

- 6 A big black bug bit a big black bear.
 7. Round the rough and rugged rocks the ragged rascal ran.
 8. He sawed six long, slim, sleek, slender saplings.
 9. Slowly and sadly we laid him down,
 From the field of his fame fresh and gory.
 10. From thy throne in the sky, thou look'st and laugh'st at the
 storm, and guid'st the bolts of Jove.
 11. The unceremoniousness of their communicability is wholly
 inexplicable.
 12. The best of all governments in this badly governed world,
 is a republican government.
 13. When the world is dark with tempests, when thunders roll
 and lightnings fly, thou lookest in thy beauty from the clouds,
 and laughest at the storm.
 14. The hidden ocean showed itself anew,
 And barren wastes still stole upon the view.
 15. He spoke disinterestedly, reasonably, philosophically, par-
 ticularly, peremptorily, authoritatively, unhesitatingly, and ex-
 temporaneously.
 16. His falchion flashed along the Nile;
 His hosts he led through Alpine snows;
 O'er Moscow's towers that blazed the while,
 His eagle flag unrolled and froze.

SECTION II.

ACCENT AND EMPHASIS.

ACCENT and EMPHASIS both indicate some special stress of voice.

ACCENT is that stress of voice by which one syllable of a word is made more prominent than others; EMPHASIS is that stress of voice by which one or more words of a sentence are distinguished above the rest.

QUESTIONS.—What do Accent and Emphasis indicate? What is Accent? What is Emphasis?

ACCENT.

The accented syllable is sometimes designated thus: (/); as *com-mand'-ment*.

NOTE I.—Words of more than two syllables generally have two or more of them accented.

The more forcible stress of voice, is called the *Primary Accent*; and the less forcible, the *Secondary Accent*.

EXAMPLES OF ACCENT.

*Farm'-er, hon'-or, pat'-tern, rem'-nant, a-bide', con-clude', af-
 fect', ex-pand', a-tone'-ment, be-hav'-ior, con-tent'-ment, un-grate'-
 ful, in-tens'-ive, trans-ac'-tion.*

EXAMPLES OF PRIMARY AND SECONDARY ACCENT.

In the following examples the Primary Accent is designated by double accentual marks, thus:

*Ed''-u-cate', ed'-u-ca''-tion, mul''-ti-ply', mul'-ti-plic-a''-tion,
 sat''-is-fy', sat'-is-fac''-tion, com'-pre-hend'', com'-pre-hen''-sion,
 rec'-om-mend'', rec'-om-mend-a''-tion, mo''-ment-a'-ry, com-mu''-
 ni-cate', com'-pli-ment''-al, in-dem'-ni-fi-ca''-tion, ex'-tem-po-ra''-
 ne-ous, coun'-ter-rev'-o-lu''-tion-a-ry.*

NOTE II.—The change of accent on the same word, often changes its meaning.

EXAMPLES.

col'-league, a partner.	col-league', to unite with.
con'-duct, behavior.	con-duct', to lead.
des'-cant, a song or tune.	des-cant', to comment.
ob'-ject, ultimate purpose.	ob-ject', to oppose.
ref'-use, worthless remains.	re-fuse', to deny; reject.
proj'-ect, a plan; a scheme.	pro-ject', to jut out.
in'-ter-dict, a prohibition.	in-ter-dict', to forbid.
o'-ver-throw, ruin; defeat.	o-ver-throw', to throw down.

QUESTIONS.—Which accent has the more forcible stress of voice, the primary or secondary? What effect does the change of accent on the same word produce? Give examples.

NOTE III.—Emphatic words are often printed in *Italics*. When, however, different degrees of emphasis are to be denoted, the higher degrees are designated by the use of Capitals LARGER or SMALLER, according to the degree of intensity.

EXAMPLES.

1. To *arms!* to ARMS! to ARMS! they cry.
2. *Awake*, my heart, AWAKE!
Green *vales* and icy *cliffs*, ALL join my hymn.
3. And Agrippa said unto Paul: *Almost* thou persuadest me to be a Christian. And Paul said: I would to God that not only *thou*, but also *all* that hear me this day, were both *almost*, and ALTOGETHER such as I am, except these bonds.
4. The thing that *hath* been, it is that which *shall* be, and that which *is* done, is that which *shall* be done, and there is no *new* thing under the sun.

NOTE IV.—Emphasis, as before intimated, varies in degrees of intensity.

EXAMPLES OF INTENSIVE EMPHASIS.

1. ARM, warriors, ARM for the conflict!
2. The *war* is *inevitable*—and LET IT COME! I repeat it, Sir,—LET IT COME! *Patrick Henry*.
3. I know not what course *others* may take; but as for *me*, give me LIBERTY, or give me DEATH! *Idem*.
4. The conflict deepens! ON, ye brave,
Who rush to *glory* or the *grave*!
5. If I were an American, as I am an Englishman, while a foreign troop remained in my country, I *never* would lay down my arms—NEVER, NEVER, *never*. *Pitt*.

