THE MOUNTAINS.



185

*vef-phz*  
Ye crags and peaks, |  
*R 2*



186

*shf-sdz*  
I'm with you once again ;



187

*B seq*  
I hold to you the hands  
you first beheld, |



188

*B vec*  
to show they still |

PRACTICAL ELOCUTION.



189

*B veq*  
are free. | Methinks I hear a  
*R 1*  
spirit in your echoes, answer  
me, | and bid your tenant



190

*B shq*  
welcome to his home  
*R 2*



191

*R*  
again! | O sacred forms, |  
*R 1*  
how proud you look! |



192

*sf-sdz sky*  
How high you lift your  
heads into the sky! |  
*R 2*

PRACTICAL ELOCUTION.



193

*B shz*

How huge you are ! |



194

*B veq*

How mighty ! |  
*R 1*



195

*B shf*

and how free ! |  
*R 2*



196

*Z-pdx*

Ye are the things that tower ; |  
*R 1*



PRACTICAL ELOCUTION.



197

*shf-sdx*  
that shine; |  
*R 2*



198

whose smile makes <sup>*ld*</sup> glad; |  
*R 1*



199

*B vec*  
whose frown is terrible; |  
*r L 1*



200

*B vec*  
whose forms, robed, |

PRACTICAL ELOCUTION.



201

*B veq*  
or unrobed, do all the  
impress wear



202

*vef-phz*  
of awe divine. |



203

*fl-phz*  
Ye guards of liberty, |



204

*shf-shz*  
I'm with you once again!!

PRACTICAL ELOCUTION.



205

*Z-phz*  
I call to you with all my |



206

*shf-shz*  
voice!



207

*B seq*  
I hold my hands to you, |  
*L 2*



208

*B vec*  
to show they still are |

PRACTICAL ELOCUTION.



209

*B veq*  
free— |



210

*B scf*  
I rush to you, |  
*a R2*



211

*B z*  
as though I could !



212

*B shf* *R*  
embrace you. |  
*R1*

# VOCAL GYMNASIUM.

## RULES, CONDITIONS, RECOMMENDATIONS, &c.

### RULES, ADOPTED IN 1840.

*From experience in teaching without fixed rules for the regulation of the conduct of the different classes, the Proprietor of the Institution is convinced of their importance. He has, therefore, drawn up the following, to which he requires each member to subscribe on entering the school.*

1. Each member of the Institution must be punctual in attendance at all the exercises: he must not leave till their close.

2. Each member must attend every exhibition at the Vocal Gymnasium, and at every other place.

3. Each member, while exercising, must stand or sit erect.

Neither postures, motions, nor acts, unfavourable to vocal delivery, are allowed: such as rocking, throwing one's self back in the chair, or resting the arms upon the back of it, or even the feet upon the rounds.

4. When, in concert exercises, a section is given out, it must be immediately repeated by every member of the class, in the proper pitch and time, and with the requisite degree of force.

5. When a piece is given out with gesticulation, the members of the class must rise simultaneously, immediately after the first section is pronounced, and repeat the words and gesture.

6. Each student must perform all the exercises with unwearied industry: in a manner which shall indicate that he is resolved on a cure.

7. As walking about the room, changing seats, &c., greatly interrupt the process of instruction, the members of the class are required to keep in their places during the exercises.

This rule, of course, does not apply to those exercises which require the class to keep time by marching.

8. No one is allowed to have any thing in his hands, except his book, during the exercises.

9. All colloquial intercourse, in the time of exercising, is strictly forbidden.

10. No whistling, loud talking, or other unnecessary noise, in entering, or in leaving the room, is allowed.

11. As any remarks calculated to discourage the Stammerer from persevering in the exercises, greatly retard, if not entirely prevent a cure, every member of the Institution is required to refrain from making them.

*Presuming that the deportment of each Student, will, on every occasion, be that of a gentleman; the Proprietor of the Institution confidently trusts that the above rules will not be violated.*

# DR. COMSTOCK'S VOCAL GYMNASIUM

## AND LYCEUM FOR ELOCUTION,

DESIGNED FOR THE PROMOTION OF HEALTH, THE CURE OF STAM-  
MERING, AND IMPROVEMENT IN READING AND SPEAKING.

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This Institution is open from the first of October till the last of March; April, May, June, July, August, and September being vacation months. Students in Elocution are admitted at any time during the term; Stammerers, at any time between the first of October and the first of February.

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In this Institution, Elocution is treated as a *science*, as well as an *art*. The various movements of the voice, both in speech and song, are illustrated by original diagrams and by oral instruction. The exercises give the pupil *complete* command of the muscles of articulation, extend the compass of the voice, and render it smooth, powerful, and melodious. They not only call forth all the energies of the vocal organs, correct stammering, lisping, and other impediments of speech; but they *invigorate the lungs*, and, consequently, fortify them against the invasion of disease. The vocal exercises are accompanied by gesticulation. Hence, to a certain extent, general gymnastics are associated with those of the voice; and awkwardness of manner and posture, is removed by the substitution of rhetorical grace. In other words, all the voluntary muscles of the trunk and limbs are so trained as to move in the order required by the will, synchronously and harmoniously with those of the voice.

### TICKETS PER COURSE.

Cure of Stammering.....	10 weeks instruction.....	\$50
Private instruction in Elocution...	36 lessons.....	30
Instruction in the morning class..	10 weeks, each pupil.....	20
Instruction in the afternoon class..	10 weeks, each pupil.....	20
Instruction in the evening class...	10 weeks, each pupil.....	10
Instruction in seminaries.....	25 weeks, 2 hours per week.	50

☞ The ticket, in each case, to be paid for in advance. Satisfactory references will be given in the principal cities throughout the Union.

ANDREW COMSTOCK, M. D.  
No. 100 Mulberry Street, Philadelphia.

## RECOMMENDATIONS.

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To the Editor of the Troy Daily Whig :

SIR—You are aware that a gentleman from Philadelphia, Dr. Comstock, is now giving lessons in Elocution ; but perhaps you are *not* aware of the merits of his system or the extent of its usefulness ; it is in many respects entirely original, in others founded on the investigations of the most distinguished vocalists. I have attended a few lessons, and am highly gratified that I have embraced the opportunity. Some of the gentlemen who have professed to teach Elocution in our city have given some satisfaction, but none have been able to handle the subject as he takes it up ; his treatment of it is simple, natural, philosophical ; he is prepared to meet any case of impediment in speaking, reading, or singing. If a pupil can speak or read at all, Dr. Comstock will teach him to do it well. Musicians also would do well to look into his system : they will find in it exercises to give force and melody to the voice that have never occurred to them. And besides the improvement in singing, and that most valuable of all accomplishments, *good reading*, there is another to be derived from these exercises, which is far more important than either—it *promotes health*. The plan is so constructed as to call forth all the energies of the vocal organs—the *lungs* particularly are fortified and invigorated by practice according to his system ; and in this view of the subject I would suggest to our physicians, who in general evince great assiduity and skill in *preventing* as well as removing disease, that they do so much for the public weal, as to call on Dr. Comstock that they may know the advantages of the vocal exercises.

It is to be regretted that Dr. Comstock will remain but a short time with us ; but short as it is, those who wish to profit by his instructions will have time to do so.

Yours,

P.

August 15, 1834.

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*From the Philadelphia Commercial Intelligencer, August 20, 1834.*

We have observed with pleasure in the Troy Whig of the 15th instant, a favourable notice of that excellent Elocutionist of our city, Dr. Comstock. He is giving lessons in Elocution at Troy with much success.

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*From the Troy Daily Whig of August 30, 1834.*

### DR. COMSTOCK'S LECTURES.

MR. EDITOR—Yesterday, I had the pleasure to hear an interesting Lecture on Elocution, by Andrew Comstock, M. D. from the city of Philadelphia. He understands the elementary sounds of the English Language well, and appears to have entire command over the vocal organs. He ex-

plains the movements of the voice by diagrams, and measures the variations of pitch by the musical scale. He has with him two books on practical elocution, of which he is the author—the *Rhythmical Reader*, which contains pieces adapted to the taste of ladies, and *Practical Elocution*, which is designed for gentlemen. He teaches his pupils from these books how to read in a graceful manner. If an individual has a *feeble* voice, it can be strengthened; if *harsh*, softened, by pursuing the course he recommends. He clearly points out the difference between *boisterous* and *eloquent* speaking; and he shows how to produce a great effect upon a public assembly, with very little effort.

The simplicity and power of the organs of speech furnish, I think, sufficient reason for the exclamation:

“How wonderful is man.  
How passing wonder He  
Who made him such.”

Whoever wishes to attain the faculty of speaking with correctness and elegance, in public places, and in the social circle, would do well to call and examine the system for themselves.

*A Friend to the Science of speaking well.*

*From the Troy Daily Budget of September 8, 1834.*

#### DR. COMSTOCK'S LECTURES.

MR. EDITOR—There is no branch of education more deserving of public attention than oratory. Volumes have been written upon it. It has been cultivated, as a science, in all civilized countries; and its power has been universally felt and acknowledged. Its use and importance have occupied the attention of many distinguished men of our own and other countries. Were it otherwise, orators could not command, as they now do, “the applause of listening senates.” To speak *well* is one of the highest attainments to which our hopes can aspire.

Permit me, Sir, to invite those who wish to attain this invaluable science, to attend Dr. Comstock's Lectures on Elocution, at the Court House. His manner of reading is bold, original, and striking. I have attended his Lectures for several days; and, in common with his other pupils, highly appreciate them. He is, in the opinion of all who have heard him lecture, a faithful, capable, and excellent elocutionist.

*A Friend to Oratory*

Dr. Comstock has been instructing my pupils two hours in a day for two weeks, in Elocution; and I am happy in having an opportunity to bear testimony to their unexampled improvement in reading and speaking

G. W. FRANCIS.

*Troy, September 5, 1835.*



*From the Philanthropist, Philadelphia, January 16, 1836.*

### ELOCUTION.

We would recommend to those individuals who wish to become chaste and accomplished speakers, to take a course of instruction of Dr. Andrew Comstock, whose merits as an elocutionist we have had the opportunity to prove.

His system, which has the best claims to respect, will commend itself to persons of taste, as it is entirely free from theatrical affectation, or artificial display, and founded on truth and nature. Many gentlemen in the learned professions, and individuals in other spheres of life, who have received the benefits of his instruction, and who are therefore the well-qualified judges of his skill in this science, have given him unsolicited and unqualified praise. We wish him continued success.

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*From the United States Gazette, May 7, 1836.*

### DR. COMSTOCK'S LECTURES ON ELOCUTION.

MR. EDITOR :—Having occasion on my return from Washington to New-York, to stop a few days at Philadelphia, I most cheerfully availed myself of the opportunity of witnessing the exercises in Elocution in which Dr. Comstock's pupils are engaged, and it affords me pleasure to say, that I have been very highly gratified.

The skill with which the Doctor imparts to his pupils a knowledge of the science and art of Elocution, and the proficiency which they have already made, are conclusive evidences that Elocution "can be taught." It was taught during the flourishing ages of Greece and Rome. Demosthenes and Cicero studied it in those republics, and studied it thoroughly anterior to their successful appearance before their fellow-citizens as orators.

I wish, Mr. Editor, that some of our members of Congress could, or rather would, put themselves under the tuition of Dr. Comstock, or some other accomplished Elocutionist, long enough, at least, to learn the principles upon which good reading and speaking are founded. If our national legislators had a knowledge of Elocution, as taught by Dr. Comstock, they certainly would be heard with much more attention and interest; and, I may add, they would be more useful to the country.

Ministers of the Gospel, too, by becoming first-rate readers and speakers, can promulgate with ease and facility, the truths of Christianity. Religion has suffered much in consequence of the bungling manner in which preachers and professors have presented it to the world. It is gratifying to know that several clergymen are now taking lessons in Elocution, of Dr. Comstock, and that they are making great improvement.

It would be well for gentlemen of the legal profession, to study the laws of Elocution, as well as those of the land. Ladies, too, ought to feel interested in improving their Elocution,—some of the Philadelphia ladies do; and I have had the satisfaction of hearing one of the Doctor's classes exercise, the members of which are becoming excellent readers.

There are two or three literary institutions in which Dr. Comstock's valuable services have been retained. It is to be regretted that any seminary of learning, especially any college, should exist without a professorship of Elocution. It is not only an important branch of education, but so much so as any to which the attention of youth can be directed.

S. N. S.

U. S. Hotel, May 2, 1836.

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*From the Episcopal Recorder, Rev. George A. Smith, Editor.*  
Philadelphia, Saturday Morning, June 18, 1836.

### ELOCUTION.

The following communication is from the United States Gazette. The subject is one of importance, and we are enabled from our own observation to confirm the statements of the writer. Several of our clergy have attended Dr. Comstock's lectures, and consider the system which he has adopted well calculated to assist in *ease* and *propriety* of reading and speaking.

MR. EDITOR :—Impressed with the value of education, and inclined to contribute aught in my power to aid those who are in the pursuit of its benefits, allow me, through your columns, to make a public expression of my sentiments, regarding the character of Dr. Andrew Comstock, as a teacher of Elocution, and its kindred branches. Having been a common inmate in the Doctor's office for many weeks, examined his publications and diagrams, and witnessed his method of instruction, with the cheering success by which it has been characterised, I write understandingly upon this occasion.

From the Doctor's knowledge of our organs of speech, of their diseases and remedies, and the best mode of imparting to them vigour and activity—from his knowledge of the laws of sound, ample experience in his present vocation, joined with his acknowledged integrity, I am persuaded he is eminently qualified to sustain his highest pretensions as a scientific and practical Elocutionist.

Dr. Comstock's mode of instruction is founded in the philosophy of his subject, is abundantly successful in its application—stands the scrutiny of talents—challenges the confidence of society.

Graduates from our halls of science, gentlemen of the learned professions—ladies of cultivated minds, have been pleased to testify the essential advantage they have derived from his lectures.

I have myself been much delighted in seeing the rapid, material, and oftentimes complete improvement which unfortunate stammerers have made, under his tuition, in their enunciation—while teacher and pupils cordially indulged in their mutual congratulations.

A CLERGYMAN.

*From the U. S. Gazette.*

### STAMMERING CURED BY DR. COMSTOCK

Mr. Editor :—Having experienced, to a very painful extent, the many privations necessarily and peculiarly connected with inveterate stammering, to which I have been subject from early life, I am anxious thus to acknowledge the restoration that has been effected in my case, under the instruction of Dr. Comstock. Knowing, as I well do, how valuable such a communication would have once been to me, I am induced to pen this for the benefit of others.

My articulation, until very lately, was so embarrassing and difficult, as to have, in a very great degree, shut out from me the pleasure of conversation. I could scarcely articulate a single sentence without considerable effort on my part, and apparent anxiety and pain to others. I therefore seldom spoke from choice, and even avoided, when possible, the necessity of doing so. I am, however, no longer subjected to these severe deprivations, but so relieved from them, that I can now converse with friends or strangers, and feel confident of my power to do so.

Many years ago, and at some expense and trouble, I sought out Mr Chapman, a teacher then of considerable notoriety, and placed myself immediately under his care. Of him I do not complain, but notice the fact as part of my experience. Those who are aware of his injunctions know how impossible it is here to compare the peculiarities of his plan with the principles of my last tutor's, whose system, however, I should unhesitatingly prefer.

A. EVANS.

Philadelphia, June 24, 1836.

A gentleman named Abner Evans called on me a few weeks ago, and desired me to examine him, in his conversation and in his reading with reference to stammering in his speech. He informed me that he was 34 years of age—that he had been an inveterate stammerer from his infancy; but that he had, about two weeks before that time, placed himself under the care of Dr. Andrew Comstock, and that he now believed himself cured of the infirmity under which he had so long laboured. I examined the gentleman with considerable care, and was unable to discover anything like stammering, or embarrassment or impediment in his speech, either in conversation or reading.

JOHN H. WILLITS.

July 15th, 1836.

I certify, that I have known Mr. A. Evans for a number of years, that he was an inveterate stammerer, and that he was completely relieved in two weeks, under the instruction of Dr. Comstock. I will further add, that I am intimately acquainted with Dr. C., that he has devoted several years to the study of the subject which he professes to teach, and that I believe he is fully prepared to meet any case of impediment in reading or speaking

JOS. P. MUSGRAVE, M. D.

No. 142, Pine Street, Phila., July 16, 1836.

*From the Philadelphia Saturday Courier, October 29, 1836.*

CURE FOR STAMMERING.

A young gentleman named Samuel E. Duffield, of M'Connelsburg, in this state, called upon us the other day, and wished us to state that he has always been subject to a natural impediment of speech, which of late years had been increasing upon him. He visited this city, placed himself under the care of Dr. Comstock, and has been entirely cured. He can speak and read with as much fluency as though he had never been subject to any impediment of speech.

*From the United States Gazette, Philadelphia, Oct. 31, 1836.*

STAMMERING.

We had on Saturday the pleasure of listening to the reading, recitation and discourse of a pupil of Dr. Comstock, who has been with him less than three weeks, and was from his infancy a stammerer, the evil increasing with the growth of the youth, and with his intercourse with society. He is now able to speak and read without the least sign of hesitancy. Dr. Comstock's system is simple, and, as it appears, efficacious, and he affects no mystery: we trust that those who are subject to the painful inconvenience of stammering, will apply to him; and we really believe that if they will give attention to his rules, they may be entirely cured.

*From the Philadelphia Gazette, Nov. 29, 1836.*

The following tribute to the skill of a Gentleman whose success in a very difficult profession has been astonishing, is not less grateful to the object of it himself, than it is useful to the public at large. We perform a general benefit by giving it currency through the press.

Letter to Dr. Comstock, of Philadelphia.

M'CONNELLSBURG, Nov. 13, 1836.

DEAR SIR;—My son has returned from the city, after an absence of about four weeks, and I cannot refrain from acknowledging my unfeigned satisfaction in the improvement of his speech. Before he left home it gave me pain to hear him attempt to speak; now I will defy any person to know he had ever been a stammerer. I do cordially recommend all who have an impediment in their speech, if possible to avail themselves of your system for the cure of stammering. I am, with respect, yours, &c.

WILLIAM DUFFIELD.

*From the United States Gazette.*

STAMMERING.

We publish a communication from the Rev. O. C. Comstock, Chaplain to Congress, upon the merits of his relative, Dr. A. COMSTOCK, of this city, as a professor of Elocution. From some knowledge of the scientific gentleman alluded to, and the great success which has attended his exertions in the cure of stammering, we cordially endorse the testimony. The Rev. Dr. Comstock, of Washington, being himself an eloquent divine, much credit may be attached to his opinions on a topic so entirely within his sphere.

Letter to the Editor, from the Rev. O. C. Comstock, Chaplain to Congress.

WASHINGTON, January 26, 1837.

SIR—In this age of arrogant pretension and stupendous humbugger

the public should receive with becoming caution, every announcement of extraordinary achievements in any of the departments of useful knowledge. The wonderful exploits of ignorant and unprincipled pretenders, are frequently lauded to the skies, in the newspaper paragraphs of anonymous writers. Disdaining to impose on honest credulity, by making an assertion where I cannot establish a fact—indisposed to avoid any responsibility, that may be attached to my character, I will not be induced to do so upon this occasion, by withholding my humble name from this article, in consequence of the delicate collateral relation subsisting between myself and the talented and honourable gentleman to whom it alludes—I mean Dr. A. Comstock, of Philadelphia. The Dr. before and since his graduation at the university of Pennsylvania, has been much employed in the education of youth.

The books and diagrams which he has published, illustrating the true principles of elocution, and the methods by which it can be most successfully taught—the high state of improvement witnessed and admired, in the voice, reading and speaking of his pupils, render him deservedly celebrated as an elocutionist, wherever his reputation is known.

But I should not have obtruded these remarks upon the consideration of your readers, would they not conduce to a better understanding of the following intelligence, which I hope may subserve the interests of suffering humanity.

My friend has removed, in numbers of unfortunate stammerers, that most embarrassing and painful difficulty of enunciation with which they have been affected. Some of these sufferers had been long schooled by others, with reference to the removal of this calamity, with little or no success.

That a cure, in this case, is an object most ardently to be desired, is deeply felt by every victim of this misfortune—by every fond parent, who, but for stammering, might regard his darling boy a fair candidate for the highest academic honours—the *applause of listening Senates*. There is now before my mental vision a lovely boy of great promise, on whom his parents design to bestow a finished education; but who, alas! was painfully afflicted with stammering. He is now, however, under the tuition of Dr. Comstock, greatly improving in his elocution; inspiring the confident expectation of perfect victory over the source of so much unhappiness. The sparkling animation of his eye—his cheering smiles—express the rapture of his grateful heart. The thankfulness and joyful anticipation of his parents cannot be described, or even imagined, but by those in similar circumstances.

Having spent some months with my relative, I am well acquainted with his system, and manner of instruction, and its delightful results.

Unlike all sorts of imposture, there is no affectation of superlative wisdom held as a profound secret, in the theory and practice of this valuable art—as triumphantly explored and applied by the Doctor. His course of operation is founded in an extensive knowledge of his subject—the fruit of his ample study and practice. His discipline develops, invigorates, and renders flexible the organs of speech. He teaches his pupils how these organs are to be properly exercised. They are made obedient to the will—capable of much and various accomplishments. In short, he cures stammerers, by teaching them scientific and practical elocution.

How much reason have we to rejoice in the march of mind—the efforts of philanthropy—the benevolence of God. Yours, with respect,

O. C. COMSTOCK

*Certificates from Professor Horner and Professor Hare, of the University of Pennsylvania.*

Having been present on the 10th inst. at the exercises of the pupils in Dr Andrew Comstock's Gymnasium, for the improvement of the voice and of the articulation in stammerers and others, the impression made upon me was highly favourable to his method of instruction.

The system is founded upon an exact anatomical and physiological information, in regard to the organs concerned in the production and modification of sound. Its several parts appear to have been evolved and matured upon a degree of thought and an extent of experiment reflecting much credit upon his sagacity and industry, and it inspires a very strong confidence of its applicability to the faults generally of speech or phonation. One of his pupils, who only a week before the occasion alluded to, had been a most unpleasant stammerer, was then heard to recite publicly with great ease and fluency, with a full intonation.

W. E. HORNER, M. D.

Professor of Anatomy in the University of Pennsylvania.

Philadelphia, Aug. 11, 1837.

PHILADELPHIA, Aug. 14th, 1837.

Having been present on the occasion alluded to in the preceding letter of the Professor of Anatomy, I have no hesitation in alleging that my impressions are consistent with those which my colleague has therein expressed.

ROBERT HARE, M. D.

Professor of Chemistry in the University of Pennsylvania.

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*From the Select Medical Library and Eclectic Journal of Medicine, edited by John Bell, M. D., Lecturer on the Institutes of Medicine and Medical Jurisprudence, Member of the College of Physicians of Philadelphia, and of the American Philosophical Society, etc. September, 1837.*

COMSTOCK'S VOCAL GYMNASIUM AND LYCEUM FOR  
ELOCUTION.

It is not necessary that a man should be a stammerer, in order to be aware, from personal experience, of his imperfection in vocal utterance and speech. We are taught to read and to express ourselves grammatically in conversation; but how few learn suitable intonation, and a full and a distinct utterance,—by which speech obtains much of its charm and acquires often all its influence. Graceful gestures in walking and dancing, and in presenting one's self in company, are thought by many to be of paramount importance; and hence, as a matter of course, the majority of young persons of both sexes are placed under the direction of a teacher of dancing. And yet, after all, what are the graces of manner compared to the melody of voice; and how imperfect the address of the otherwise accomplished gentleman or lady, without full and mellifluous speech! Nature here, as in all that concerns either bodily or mental endowment, does, it is true, establish great differences amongst individuals. One person has, naturally, a musical voice, as it is called; another a harsh or somewhat dissonant one. But still, education pos-

esses, we also know, a good deal of plastic power; and in no case is the influence of physical education more evident than in the strength which exercise gives to the muscles in general, and in the agility and grace which practice imparts to the movements of the limbs; as in the evolutions of the dance, and on the tight rope, &c. On the same principle precisely, without any charm, magic or mystification, can the muscles which, by their successive or alternate and combined action, give rise to voice and speech, be educated into strength and measured and harmonious movement, and produce clear and full intonation, distinct articulation, and emphatic utterance.

This particular department of muscular exercise and education, has greater claims on our time and attention than any other. The organs of speech, with few unfortunate exceptions, are possessed by all mankind; they are in constant use by all,—their functions are of the highest moment to all, whether for the display of the charms of song and poetry, the persuasion of oratory, the invocation of prayer, and the numberless exchanges of opinion and expression of the affections and emotions in social intercourse. The most rigid puritan or methodist, who would regard with distaste, perhaps horror, the exercises of the dance, and attach no importance to the graces of bodily movement, will still be as naturally and properly desirous of cultivating the voice, as the greatest stickler for worldly accomplishments. He does it in learning to sing the praises of his Maker, and when engaged in the solemn exercises of prayer and exhortation.

With the other sex, the charm of voice is a powerful means of persuasion and control. It gives to woman much of her influence—an influence depending on the mildness of her manner, and her soft and musical tones, displayed in the language of sympathy, entreaty, and of kind remonstrance. Her's is the privilege and the duty to be at the side of the suffering invalid, in infancy, in youth, and in mature age; to comfort the mourner, and to aid the poor and distressed. And what makes the potions to the feverish patient less nauseous—what gives balm to the language of resignation, and imparts the glow of pleasure to the wan and weary beggar, when she is, in each case, the ministering angel! Much is in the pitying look, much in the inclining gesture and softened manner; but still more in the tones of her voice, her low and smoothly uttered words of solace and of hope.

Why then should this instrument, which is capable of giving out such exquisite music, be jarred and discordant in its tones, through early neglect and bad habits. It has been said by European travellers of both sexes, that American women would be in all respects charming, but for their want of melody of voice in common speech. Surely this stigma, for such in one sense it is, might be, and ought to be removed, just as the flutter, agitation, and jerking movements of the body and limbs would be corrected, by appropriate exercise and training under tasteful guidance and precept.

Still more necessary is this kind of education where the imperfection amounts to disease, as in hesitancy, stammering, and other imperfect articulation. The cure requires time, patience on the part both of the invalid and of the vocal doctor, and practice in the manner which scientific experience, not impudent and boastful quackery, has shown to be most serviceable, so as to give that confidence which is the result of conscious ability. The timidity and feeling of embarrassment of the stammerer, are both effects and sustaining causes of his impediment. So soon as he knows that his vocal organs

are capable of obeying the commands of his will, and of giving expression to his thoughts, his mind acts with more energy and intentness; and he no longer allows himself to be trammelled in his speech, by the weak, tremulous and convulsive movements of the muscles, which, under less energetic volition, used to be so common with him.

When we wrote the caption of this article, we did not intend to direct the attention of our professional brethren merely to the existing evils, but were desirous to apprise them of the fact, that one of our own number has for many years past concentrated his talents and his time exclusively to the subject of **Elocution**, both in its hygienic relations with fluent speech in private and public, in the social circle and at the bar, the pulpit and the legislative hall; and, also, in its curative character, to remove stammering and other impediments to clear and distinct articulation and utterance. The gentleman to whom we refer, is Dr. Andrew Comstock of this city. He makes no pretension to a knowledge of any specific for the cure of stammerers, nor does he attempt to shroud his method in unintelligible jargon, nor to conceal it from public and scientific investigation, by swearing his pupils to secrecy. All these are arts and tricks unworthy of the literary and professional character, and disreputable, above all, to him who professes to be a teacher, and in whom manly sincerity ought ever to shine conspicuously, as an example to those under his charge.

In Doctor Comstock's Institution, "Elocution is treated as a *science* as well as an *art*. The various movements of the voice, both in speech and song, are illustrated by original diagrams, and by oral instruction. The exercises give the pupil *complete* command of the muscles of articulation, extend the compass of the voice and render it smooth, powerful, and melodious. They not only call forth all the energies of the vocal organs, correct stammering, lisping, and other impediments of speech; but they *invigorate* the lungs, and consequently fortify them against the invasion of disease." To a certain extent, general is associated with vocal gymnastics; and one great cause of embarrassment from awkwardness of manner and posture in the stammerer, is removed by the substitution of a free and easy carriage and movements of the arms in gesticulation. In other words, all the voluntary muscles of the trunk and limbs move in the order required by the will, synchronously and harmoniously with those of the voice.

In proof that Doctor Comstock is above the petty arts of making elocution a mere craft and mystery, we have now before us, *Remarks on Stammering, from a Lecture on Elocution, delivered before the American Lyceum, May 6, 1837*, in which he explains the chief features of his system, and indicates the kind and order of exercises to be pursued for the cure of Stammerers. But like all other branches of professional knowledge, this can only be rendered efficient and applicable to the cure of individual cases by a *practitioner*, a person who directs knowingly and understandingly, and superintends carefully and patiently, the treatment, making such modifications as seem to be called for by his own personal experience and the idiosyncrasy of the patient.



*From the Public Ledger, July 27, 1837.*

*Remarks on Stammering.*—We have received a small pamphlet with this title, being the substance of a lecture delivered before the American Lyceum, May 6, 1837, by Andrew Comstock, M. D., of this city. He has treated his subject scientifically, and in a manner showing that he understands the human voice both theoretically and practically. He has been engaged for ten years, investigating the human voice, for the purpose of forming a system of just elocution, and of removing impediments of speech; and from reading his little pamphlet, we should infer that he had been successful.

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*From the United States Gazette.*

CONGRESS HALL, Philadelphia, Nov. 25, 1837.

ANDREW COMSTOCK, M. D.

DEAR SIR,—Before leaving your city, allow me to express to you the perfect satisfaction I feel, in witnessing the progress which my son has made in Elocution under your instruction.

The habit of stammering which commenced with his early efforts to speak, and which thirteen years (his present age) seemed only to confirm, is now, with six weeks' instruction, completely eradicated.

Though delighted beyond expression in this result, I am not disappointed. From the moment I became acquainted with your method of instruction, I did not doubt its entire success. Founded on scientific principles, it must succeed in all cases where there is no malformation of the organs of speech.

You have reduced to a system what before was but imperfectly understood, and done most essential service to mankind in elevating a numerous class of unfortunate fellow-beings, and saved them from the impositions of ignorant and unprincipled empirics.

Very respectfully, your obedient servant,

E. PIERCE, M. D. of Athens, N. Y.

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*From the Public Ledger, March 17, 1838.*

STAMMERING CURED.

PHILADELPHIA, March 1, 1838.

MESSRS. EDITORS,—Being about to leave this city for the West, I would thank you to give publicity to my testimony as to the skill of Dr. Andrew Comstock, No. 100, Arch street, Philadelphia, in removing stammering. I have been under his care about eight weeks, for the removal of a painful impediment of eighteen years standing, which debarred me from the pleasures of conversation and social intercourse. I can now converse very fluently, and have addressed large audiences without the least hesitation.

I am now 23 years of age, and you can judge of my gratitude to him for removing a complaint which has embittered the greatest part of my life. I take great pleasure in recommending him to those similarly afflicted. His system being founded on scientific principles, and the fact of his being the only individual in America, who professes the cure of stammering, without exacting from his patient a promise of secrecy, proves that his system will bear investigation.

WM. R. COMBS.

WE certify that we have been intimately acquainted with *Wm. R. Combs* for the last three years; that he was a very bad stammerer, and that he was entirely relieved under the instruction of Dr. Andrew Comstock, of No. 100, Arch street, Philadelphia.

JOHN R. BECK, No. 17, Elizabeth st.

THOMAS J. WHITE, No. 380, N. Second st.

JACOB GRIM, No. 480, N. Third st.

THOMAS P. HEYL, No. 173, Green st.

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### STAMMERING CURED.

PHILADELPHIA, March 9, 1838.

MESSRS. EDITORS,—About seven weeks since I placed myself under the care of Dr. Andrew Comstock, No. 100, Arch street, Philadelphia, for the removal of an impediment in my speech, with which I had been afflicted for thirteen years. I am now happy to state that I am able to converse with ease and fluency, and that I feel no hesitation in speaking in public. I have witnessed the same happy results in many other cases, both of ladies and gentlemen. I have not a doubt of his success in curing the most inveterate stammerer. Unlike all others who have professed to cure stammering in this country, Dr. Comstock exacts no promise of secrecy from his patient.

HENRY J. ENNIS

No. 248, Pearl street, New-York.

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*From the Phœnix Civilian, Cumberland, Md., May 19, 1838.*

Our acquaintance with the young gentleman mentioned below, who has received the benefit of Dr. Comstock's treatment in the cure of an impediment of speech under which he laboured, enables us to bear evidence of the efficacy of that treatment. Since his return from Philadelphia, where he had been under Dr. Comstock's care for a short time, we find that his speech is free and easy; so much so, that had we not been aware of the great difficulty under which he laboured before, we should not now know that he ever had been cured of such an affliction.

*From the Pennsylvanian, Philadelphia, April 26, 1838.*

### A GRATIFYING TESTIMONIAL.

The subjoined letter to Dr. Comstock, Professor of Elocution, of this city, is from a young gentleman of great respectability, residing at Cumberland, Allegany county, Maryland, where his father is one of the leading practitioners at the bar. The writer of the letter, who, we believe, is a student at law, laboured under a serious impediment in speech, which would have greatly interfered with his professional advancement; but it appears from his own statement, that under the care of Dr. Comstock, he was completely and radically cured. The letter subjoined, is a voluntary and grateful testimonial to that effect.

CUMBERLAND, Md., April 20, 1838.

DR. ANDREW COMSTOCK :

DEAR SIR,—I have deferred giving a certificate with regard to the success I met with in my recent visit to your Institution, No. 100, Arch street, Philadelphia, for the purpose of removing an impediment in my speech, until the present period, that I might thoroughly test the effects of your system upon my articulation by time and experience. Both of these, I am happy to inform you, find me now—as was the case when I left Philadelphia on the 13th of February last—perfectly fluent in reading as well as in conversation—so much so, that it would be impossible for any one who had no previous knowledge of my impediment, to know that any such defect ever afflicted me.

But besides the happy effect your system has had in relieving my impediment, it has been of incalculable benefit to me in many other respects. My voice, which was formerly weak, and incapable of being raised very little higher than the ordinary tone used in common conversation, has been greatly improved and strengthened; and now it costs me but a slight physical effort to fill a considerable space.

In conclusion, I unhesitatingly recommend all those similarly afflicted, to make a trial of your system. Besides the success which has attended it in my own case, I have seen many others greatly benefited—both ladies and gentlemen. This speaks more strongly in its favour than words can express, and should remove all doubt from the minds of individuals, if any exist, as to its efficacy in effecting a cure.

Very respectfully, your obedient servant,

CHARLES H. J. PIGMAN.

**DR. COMSTOCK'S**  
**EXHIBITIONS IN VOCAL GYMNASTICS.**

The STAMMERERS under Dr. Comstock, both Ladies and Gentlemen, give a variety of recitations, at the *Vocal Gymnasium*, (entrance by Ranstead Court, Fourth St. above Chesnut,) every Tuesday evening.

TICKETS, 25 cents each,—and may be obtained at Osborn's Music Store, Fourth Street, two doors below Ranstead Court. Each ticket admits a gentleman and two ladies. The exercises commence at 8 o'clock.

The design of these Exhibitions is to give confidence to the Stammerer, which is so essential to his relief, and make the public better acquainted with the system of instruction and its beneficial results. The sale of tickets is to secure an audience of respectable persons, and defray the incidental expenses.

**ANDREW COMSTOCK.**

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**RECOMMENDATIONS.**

*From the Public Ledger, February 6, 1838.*

**VOCAL GYMNASTICS.**

A class of students in elocution, and stammerers, under Dr. Comstock, exhibited at the Vocal Gymnasium, (Ranstead Court, Fourth Street, above Chesnut,) on Saturday evening last. Dr. Comstock's lecture on elocution and stammering displayed an intimate knowledge of his subject, and the performances of the class did infinite credit to his talents as a teacher.

*From the Pennsylvanian, February 6, 1838.*

DR. COMSTOCK, the professor of elocution, gave an exhibition on Saturday evening, at the Temperance Hall, N. L., for the purpose chiefly of affording a practical explanation of his system of instruction, and showing its success in the cure of stammering and other defects of speech. A large audience, many ladies being among the number, was present, and the exercises evidently gave general satisfaction. It was surprising to hear the firmness and smoothness with which the pupils spoke, many of whom until recently were confirmed stammerers, and it was still more surprising to learn in how short a time the evil habit had been eradicated, the consciousness of a complete cure being strongly manifest in the modest confidence with which the Doctor's pupils, several of whom were young ladies, went through their recitations before so large an audience. It must not, however, be supposed that this system of instruction is intended solely for the stammerer. Founded upon the sound philosophical principles laid down by Dr. Rush, it is important in many respects. It has a wonderful effect in developing the voice, and in giving it volume, flexibility and compass, while the practice of the elements strengthens the chest, and is very beneficial to the general health, fortifying it in a measure against the approach of diseases of the lungs. The advantage of vocal gymnastics judiciously conducted, is not yet perhaps fully appreciated, but it is more than probable that the time will come when they will form a part of every liberal course of instruction.

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*From the Public Ledger, February 16, 1838.*

#### VOCAL GYMNASTICS.

The exhibition of Dr. Comstock's class of Stammerers, at Temperance Hall, on Wednesday evening, was highly gratifying to a numerous and highly respectable audience of ladies and gentlemen. The system pursued appears to be calculated to accomplish the end in view; but the eminent success it has so far met with, is to be ascribed, in a great degree, to the talents of Dr. Comstock as a teacher.

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*From the Christian Advocate and Journal, New-York, April 27, 1838.*

PHILADELPHIA, April 2, 1838.

DEAR BRETHREN,—Having attended Dr. Comstock's exhibitions, I am fully persuaded, that with proper attention on the part of the pupils, he can cure them. I was induced to attend in consequence of his having in his class a particular friend of mine, whose case was one of the worst I ever knew and to my astonishment, he addressed an audience without the least difficulty, making quite a display as an orator. His age is about twenty-one years. If you feel at liberty to notice him in your paper, you may render essential service to stammerers. Respectfully,

J. HARMSTEAD.

## RECOMMENDATIONS.

*From the United States Gazette, April 30, 1838.*

## STAMMERERS.

The recitations, and other vocal exercises, made on Tuesday evenings, at Dr. Comstock's Vocal Gymnasium, in Ranstead Court, furnish evidence of great success in his mode of teaching. His pupils, to the number of thirty or forty, male and female, give recitations in a style that shows, not only the entire absence of any disposition to stammer, but evincing also a striking proficiency in the agreeable, as well as useful science of elocution.

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*From the Pennsylvania Inquirer, May 10, 1838.*

## STAMMERING.

A friend in whose judgment as well as impartiality we place reliance, speaks in terms of warm commendation of Dr. Comstock's success in curing impediments in speech, and imparting a free action to the organs of articulation. The public recitations of his class, which take place every Tuesday evening, at his room adjoining the Church in Ranstead Court, are spoken of as furnishing evidence of success in curing stammerers, as well as of striking proficiency in elocution, which Dr. C. teaches with great effect.

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*From the United States Gazette.*

MR. EDITOR,—I have attended two of the Vocal Gymnastic Exhibitions which have attracted so much attention in our city. The design of these exhibitions, as stated by Dr. Comstock, with whom they have originated, and by whom they are conducted, is to enable the stammerer to rid himself of that timidity which is a greater or less aggravation of his disease. If timidity in one who has *no* impediment of speech, interrupts the utterance of thoughts, surely in a *confirmed stammerer*, it must be a source of the highest degree of embarrassment to the vocal organs. Timidity, then, must be removed before the stammerer can have full command of his own organs of speech. To do this, Dr. Comstock brings his whole class, both *ladies* and gentlemen, before the crowded houses which assemble to hear the welkin ring with their various exercises in what is well denominated by Dr. C. VOCAL GYMNASTICS. Could art, science, experience, wisdom, or philosophy, suggest a more efficacious means for the destruction of timidity than the production of courage by individual and collective public speaking? Nor is the performance of these stammerers void of all powers to edify, and amuse—there is much to instruct, and please, both in manner and matter, in these exhibitions, which, for the sake of the great good they seem likely to produce to the afflicted stammerer, I hope will be fully sustained by this enlightened public.

A WELL WISHER to Freedom of Speech.

**PRACTICAL ELOCUTION, Or, A System of Vocal Gymnastics, comprising Diagrams, illustrative of the subject, and Exercises, designed for the Promotion of Health, the Cure of Stammering, and Improvement in Reading and Speaking.** By **ANDREW COMSTOCK, M. D.** Second Edition. Kay & Brother, 122, Chesnut Street.

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### RECOMMENDATIONS.

*From the Philadelphia Saturday Courier, Dec. 2, 1837.*

#### PRACTICAL ELOCUTION.

Dr. Comstock, a gentleman with whose name our readers are familiar as the scientific curer of Stammering, has issued a second edition of his work on Practical Elocution. It is believed to be the best practical work extant upon this important subject. It is based upon the philosophical developments of the celebrated Dr. Rush; and so far as strengthening the lungs is concerned, the exercises it teaches are of vast importance. Those who do not intend to become orators, may cultivate and improve the conversational and colloquial powers, and secure a grace, ease and power, that will render them polished and sought-for intelligences in the mystic roads of social intercourse. The work is illustrated with engravings, and very beautifully got up both in paper and print.

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*From the Philadelphia Saturday News, Dec. 2, 1837.*

**PRACTICAL ELOCUTION, Or, A System of Vocal Gymnastics, &c.** By **ANDREW COMSTOCK, M. D.**

Dr. Comstock is known as a skilful and scientific teacher of elocution. He has devoted much study to the subject, and has had the advantage of very considerable experience in the practical application of his knowledge. His classes are generally filled with pupils, and their success is the best testimonial of the merits of his system.

This volume will be found a valuable aid to those who are engaged either in teaching or acquiring the important art of elocution. Besides a concise but sufficiently clear, analysis of the subject, and various explanatory details, it furnishes a series of diagrams calculated very much to facilitate the progress of the learners. These diagrams have been prepared with much care and labour, and reflect high praise on the industry and ability of Doctor Comstock.

## RECOMMENDATIONS.

*From the United States Gazette.*

## PRACTICAL ELOCUTION.

Messrs. Kay & Brother, 122, Chesnut street, have published a second edition of Dr. Andrew Comstock's PRACTICAL ELOCUTION, OR, A SYSTEM OF VOCAL GYMNASTICS. We really believe that the great labour and amount of time which Dr. C. has bestowed upon this volume, will be productive of essential benefits to the learner. The selections are apposite, and the remarks such as show the author master of his subject.

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*From the Saturday Chronicle, Philadelphia, Dec. 2, 1837.*

## PRACTICAL ELOCUTION.—Kay &amp; Brother.—Philadelphia.

The volume now before us, comprises a system of "Vocal Gymnastics," by Andrew Comstock, M. D., and consists of diagrams, illustrative of the subject, and exercises. The plan recommended is designed for the promotion of health, cure of stammering, and improvement in reading and speaking. The rapid sale of its first edition seems to be a proof of its popularity; while several men of eminence in literature and science have pronounced Doctor Comstock's system a decided improvement upon the usual routine of teaching in Elocution.

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*From the Public Ledger, Philadelphia, Dec. 5, 1837.*

## COMSTOCK'S PRACTICAL ELOCUTION.

We have received from Dr. Andrew Comstock, of this city, a copy of his late work, entitled "Practical Elocution, or, a System of Vocal Gymnastics, comprising Diagrams and Exercises, &c., designed for the promotion of health, the cure of stammering, and improvement in reading and speaking."

This work contains rules for pronouncing all the vowels, sub-vowels, and diphthongs in the English language, with plates to illustrate the position of the mouth in pronouncing them. These sounds he denominates *elements*; and he gives tables exhibiting an analysis of words, consisting of both easy and difficult combinations of these elements. In spelling these words, the pupil is required to pronounce the *element* or vowel sound, and not the name of the letter or combination of letters which represent it, as is usual in the schools. The book also contains rules for every species of modulation and intonation of the voice, and of time, in reading, speaking, and singing.

It contains remarks on stammering, and rules for curing it; and practical lessons in reading and speaking, consisting of selections in prose and verse, printed with different characters, to denote the proper modulations. It also contains plates, representing every variety of attitude and gesture required in good speaking.



This must be a valuable work to those who would learn to read or speak well, and especially to those afflicted with stammering or other impediments of speech. It is useless to dilate upon the importance of elocution to all who have occasion to read or speak to others. To lawyers, legislators, clergymen, and speakers in public meetings, it is particularly important; for though to intelligent and well informed minds, the graces of manner add nothing to the force of argument, they are exceedingly important in securing an attentive hearing. An indifferent sermon, if well preached, will produce great effect, while one of the highest order, badly delivered, will be lost upon a great portion of the audience. This is entirely because the first secures the attention of its hearers, and thereby enables every argument or illustration to reach their understandings; while the second is not understood, because not heard.

We recommend Dr. Comstock's book to every person who would wish to speak or read well.

*From the Herald and Sentinel, Philadelphia, Dec. 11, 1837*

#### COMSTOCK'S PRACTICAL ELOCUTION.

Dr. COMSTOCK has been long and favourably known in this city as a teacher of elocution. The art of public speaking is a common attainment; but the art of speaking effectively, powerfully, and well, by a proper discipline of voice, gesture and action, is no easy acquisition. The voice is a great instrument of influence. Some orators who have been "*vox et præterea nihil*," by means of a good voice alone, have been able to exercise an astonishing sway over their auditors. The full developement of the vocal organs should be a primary exercise with all ambitious for the honours of successful orators, and we know of no better disciplinarian in these matters than Dr. Comstock. The work before us, entitled "Practical Elocution," is an *expose* of his principles of teaching, and will serve as an instructive manual to those studying his method. It is better calculated, however, as a manual for his pupils, than for students in general. It shows great skill and industry, and is highly creditable to the knowledge and research of the author.

*From Atkinson's Saturday Evening Post, Dec. 16, 1837.*

Dr. ANDREW COMSTOCK, of this city, has published a second edition of a work entitled "Practical Elocution," of which he is the author. There are few subjects which receive less, while its importance demands a greater share of attention, than this of Elocution. Every organ of the human body is dependent on exercise for its true and proper developement. There are few persons who do not feel the embarrassment which arises from an imper

fect enunciation. The work before us conveys much valuable instruction on this subject. To render the doctrine it communicates more evident, the different movements of the voice are illustrated by original diagrams. Dr. Comstock has for some years been a successful teacher of Elocution, and in his experience has found the exercises in these diagrams happily adapted to render the muscles of speech subject to volition, to extend the compass of the voice and increase its power.

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*From the American Weekly Messenger, Dec. 20, 1837.*

Dr. Comstock is well known in this city as a practical teacher of Elocution. His experience with his classes has given him great advantages in the preparation of this volume, which appears to be complete, so far as diagrams, marks expressive of the pronunciation of words, and minute practical directions, can render it so. To those persons who are so unfortunate as to have contracted a habit of stammering, and to foreigners who wish to acquire a correct pronunciation of our language, this volume will prove an invaluable acquisition. Students in oratory may consult the figures illustrative of gesture with advantage; and teachers of reading and declamation should not consider their libraries complete without this volume.

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*From the Daily Focus, Philadelphia, April 17, 1838.*

COMSTOCK'S PRACTICAL ELOCUTION: *Published by Kay & Brother, 122, Chestnut Street.*

We have received a very handsome edition of the above work, which we cheerfully recommend to young men, as a valuable assistant in the study of true oratory. The work is illustrated with a number of plates representing the proper position of the mouth in pronouncing, and also the most graceful and natural attitudes and gestures of the limbs and body, in order to give full force and expression to language.

Dr. Comstock has, in the book before us, proved himself abundantly qualified to teach the oral development of thought, and we therefore wish he may continue his labours, and have large classes of pupils.

## MISCELLANEOUS RECOMMENDATIONS.

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*From the Public Ledger, Philadelphia, February 27, 1838.*

### VOCAL GYMNASTICS.

We observe, by a notice among our list of business cards this morning, that the residence of Dr. Comstock, whose success in the cure of impediments in the speech, and improvement in elocution and address of his pupils, we believe is unsurpassed by any instructor in the country, is at 100 Arch Street. Dr. C. possesses a double advantage over most of his profession, in his thorough acquaintance with the physical, as well as mental, capacity of his fellow man. The fourth exhibition of his class of young ladies and gentlemen, will be given this evening, at the Commissioners' Hall, Southwark, where, in addition to their various recitations, a lecture will be delivered by the Rev. Jacob M. Douglass.

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*From the Saturday Courier, Philadelphia, Dec. 15, 1838.*

Mr. John Taylor, of Hinsdale, N. H., was the other morning in our study and exhibited the wonderful improvement made by eleven weeks' residence with Dr. Comstock. He told us he had been all his life dreadfully troubled with an impediment of speech; but he read to us with the most perfect ease and freedom. We take pleasure in recording such cases for the benefit of others.

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*From the Daily Buffalo Journal, (N. Y.), March 27, 1839.*

### PRACTICAL ELOCUTION—A REMEDY FOR STAMMERING.

DR. COMSTOCK, of Philadelphia, has acquired great fame, both as a teacher of elocution, and as a successful practitioner in removing all defects in speech.

The voice is produced by muscular contraction, and hence depends wholly on the power of the muscles, which propel the air through the vocal organs, and modulate the same, for the strength, compass, distinctness, or confusion of the various sounds emitted in speaking or singing.

Dr. Comstock has investigated this subject in all its bearings, and pointed out, in a clear and scientific manner, the cause of stammering, and other defects of speech, in his work on Practical Elocution, (which has been some years before the public;) and has opened a school in Philadelphia for teaching elocution, and removing defects in speech, upon philosophical principles.

A late number of the *World*, published in the city of brotherly love, contains a very commendatory notice of the eminent ability and success which attend the labours of this learned and indefatigable practitioner, in an important branch of science, to the investigation of which his whole life has been devoted. Knowing well the history of this gentleman, and having once enjoyed the honour of a personal acquaintance, we do not hesitate to recommend his school as possessing the highest claims to public confidence.

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*Extract from the Lyceum Report, published in the World, Philadelphia, June 19, 1839.*

At 4½ o'clock the meeting was called to order, and a lecture delivered on Elocution, by Dr. Comstock, and an interesting exhibition by his class, several of whom had been inveterate stammerers; one in particular, a married gentleman from the east, (who said he had to do his courting by signs,) spoke so well, after only six weeks' instruction, as to prove Dr. C.'s teaching completely effectual.

Half-past 5 o'clock, the company, in fine health and spirits, adjourned.

G. W. WOOLLEY, Secretary, pro. tem.

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*From the United States Gazette, June 29, 1839.*

Sometime since, Dr Comstock called on us with a person from Vermont, who had applied to him to be cured of stammering; he certainly needed help. Yesterday, the Doctor and his patient called on us again; the latter talked and read as fluently as any person we ever saw. The person to whom we refer, mentioned that he should now go home, and talk with a near relation, to whom he had never spoken, as she was rather deaf, and he had stammered so abominably as to be wholly unable to make her comprehend him.

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*From the Village Record, West Chester, Penn., September 10, 1839.*

#### STAMMERING AND ELOCUTION.

From numerous testimonials of the success of DR. COMSTOCK, of Philadelphia, in improving the voice, particularly of Stammerers, we sometime since selected the following from a Philadelphia paper, for presentation to our readers. To those afflicted with an impediment of the speech, all discoveries, or efficient modes for amending the vocal organs, must be matter of peculiar interest. We have repeatedly visited the institution of Dr. C., and have seen numerous instances of improvement no less striking than the one referred to below. Dr. C. is unremitting in his attention to his pupils; exact in his exposition of the principles of elocution; and affords to his pupils a wide range of practice. As a teacher, he commands the respect of his pupils, while his gentlemanly deportment towards them is sure to win their permanent esteem. His office is at No. 100 Arch Street, Philadelphia.

"MR. CHARLES R. READ, from Vermont, called upon us, and read as fluently as any one. Eight weeks since we conversed with the same gentleman, and he could not articulate a sentence without stammering badly. He had been afflicted from his infancy. His mother stammered, and he has a sister who is also subject to the same infirmity. Mr. Read tells us he intends to send her to the care of Dr. Comstock, who has been so successful in his own case. We look upon it as doing stammerers a kindness, by constantly keeping them advised of such important facts."—*Saturday Courier*.

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*From the Philadelphia Gazette, October 5, 1839.*

#### VOCAL GYMNASTICS.

We attended an exhibition of DR. COMSTOCK'S class of stammerers last evening, at the Temperance Hall, N. L., and were much pleased with the exercises. We believe that Dr. C.'s system is well calculated to accomplish the very desirable relief so much needed by those afflicted with a hesitancy of speech. One individual, who had been under tuition but *nine* days, gave ample testimony of the efficiency of the system.

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*From the Pennsylvania Inquirer, Philadelphia, Nov. 22, 1839.*

#### A STAMMERER CURED.

We were called upon yesterday by a gentleman of Bradford county, Pa., thirty-seven years of age, who, until within a month, had been an inveterate stammerer from childhood. A few weeks since, however, he was induced to place himself under the care of Doctor Comstock, of this city, who speedily effected a perfect cure. The gentleman called upon us to illustrate the excellence of the system, in his own case; and, also, with the object of making some public acknowledgment of the great and important benefit that had been conferred. He spoke with ease and fluency, and recited one or two passages of poetry, with taste and discrimination. Those of our citizens, however, who desire the most satisfactory evidence of the effects of this system, are invited to visit the Musical Fund Hall, on Monday evening next, when Dr. Comstock and his class of stammerers will give a variety of exercises and recitations.

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*From the Public Ledger, November 25, 1839.*

Dr. Comstock's exhibition of Vocal Gymnastics takes place at the Musical Fund Hall, this evening, November 25, at half-past seven o'clock.—It gives us pleasure to recommend the Doctor's system of instruction, which, after cool examination, we believe to be excellent and unrivalled. The performances of his pupils, who were formerly stammerers, are truly astonishing.—Let every one judge for himself. We were pleased to see his former exhibition, at Temperance Hall, attended by a crowd of ladies and gentlemen.

*From the North American, Philadelphia, March 19, 1840.*

Dr. COMSTOCK left with us yesterday for exhibition, one of his charts representing the mouth in every form and position which it seems to be enabled to assume in the enunciation of sounds. Attached to it are scales for the modulation of the voice, which are of great service to the student. The success which has attended Dr. Comstock's instructions, has been of the most striking character.

*From the Philadelphia Gazette, March 21, 1840.*

Dr. COMSTOCK, elocutionist of this city, has published a large chart, mounted on rollers and varnished, entitled "A Table of the Elements of the English Language." This table condenses, as it were, the instruction of a half years' study, in the useful and requisite art of elocution. It should be hung up in the library of every orator, or every one who would be an orator, whether of the Pulpit or the Bar. If one is naturally an orator, it will assist in developing those powers; if he is not, an assiduous study of the chart will make him one. Pebbles helped DEMOSTHENES, until the wide round world was vocal with his name; and why should not a map of mounted eloquence do the same, to some *one* in the nineteenth century?

*From the Pennsylvanian, March 24, 1840.*

ELOCUTION.—Dr. Comstock, of this city, has published a large chart mounted upon rollers, entitled "A Table of the Elements of the English Language." This Table gives, in a condensed form, and as it were, at a single view, the principles upon which Dr. Comstock's system of instruction in elocution is founded, and as he is eminently successful in making good speakers, and in curing defects in articulation, the chart will doubtless be found very serviceable both to his pupils and to others.

*From the Inquirer, Philadelphia, March 30, 1840.*

Dr. COMSTOCK'S TABLE.—Dr. Andrew Comstock, of this city, has published a Table of the Elements of the English Language, which appears to us admirably suited to facilitate boys in their exercises of reading and improvement of gesticulation. For stammerers, and those affected with impediments of speech, it possesses great merit. Indeed, the chart is particularly calculated for schools, and embodies, in a single sheet, an entire system, very simple in its operation, and the result of years of labour. Dr. Comstock has deservedly acquired much reputation, in Philadelphia, as a successful teacher in the particular branch to which he devotes his attention.

*From the United States Gazette, Philadelphia, April 15, 1840.*

Dr. COMSTOCK has issued a large sheet, containing the Elements of the English Language, with illustrations of the mode of uttering simple and compound sounds, figures exemplifying the gestures for certain recitations, and *mots* or notes for the pitch and government of the voice in reading; the latter in accordance with Dr. Rush's system of the human voice.

Dr. Comstock has been eminently successful as a teacher of elocution, because he teaches radically; and, as a curer of stuttering, we believe Dr. C has never been excelled.

*From the World, Philadelphia, March 20, 1839.*

DR COMSTOCK.—We have received from the author a small pamphlet, containing a Lecture on Elocution, with remarks on stammering, delivered before the American Lyceum in this city, on the 6th of May, 1837, by Dr. Comstock. He is well known in this city, as remarkably successful in the cure of all defects in speech, and also for teaching elocution upon philosophical principles. His school contains pupils from various and distant parts of the country, resorting to him for the cure of stammering and other vocal defects.

He has published a work on Practical Elocution, the perusal of which will show that his lessons are important to others besides those afflicted with stammering; for all public speakers, whether lawyers, preachers or politicians, will derive advantages from observing his rules. The voice, like any other part of the system connected with voluntary muscular action, is susceptible of cultivation. It is regulated by a very complicated system of muscles, and must therefore be more or less under command, in proportion to the control of the individual over these muscles. Why are the muscles of a blacksmith's striking arm larger than those of his holding arm? Because they are more exercised. Why have porters, stage drivers, and those whose legs are most exercised, larger femoral and crural muscles, than people of sedentary habits? For the same reason. Then if one set of muscles is improved by cultivation, so may be another; and therefore, as the voice is regulated by muscular action, it must necessarily be improved by proper exercise.

This theory, which, as every anatomist knows, is founded on fact, explains the whole system of stammering and other vocal defects. They proceed from paralysis, weakness, or other causes, producing want of control over the vocal muscles. Such defects in the leg or arm, produce lameness in these limbs. Similar defects or infirmities in the vocal muscles, must produce lameness of the voice. This point established, the indication of cure is obvious. It consists in restoring activity to the vocal muscles by *exercise*, by cultivation. Singers never stammer, and stammering is often cured by singing. Why? Because singing gives active exercise to the vocal muscles. But it will not always cure stammering, because the defect may be in certain muscles which singing cannot reach, or reach with sufficient force. To supply the deficiency, we need the professor of elocution, who understands the voice anatomically, physiologically, and pathologically, or in other words, who understands the structure, actions, and diseases of the parts of the human system subservient to the voice. Dr. Comstock has particularly studied this subject, and his success as a practitioner proves that he has studied it faithfully.

I most cheerfully endorse the preceding certificates relative to Dr. Comstock's success in removing impediments of speech. Having spent several weeks in his Gymnasium, for the purpose of improving my voice, and of removing an impediment to which I had always been more or less subject, I am able to speak both from observation and experience. I consider his system of vocal gymnastics eminently fitted to accomplish the end designed: viz. to bring the organs of speech, by a thorough course of drilling, entirely under the control of volition. True it is, that much energy and perseverance, as well as time and patience, are necessary on the part of the afflicted in order to be entirely relieved. But I am confident that where there is no mal-formation of the vocal organs, an entire cure may be effected.

F. W. FISK.

*Philadelphia, April 27th, 1840.*

*From the Philadelphia Saturday Courier, April 3, 1841.*

CURE OF STAMMERING.

Two young gentlemen called in our sanctum the other morning, and we had a pleasant conversation with them on the extraordinary benefit they had derived from having been a few weeks in the Vocal Gymnasium of Dr. Comstock. One of them, John Scribner, jr., is from Poplin, N. H. He told us, that fourteen weeks ago he could not converse at all without stammering in the pronunciation of almost every word. He conversed with us the morning we saw him, as fluently as Daniel Webster or Mr. Forsyth could; and we should say his friends will be delighted to hold converse with him on his return to the salubrious atmosphere of the "Granite State." The other young gentleman is Mr. William H. Cornell, of Clinton, New York. He is eighteen years old, and had been a stammerer all his life, until Dr. Comstock had the gratification of receiving him under his discipline of the vocal powers. He has been there but four weeks, and conversed with us with very little impediment of speech; and by the first of May, when he proposes to return to the beautiful region of Dutchess county, he will be able to descant upon the sweets of the "buds and the flowers" with as much buoyancy of speech as the most lovely young damsel around his romantic home. We are happy in stating such cases, for the encouragement of others in distant portions of the country, who may be labouring under the painful difficulties which impediments of speech impose.

*From the National Gazette, Philadelphia, Nov. 17, 1841.*

A STAMMERER CURED.

PHILADELPHIA, NOV. 10, 1841.

Messrs. EDITORS—For nearly twenty years I was an inveterate stammerer. The habit was contracted when I was four years old, in consequence of the severe treatment of a schoolmaster. Being anxious to have a cure effected, if possible, but almost despairing, I placed myself, six weeks ago, under the care of Dr. Andrew Comstock of this city, and the result has been a most happy one. Since the third day after I entered his Vocal Gymnasium, I have been able to converse with friends and strangers, without any impediment whatever. I unhesitatingly recommend all who stammer to make a trial of Dr. C.'s mode of treatment. It is founded on philosophical principles, and I feel confident, if persevered in, will always produce the same beneficial results as my own case. I shall reside, during the winter, at No. 200 Arch Street, where I shall be happy to receive a visit from any one who may desire farther information on the subject.

Respectfully,

LEVI S. YATES, of Williamston, N. C.,  
Student of Medicine in the University of Pennsylvania.

*From the Philadelphia Saturday Courier, July 21, 1838.*

STAMMERERS.

We notice as an interesting fact, that C. H. J. Pigman, Esq., (a young gentleman who was recently in our office, while under the care of Dr. Comstock, for stammering,) delivered the oration at Cumberland, Md., on the 4th instant. It was a clear and distinct performance, and was well received by a large auditory. A copy in print has been received by us. The Civilian of that place remarks, that the enunciation of Mr. Pigman is so clear, that if it had not previously been known that he had laboured severely under an impediment, none who hear him speak would be aware that he had ever been troubled with such a difficulty. Mr. Pigman and his friends (who are highly respectable), unite in bestowing great credit upon the scientific skill of Dr. Comstock. We think we do unfortunate stammerers a kindness by commending this gentleman to their consideration.



THE  
PHONETIC READER:

CONSISTING OF

A SELECTION OF PIECES,

CLASSICAL AND MORAL,

IN PROSE AND VERSE,

IN BOTH THE OLD AND THE NEW ALPHABET;

TO WHICH IS PREFIXED

A SYSTEM OF VOCAL GYMNASTICS.

DESIGNED

FOR SCHOOLS, AS WELL AS FOR INDIVIDUALS, WHETHER NATIVES OR FOREIGNERS, WHO WISH TO ACQUIRE THE TRUE PRONUNCIATION OF THE ENGLISH LANGUAGE.

~~~~~  
BY ANDREW COMSTOCK, M.D.

PRINCIPAL OF THE VOCAL AND POLYGLOTT GYMNASIUM, AUTHOR OF  
A SYSTEM OF ELOCUTION, ETC.

~~~~~  
PHILADELPHIA:  
PUBLISHED BY E. H. BUTLER & CO.  
1847.

# A PHONETIC ALPHABET OF THE ENGLISH LANGUAGE.

BY ANDREW COMSTOCK, M. D.

IN the following Table there is a character for each of the 38 elementary sounds of the English Language. For the sake of brevity, there are also 6 compound letters, each to be used, in particular instances, to represent two elementary sounds.

THE 38 SIMPLE LETTERS.					
15 Vowels.			14 Subvowels.		9 Aspirates.
E e	ale	B b	bow	P p	pit
A a	arm	D d	day	T t	tin
O o	all	J j	azure	C c	shade
A a	an	G g	gay	K k	kite
X x	eve	Z z	zone	S s	sin
E e	end	V v	vile	F f	fame
I i	ile	Δ δ	then	Θ θ	thin
I i	in	L l	light	H h	hut
Ω ω	old	R r	roll	Q q	what
Ϝ ϝ	lose	M m	met		
O o	on	N n	no		
U u	tube	Ŋ ŋ	song		
U u	up	W w	wo		
U u	full	Y y	yoke		
Φ φ	out				
THE 6 COMPOUND LETTERS.					
Α α	oil	Д д	job	Ƨ Ƨ	etch
Θ θ	air	Ɔ Ɔ	tugs	X x	oaks

EXCURSIZ IN VOKAL DIMNASTIKS.

*Furst Excursiz.*

<i>E e</i>	E e	<i>B b</i>	B b	<i>P p</i>	P p
<i>A a</i>	A a	<i>D d</i>	D d	<i>T t</i>	T t
<i>Q q</i>	Q q	<i>J j</i>	J j	<i>C c</i>	C c
<i>Aa</i>	Aa	<i>G g</i>	G g	<i>H h</i>	K k
<i>X x</i>	X x	<i>Z z</i>	Z z	<i>S s</i>	S s
<i>E e</i>	E e	<i>V v</i>	V v	<i>F f</i>	F f
<i>I i</i>	I i	<i>A a</i>	Δ δ	<i>Θ θ</i>	Θ θ
<i>I i</i>	I i	<i>L l</i>	L l	<i>H h</i>	H h
<i>Ω ω</i>	Ω ω	<i>R r</i>	R r	<i>Q q</i>	Q q
<i>Σ σ</i>	Σ σ	<i>M m</i>	M m		
<i>O o</i>	O o	<i>N n</i>	N n		
<i>W w</i>	W w	<i>Y y</i>	Y y		
<i>U u</i>	U u	<i>W w</i>	W w		
<i>V v</i>	U v	<i>Y y</i>	Y y		
<i>Φ φ</i>	Φ φ				
<i>Α α</i>	Α α	<i>Δ δ</i>	Δ δ	<i>Τ τ</i>	Τ τ
<i>Θ θ</i>	Θ θ	<i>Γ γ</i>	Γ γ	<i>Χ χ</i>	Χ χ

*Sekund Exkursz.*

E a o a | x ε | i ι | ω s o | w u v | φ. ||  
 Be ba bω ba | bx bε | bi bι | bω bs bo | bw bu bv | bφ. ||  
 De da dω da | dx dε | di dι | dω ds do | dw du dv | dφ. ||  
 De da dω da | dx dε | di dι | dω ds do | dw du dv | dφ. ||  
 Ge ga gω ga | gx gε | gi gι | gω gs go | gw gu gv | gφ. ||  
 Ve va vω va | vx vε | vi vι | vω vs vo | vw vu vv | vφ. ||  
 Ae da dω da | dx dε | di dι | dω ds do | dw du dv | dφ. ||  
 Ze za zω za | zx zε | zi zι | zω zs zo | zw zu zv | zφ. ||  
 Je ja jω ja | jx jε | ji jι | jω js jo | jw ju jv | jφ. ||  
 Le la lω la | lx lε | li lι | lω ls lo | lw lu lv | lφ. ||  
 Re ra rω ra | rx rε | ri rι | rω rs ro | rw ru rv | rφ. ||  
 Me ma mω ma | mx mε | mi mι | mω ms mo | mw mu mv | mφ. ||  
 Ne na nω na | nx nε | ni nι | nω ns no | nw nu nv | nφ. ||  
 We wa wω wa | wx wε | wi wι | wω ws wo | ww wu wv | wφ. ||  
 Ye ya yω ya | yx yε | yi yι | yω ys yo | yw yu yv | yφ. ||  
 Pe pa pω pa | px pε | pi pι | pω ps po | pw pu pv | pφ. ||  
 Te ta tω ta | tx tε | ti tι | tω ts to | tw tu tv | tφ. ||  
 Ce ca cω ca | cx cε | ci cι | cω cs co | cw cu cv | cφ. ||  
 Ke ka kω ka | kx kε | ki kι | kω ks ko | kw ku kv | kφ. ||  
 Fe fa fω fa | fx fε | fi fι | fω fs fo | fw fu fv | fφ. ||  
 Ce da dω da | dx dε | di dι | dω ds do | dw du dv | dφ. ||  
 Se sa sω sa | sx sε | si sι | sω ss so | sw su sv | sφ. ||  
 Ce ca cω ca | cx cε | ci cι | cω cs co | cw cu cv | cφ. ||  
 He ha hω ha | hx hε | hi hι | hω hs ho | hw hu hv | hφ. ||  
 Qe qa qω qa | qx qε | qi qι | qω qs qo | qw qu qv | qφ. ||

## D A N I E L S.

(Anonimus.)

Dot vz Danuus?—Tyz a flem'  
 Kindly w' de human frem ;  
 'Tyz a re dat lits da i,  
 Soft en luv, en batt hi ;  
 'Tyz de litney ov de mind,  
 Unsubdwd, end undafind ;  
 'Tyz de flud dat parry aloy  
 De ful, klar melodi ov soy ;  
 'Tyz de sekred bsn ov hevnt,  
 Is its tourest fevurits gorn.  
 De h's fal han pent it wel  
 Dot vz Danuus?—Birun, tel !

THE END.

EPITOME  
HISTORIÆ SACRÆ,

ON

AN IMPROVED PLAN,

IN TWO VOLUMES:

THE FIRST CONTAINING THE ORIGINAL TEXT IN THE ENGLISH ORDER OF CONSTRUCTION, WITH THE ELLIPTICAL SENTENCES RENDERED PLENARY, WITH THE MARKS OF QUANTITY, AND OF ACCENT, AND WITH A LITERAL INTER-LINEAR TRANSLATION;

THE SECOND CONTAINING THE ORIGINAL TEXT SIMPLY, IN THE LATIN ORDER OF CONSTRUCTION:

THE WHOLE

SO PRESENTED THAT THE ACQUISITION OF THE LATIN IS NOT ONLY GREATLY FACILITATED, BUT RENDERED MUCH MORE INTERESTING THAN BY THE USUAL METHOD.

DESIGNED AS A PRIMARY BOOK.

---

BY

ANDREW COMSTOCK, M.D.

PRINCIPAL OF THE VOCAL AND POLYGLOTT GYMNASIUM, AUTHOR OF  
A SYSTEM OF ELOCUTION, ETC.

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VOLUME I.

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PHILADELPHIA:

PUBLISHED BY E. H. BUTLER & CO.

1849.

EPITOME  
HISTORIÆ SACRÆ,

AD

METHODUM ORNATIOREM,

IN DUOBUS TOMIS:

PRIMO TEXTUM PRIMORDIUM IN ORDINE VERBALI ANGLICO CONSTRUCTUM  
PERIODIS ELLIPTICIS IMPLETIS, PROSODIÆ ACCENTUSQUE SIGNIS  
ADJUNCTIS, TRANSLATIONEMQUE INTERLINEAREM  
AD LITERAM COMPREHENDENTE;

SECUNDO TEXTUM PRIMORDIUM CONTINENTE SOLUM, ORDINE  
LATINO RELATUM:

TOTA

ITA PARATA AD ADEPTIONEM LATINÆ LINGUÆ, NON SOLUM FACILIOREM  
SED ETIAM GRATIOREM QUAM METHODO SOLITA, CONSTITUENDAM.

DESTINATA TIRONIBUS.

~~~~~  
CURAVIT

ANDREAS COMSTOCK, M.D.

PRÆFECTUS GYMNASII VOCALIS ET POLYGLOTTI, AUCTO OPERIS  
DE ELOCUTIONE, ETCÆTERA.

~~~~~  
TOMUS II.  
~~~~~

PHILADELPHIÆ:

EDIDIT E. H. BUTLER ET SO.

MDCCLXV.

DR. COMSTOCK'S  
VOCAL AND POLYGLOTT GYMNASIUM,  
PHILADELPHIA.

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THIS INSTITUTION is designed, not only for the CURE OF STAMMERING, and DEFECTIVE ARTICULATION,—for INSTRUCTION IN ELOCUTION and the USUAL BRANCHES OF AN ENGLISH EDUCATION, but for the acquisition of a thorough knowledge of the most important ANCIENT AND MODERN LANGUAGES. The following Languages are now taught :

- |                   |             |                   |
|-------------------|-------------|-------------------|
| 1. LATIN,         | 5. GERMAN,  | 9. TURKISH,       |
| 2. ANCIENT GREEK, | 6. SPANISH, | 10. ARMENIAN,     |
| 3. MODERN GREEK,  | 7. GAELIC,  | 11. HEBREW,       |
| 4. FRENCH,        | 8. ITALIAN, | 12. HINDOOSTANEE. |

The method of instruction here pursued is, in the main, peculiar to this Institution. Much of it is oral and practical. All the lessons, both in foreign languages, and in English, (not even excepting English Grammar and Orthography) are first pronounced by the teacher, and repeated by the pupil, till the latter understands the true import, and the correct pronunciation and intonation of every word. The pupil then prepares himself by silent study, or by practising aloud in his room, for a thorough recitation. This method possesses several obvious advantages :

1. Knowledge is much more rapidly acquired.
2. As the pupil learns every thing correctly in the first instance, he never has any thing to *unlearn*.
3. As the pupil understands the leading principles at the inceptive stage of each lesson, he is not dispirited, but rather encouraged.

In this Institution, particular attention is paid to PHILOLOGY. The principal teacher in this department, not only composes readily in *English, French, Italian, Greek, and Turkish*, but he converses *fluently* in all these languages.

The method of teaching the Latin is that pursued in the Italian Universities. By adopting this course the pupil is better prepared to study the Italian and other languages derived from the Latin.

The Ancient Greek is taught according to the system adopted in the University of Otho, at Athens. By this method both the ancient and modern dialects are acquired at the same time. This plan is now used in the Universities of Germany.



The method of teaching the French renders the study of it more like pastime than labour. They who study this language are required to use it in their colloquial intercourse, both in the family and in the school.

The Turkish is taught in the method followed by the Hodjas of Stamboul—that of oral exercises. The pupil is immediately initiated into the harmonic system of its suffixes, by which the words are speedily memorized. No other language can be learned so rapidly; because the Turkish possesses a uniformity in its grammatical structure, which facilitates its acquisition. This language, which is enriched by words drawn *ad libitum* from the Arabic, and the Persian, is founded on a regular system of declensions. It is variegated by affixes to a greater extent than most other languages. The different terminations convey delicate shades of thought. A knowledge of this language prepares the pupil for the acquisition of most of the spoken languages of Asia. The Turkish will not fail to be a matter of curiosity to the lover of Oriental literature.

The school year commences on the first Thursday in September, and terminates on the last Wednesday in June.

#### TERMS.

For instruction, with boarding,..... \$400

*Tickets per Course of 10 Weeks instruction, (without boarding) in Classes,*

For the Cure of Stammering, 15 lessons per week,..... \$50

In Elocution,..... 6 lessons per week,..... 20

In Languages, ..... 6 lessons per week,..... 20

In Elocution,..... 3 lessons per week,..... 10

In Languages, ..... 3 lessons per week,..... 10

☞ Five Dollars per week additional if the pupil resides in the family.

#### *Tickets per Course for Private Instruction.*

In Elocution, ..... 36 lessons,..... \$30

In Languages, ..... 36 lessons,..... 30

The ticket in each case to be paid for in advance. Satisfactory references will be given in the principal cities throughout the Union.

☞ No one can become a pupil in this Institution, who is not cleanly in his person and habits, and gentlemanly in his deportment.

(No Member of the Institution is allowed to use Tobacco in any form.)

Apply to

ANDREW COMSTOCK, M. D., *Principal.*  
No. 100 Mulberry Street, Philadelphia.

## COMSTOCK'S TABLE OF ELEMENTS.

**A TABLE OF THE ELEMENTS OF THE ENGLISH LANGUAGE, to which are prefixed Exercises in Pitch and Force. By Andrew Comstock, M. D. No. 100 Mulberry street, Philadelphia. (Fourth Edition.) Published by the Author.**

**DESCRIPTION.**—This Table is in the form of a map mounted on rollers. It is four feet three inches in length, and two feet five inches in breadth. It contains the Elements of the English Language, and the most important Exercises in Pitch and Force found in the Author's **SYSTEM OF ELOCUTION**. They are systematically arranged, and printed in characters large enough to be read at the distance of forty or fifty feet. The chart also contains forty-eight cuts, showing the best posture of the mouth in the energetic utterance of the Elements. It is designed for the use of colleges, schools, and private families. Price, \$2.

**REMARKS.**—The scholars in every school, and, indeed, the members of every family, should practise daily the exercises which are delineated upon this chart. Children, even before they learn the alphabet, should be taught to utter the elements of the language with precision. The practice of these exercises produces the following beneficial results :

1. It increases the strength and flexibility of all the muscles concerned in the production and modification of vocal sound.
2. It enables the pupil, in reading, speaking, and singing, to articulate *perfectly*.
3. It enables the pupil to give astonishing force and fullness to his voice.
4. It extends the compass of the voice.
5. It improves the ear—enabling the pupil not only to appreciate, in the voices of others, but to execute with his own, the various modifications of pitch and force so important in the correct expression of oral language.
6. It promotes the functions of the lungs, by expanding the chest, and invigorating all the organs which constitute the respiratory apparatus. During the exercise, a larger amount of atmospheric air is respired than under ordinary circumstances; hence the lungs are enabled more effectually to pump, as it were, the deleterious carbon from the blood, and return, in its stead, the vivifying oxygen.

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DR. COMSTOCK has also published a Chart, (2 feet 9 inches in length, and 2 feet 1 inch in breadth,) comprising a Perfect Alphabet of the English Language, the corresponding Phonographic characters of Pitman, and Exercises in Gesture.

# COMSTOCK'S SYSTEM OF ELOCUTION.

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## RECOMMENDATORY NOTICES.

### *Certificates from Professor Horner and Professor Hare of the University of Pennsylvania.*

HAVING been present on the 10th inst. at the exercises of the pupils in Dr. Andrew Comstock's Gymnasium, for the improvement of the voice and of the articulation in stammerers and others, the impression made upon me was highly favourable to his method of instruction.

The system is founded upon an exact anatomical and physiological information, in regard to the organs concerned in the production and modification of sound. Its several parts appear to have been evolved and matured upon a degree of thought and an extent of experiment reflecting much credit upon his sagacity and industry; and it inspires a very strong confidence of its applicability to the faults generally of speech or phonation. One of his pupils, who only a week before the occasion alluded to, had been a most unpleasant stammerer, was then heard to recite publicly with great ease and fluency, with a full intonation.

W. E. HORNER, M. D.

Professor of Anatomy in the University of Pennsylvania,  
*Philadelphia, Aug. 11, 1837.*

PHILADELPHIA, Aug. 14th, 1837.

Having been present on the occasion alluded to in the preceding letter of the Professor of Anatomy, I have no hesitation in alleging that my impressions are consistent with those which my colleague has therein expressed.

ROBERT HARE, M. D.

Professor of Chemistry in the University of Pennsylvania

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### *From the United States Gazette.*

CONGRESS HALL, Philad., Nov. 25, 1837.

ANDREW COMSTOCK, M. D.

Dear Sir,—Before leaving your city, allow me to express to you the perfect satisfaction I feel, in witnessing the progress which my son has made in Elocution under your instruction.

The habit of stammering which commenced with his early efforts to speak, and which thirteen years (his present age) seemed only to confirm, is now, with six weeks instruction, completely eradicated.

Though delighted beyond expression in this result, I am not disappointed. From the moment I became acquainted with your method of instruction, I did not doubt its entire success. Founded on scientific principles, it must succeed in all cases where there is no malformation of the organs of speech.

You have reduced to a system what before was but imperfectly understood, and done most essential service to mankind in elevating a numerous class of unfortunate fellow-beings, and saved them from the impositions of ignorant and unprincipled empirics.

Very respectfully, your obedient servant,  
E. PIERCE, M. D., of Athens, N. Y.

*From the Rev. Thomas B. Bradford.*

PHILADELPHIA, April 4, 1842.

I take great pleasure in recommending Dr. Comstock's SYSTEM OF ELOCUTION. A practical acquaintance with the system, and with the instructions of its author, enables me to speak with confidence of the high superiority of this treatise, and of the ample qualifications of its author as an instructor in the art of speaking.

His course of instruction is exactly adapted to the cure of stammerers; and my personal knowledge of the cure of those who have been thus afflicted, warrants me in particularly recommending such individuals to place themselves under the tuition of Dr. Comstock.

T. B. BRADFORD.

*From E. C. Wines, A. M., late Professor of Moral, Mental, and Political Science in the Central High School of Philadelphia.*

PHILADELPHIA, Oct. 22d, 1842.

I take pleasure in stating that Dr. A. Comstock taught Elocution in my school during the whole of last year, and that his SYSTEM OF ELOCUTION was used as a text-book. I consider it a work of very great merit, admirably adapted to the end for which it was designed. The principles of the science are laid down with clearness and ability in the First Part; and the selections for practice in the Second Part are made with excellent judgment. It is a work every way worthy of the public patronage.

The progress of the pupils in my school under Dr. Comstock's instruction was altogether satisfactory. He fully sustained his high reputation as a teacher of practical elocution.

E. C. WINES.

*From S. W. Crawford, A. M., Principal of the Academy connected with the University of Pennsylvania.*

I have examined Dr. Comstock's ELOCUTION, and agree with Mr. Wines in the above recommendation.

S. W. CRAWFORD

We always thought Dr. Comstock's system for the cure of Stammering a sealed book, because it was so certain; he has, however, in the plenitude of his benevolence, and for a small consideration, surrendered his knowledge and experience for the more general benefit of the world. He has here collected and widely diffused all that he has heretofore published upon this subject, and by well-executed plates illustrated what is not, as well as what is correct in gesture, &c., for which we doubt not the heads of our public schools will be duly grateful, as affording them facilities and suggestions in a very important branch of education, which they could not before command.

The eminent success of Dr. C. in his practical teachings, is the only commendation the present work can require, and we understand its merits are fully appreciated, if we are to judge from an extensive demand by several of our most distinguished Professors.

We may also remark, that the work is enriched by numerous selections from the writings of the most celebrated authors, to be spoken in the elocutionary exercises, with marks indicating the proper time of emphasis.

*Saturday Courier, Philadelphia, Dec. 11, 1841.*

A good system for breaking up the stiff jaws of a speaker, and rounding the sharp angles in his uncouth gestures — two embarrassments under which many labour, and which few thoroughly overcome. We may laugh at Dr. Comstock's mouths and gestures as much as we please, but it is only by such mouths and gestures that one becomes a graceful speaker.

*North American, Philadelphia, Dec. 11, 1841.*

Dr. Comstock has devoted many years sedulously to the study of Elocution, not merely as a declamatory art, but as a science comprehending all the phenomena of the voice, and the means by which it may be most successfully cultivated for all the purposes of speaking. We have examined, with some attention, the first part of Dr. Comstock's book, and find that in treating of elementary sounds, he advances precepts evincing an intelligent analysis of vocal utterance,—a subject very lightly passed over in ordinary text-books upon Elocution. The whole subject of the book appears to have been digested with equal knowledge and care, and we would commend to teachers the adoption of his system, as based upon a true comprehension of the powers and uses of the organs of speech, and the modes of graceful and appropriate action in oratorical exercises. Various plates illustrate the text, and enable intelligent readers to apprehend the principles of oral delivery and gesture without the aid of a special preceptor.

*National Gazette, Philadelphia, Dec. 13, 1841.*

The experience of Dr. Comstock as a Professor of Elocution, and his eminent success in the cure of stammering and other defects of speech, as well as the warm commendations of gentlemen in whose judgment the utmost reliance may be placed, justify us in recommending this work to all who are desirous of acquiring the art of reading or speaking with ease, grace and power.

*American Sentinel, Philadelphia, Dec. 13, 1841.*

We have found time to look with some care into Dr. Comstock's text book, and have been led to admire the plan and general execution. The author has brought to his subject a willing mind, "and long experience makes him sage."

Numerous pieces of great strength, are illustrated for gesticulation, by engravings that are well executed, and which give a very correct idea to the reader of the motions to be used in an open, free reading of the speech.

The remarks and notation of the compiler are excellent, and give, so far as we could examine, a correct view of the pauses, volume of voice, and accentuation.

We commend Dr. Comstock's volume to the consideration of teachers and of learners. *United States Gazette, Philadelphia, Dec. 14, 1841.*

We have a distinct recollection of a tall, smiling gentleman, who, when we were a white-pated shaver going to school, used to come tri-weekly to the academy, and standing up duly before us, make us gesticulate, pronounce, read, and deliver speeches until we thought our arms would be jerked from their sockets, or that our lungs at least would give way. But we are living still, and so is our smiling friend Dr. Comstock. He has turned author too, and our table even now bears witness to that fact, in the presence of an admirable treatise on elocution by our former teacher.

No man, perhaps, in the United States understands so well how to cure stammering as Dr. Comstock. His success in this department has been almost miraculous. Yet he does not seek to hide his secret "under a bushel," but, with true benevolence, has made it public in the work before us. The volume also treats generally of elocution, gesticulation, &c. &c., and should be the study of every one desirous of becoming an orator, or even of reading well. The work is illustrated by numerous figures, displaying every position to be assumed in pronouncing a speech. Indeed, we have never seen a more complete treatise of the kind, and we cordially recommend it to parents, teachers, and others, as a work especially deserving support. Next to the privilege of being a pupil of the doctor is the privilege of purchasing his book.

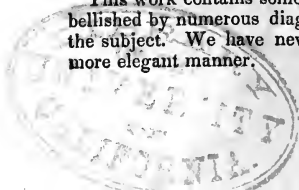
*Saturday Evening Post, Philadelphia, Dec. 18, 1841.*

The system of Dr. Comstock is peculiar, and we cannot speak intelligently on it, because it cannot be understood without a study, which we are unable to give to it. We can however say, that it appears to us to be founded on philosophical principles, and to be exceedingly well illustrated in parts which we readily comprehend. Dr. Comstock is not a mere theorist; he is eminently a practical man, and in the application of his principles he has been very successful in developing the powers of elocution, and in the cure of defective exercise of the organs of speech

*Presbyterian, Philadelphia, Dec. 18, 1841.*

This work contains some new and plausible principles, and it is embellished by numerous diagrams and engraved figures, illustrative of the subject. We have never seen a work of this kind published in a more elegant manner.

*Philadelphia Gazette, Dec. 21, 1841*



This is one of the most elaborate works on Elocution ever published in our country, containing the results of much study and attention to the subject, and a thorough acquaintance with the philosophy of the human voice. Its several parts are systematically arranged—and its rules are illustrated to the eye by numerous diagrams. It is well adapted to meet the wants of schools and colleges as well as to direct private individuals, who would improve themselves in reading and speaking.

*Christian Observer, Philadelphia, Jan. 7, 1842.*

The politeness of the author has placed before us his "SYSTEM OF ELOCUTION," but from a hurried glance at its contents, we are not able to say as much for it as its merits demand; however we have seen sufficient to be enabled to recommend it particularly to the heads of families and schools, who cannot fail to find it an invaluable auxiliary in the various subjects of which it treats. Its divisions comprise Elocution, Vocal Gymnastics, Gesture, Practical Elocution, being exercises in articulation, pitch, force, time and gesture, and exercises in reading and declamation. The engravings are exceedingly numerous, and admirably adapted to the purposes for which they are designed.

*Catholic Herald, Philadelphia, Jan. 20, 1842.*

Dr. Comstock has been long and favourably known in this city, and elsewhere, as a distinguished and successful teacher of Elocution. His system views that important, yet so sadly neglected, branch of education, as both a *science* and an *art*. His principles are founded on truth and nature, and in their practical application he is evidently master of his subject. Friends, in whose judgment we place reliance, speak of him as a teacher in terms of high commendation. The work we have just noticed is a new edition, with special reference to gesture, to the treatment of stammering, and defective articulation; comprising numerous diagrams and engraved figures, illustrative of the subject.

*Banner of the Cross, Philadelphia, Feb. 5, 1842.*

COMSTOCK'S SYSTEM OF ELOCUTION, for sale by S. S. & W. Wood.— This is a most excellent book, containing a system of elocution, with special reference to gesture. It has a great number of cuts, descriptive of the plan, and is admirably calculated for the learner. It ought to be made a school-book, and be in the possession of every seminary.

*New York Express, March 2, 1842.*

*Philadelphia, Dec. 10, 1841*

Dr. A. COMSTOCK, }  
Philadelphia. }

Dear Sir—I am much obliged to you for the copy which you were so kind as to send me of your "System of Elocution." I find your book admirably adapted to the object for which it is intended.

I am very respectfully, Dear Sir,

your obedient servant,

CHARLES PICOT.

*From the Rev. Thomas B. Bradford.*

PHILADELPHIA, April 4, 1842.

I take great pleasure in recommending Dr. Comstock's SYSTEM OF ELOCUTION. A practical acquaintance with the system, and with the instructions of its author, enables me to speak with confidence of the high superiority of this treatise, and of the ample qualifications of its author as an instructor in the art of speaking.

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T. B. BRADFORD.

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*From E. C. Wines, A. M., late Professor of Moral, Mental, and Political Science in the Central High School of Philadelphia.*

PHILADELPHIA, Oct. 22d, 1842.

I take pleasure in stating that Dr. A. Comstock taught Elocution in my school during the whole of last year, and that his SYSTEM OF ELOCUTION was used as a text-book. I consider it a work of very great merit, admirably adapted to the end for which it was designed. The principles of the science are laid down with clearness and ability in the First Part; and the selections for practice in the Second Part are made with excellent judgment. It is a work every way worthy of the public patronage.

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*From S. W. Crawford, A. M., Principal of the Academy connected with the University of Pennsylvania.*

I have examined Dr. Comstock's ELOCUTION, and agree with Mr. Wines in the above recommendation.

S. W. CRAWFORD.

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*From the Pennsylvania Law Journal, Dec. 10, 1842.*

We acknowledge the receipt of a copy of this valuable work; and although a treatise on elocution cannot be regarded as a law-book, the subject of vocal delivery is so nearly connected with the practice of the law, that we willingly accord to this volume a notice in our Journal.

Doctor Comstock has been long known to both the editors as a successful teacher of the subjects treated in his book. He has, perhaps, paid greater and more intelligent attention to defects of articulation, and to the cure of them, than any other person in the United States. And while certificates from Professor W. E. Horner, and other members of



the Faculty, attest that Dr. Comstock's "System is founded upon an exact anatomical and physiological information in regard to the organs concerned in the production and modification of sound," numberless testimonials from pupils residing in every part of the Union, show that he has been equally successful in the more rare, though not less important part of the teacher's office; we mean, imparting his science with practical effect. A long and intimate acquaintance with the Dr. enables the editors to vouch for the truth of what is thus attested, and yet more, to bear a ready testimonial to Dr. Comstock's merits as an amiable, gentlemanly, and conscientious man.

We have, indeed, often lamented the gross, and, to an ear of any susceptibility, the distressing inattention to delivery so generally prevalent in the pulpits and at the bar, in this country. How surprising, in this day of almost universal accomplishment, that in professions whose common object is persuasion through the medium of the voice, the management of "this mighty instrument for touching the heart of man," should be so much disregarded! should be treated in one profession as useless, in the other as almost impious!

How many a DIVINE, whose sermon was replete with learning, with piety, with all the refinements of graceful composition, has sent away a ready (perhaps an anxious) hearer, disgusted with the unimpressive, nay, sometimes the sickening manner in which the preacher's sentiments were delivered! while a Maffet or a Kirk is followed by thousands whose slumbering sensibilities are first awakened to the majesty of the gospel truth, by the commanding power of an impressive voice!

How many a JURY has thought a speaker's argument without force, because his manner was so; and have found a verdict against law and against evidence, because they had been charmed into delusion by the potent fascination of some gifted orator!

Who, indeed, that has listened to the ennobled voice of Kemble, to the chastened recitation of a Wood, to the air-dropt accents of Mrs. Seymour, or the sternly pleasing power of Ellen Tree; who, that seeking a better school, may have hearkened to the unsurpassed discourses of a Wainwright, rising, now, to fervour almost apostolic, sometimes sinking into gentleness unearthly, has not acknowledged the power of *educated tone* to awaken an eloquent response from the chords of human feeling? Who has not felt, on such occasion, "that when, in connection with a more careful culture of our moral being, the voice shall be trained to a more perfect manifestation of its powers, a charm, hitherto unfelt, will be lent to the graceful pleasures of life, and an influence of almost untried efficacy to its serious occasions!"

Let, then, our preachers leave the towering heights of their divinity, and strive to present its humbler truths in more graceful garb. Let our lawyers, not neglecting the weightier matters of the law, attend to those embellishments of argument which, with half our race, often prove more effective than argument itself.

The Author acknowledges the receipt of a recommendation from J. E. MURDOCH, Esq., the well-known elocutionist of Boston; and he regrets that want of room prevents its insertion here. Mr. Murdoch has adopted the work as a text-book in his VOCAL AND ATHLETIC INSTITUTE.

*From the Rev. Henry W. Ducachet, M. D., D. D*

PHILADELPHIA, June 26th, 1843.

ANDREW COMSTOCK, M. D.

*Dear Sir*—I have very carefully read the "SYSTEM OF ELOCUTION," &c. published by you. Indeed, ever since I have become acquainted with the work, I have made it a book of reference on that subject. It seems to me admirably well adapted to the purposes for which it is designed. I have, indeed, no experience in the treatment of "stammering," or "defective articulation." But your rules for their cure appear very natural, and I think cannot fail, in ordinary cases, to be successful. For myself, I can say that I have derived from your work, some hints that have been most useful to me as a public speaker. I hope the book will be appreciated as it deserves, and that you will go on to reap a rich harvest of reputation and profit from your valuable labours in that much neglected, but very important art.

Very respectfully, your ob't serv't,

HENRY W. DUCACHET,  
Rector of St. Stephen's Church, Philadelphia.

*From G. W. Francis, A. M., Principal of a Family Boarding School, Troy, N. Y.; and C. H. Anthony, Esq., Principal of the Albany Classical Institute, Albany, N. Y.*

We have used Dr. Comstock's SYSTEM OF ELOCUTION for some time in our schools, and we do not hesitate to give it the preference to any system with which we are acquainted.

G. W. FRANCIS.  
C. H. ANTHONY.

Troy, N. Y., Feb. 2d, 1844.

*From the Faculty of the University of Michigan.*

UNIVERSITY OF MICHIGAN, APRIL 20, 1845.

We have examined Dr. Comstock's System of Elocution with some care, and we are fully persuaded that it is better adapted to assist pupils in acquiring a correct, easy and forcible enunciation than any other work with which we are acquainted.

JOSEPH WHITING, A. M.

Professor of Languages.

A. TENBROOK, A. M.

Professor of Mental and Moral Philosophy

GEO. P. WILLIAMS, A. M.

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O. C. COMSTOCK, A. M., M. D.

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