NOTE V.—Emphasis sometimes changes the seat of accent from its ordinary position.

QUESTIONS.—How are emphatic words often denoted? How are those denoted which are very emphatic? How is Emphasis varied? Repeat the examples of intensive emphasis. What effect has Emphasis sometimes on accent? Give examples.

EXAMPLES.

1. He must *in'*crease, but I must *de'*crease.
2. Joseph attends schools *reg'*ularly; but William, *ir'*regularly.
3. Did he perform his part *grace'*fully, or *un'*gracefully?
4. There is a difference between *pos'*sibility and *prob'*ability.
5. We are not to inquire into the *just'*ice or *in'*justice, the *hon'*or or *dis'*honor of the deed; nor whether it was *law'*ful or *un'*lawful, wise or *un'*wise.

NOTE VI.—There are two kinds of Emphasis:—*Absolute* and *Antithetic*. ABSOLUTE EMPHASIS is used to designate the important words of a sentence, without any direct reference to other words.

EXAMPLES OF ABSOLUTE EMPHASIS.

1. Be we *men*,
And suffer such dishonor? *MEN*, and wash not
The stain away in *BLOOD*?
2. *To-morrow*, didst thou say? *TO-MORROW*!
It is a period *nowhere* to be found
In all the *hoary* registers of time. *Cotton*.
3. I shall know but *one* country. The ends *I* aim at, shall be
"My *COUNTRY's*, my *God's*, and *TRUTH's*." *Webster*.
4. I was *born* an American; I *live* an American; I shall *die*
an American. *Id.*
5. SPEAK OUT, my friends; would you exchange it for the
DEMON'S DRINK, ALCOHOL? A *shout*, like the roar of a tempest,
answered, "NO!"
6. You, noble Americans, *we* bless in the name of the God of
liberty. *Kossuth*.
7. He paused a moment, and with an enchanting smile, whis-
pered softly the name, "*England!*" Louder he cried, "*ENGLAND!*"
He waved his handkerchief and shouted, "*ENGLAND!*"
8. O SACRED FORMS! how *proud* you look!
How *high* you lift your heads into the sky;
How *huge* you are! how *mighty* and how *free*! *Knowles*.
9. "HOLD!" Tyranny cries; but their resolute breath
Sends back the reply, "*INDEPENDENCE* or *DEATH!*"

QUESTIONS.—How many kinds of Emphasis are there? What is Absolute Emphasis? Give examples.

NOTE VII.—ANTITHETIC EMPHASIS is that which is founded on the contrast of one word or clause with another.

EXAMPLES OF ANTITHETIC EMPHASIS.

1. If we have no regard for our *own* character, we ought, at least, to regard the characters of *others*.
2. The *wicked* flee when no man *pursueth*; but the *righteous* are bold as a lion. *Bible*.
3. *Living* I shall assert it, *dying*, I shall assert it. *Webster*.
4. You were paid to *fight* Alexander, not to *fail* at him.
5. He is the propitiation for our sins; and not for *ours* only, but for the sins of the *whole world*. *Bible*.
6. *Ye* worship ye know not what: we *know* what *we* worship.

NOTE VIII.—The following examples contain two or more sets of Antitheses.

1. I will make the *stars* of the *west* the *suns* of the *east*. *Kossuth*.
2. We must hold *them* as we hold the *rest* of mankind—*enemies* in *war*, in *peace*, *friends*. *Jefferson*.
3. The *wise man* is happy when he gains his *own* approbation, the *fool*, when he gains that of *others*.
4. *Without* were *fightings*, *within* were *fears*. *Bible*.
5. When the *righteous* are in authority, the people *rejoice*; but when the *wicked* beareth rule, the people *mourn*. *Ibid*.
6. *Faithful* are the *wounds* of a *friend*; but the *kisses* of an *enemy* are *deceitful*. *Ibid*.
7. Set *honor* in *one eye*, and *death* in the *other*, And I will look on *both* indifferently.
8. A man's *first* care should be to avoid the *reproaches* of his own heart; his *next*, to escape the *censure* of the world.
9. *Religion* raises men *above* themselves; *irreligion* sinks them *beneath* the brutes.
10. It is my *living* sentiment, and, by the blessing of God, it shall be my *dying* sentiment; independence now, and independence *FOREVER*. *Webster*.

NOTE IX.—The sense of a passage is varied by changing the place of the emphasis.

QUESTIONS.—What is Antithetic Emphasis? Give examples. What effect has a change of Emphasis on the sense of a passage? Examples.

1. Has *James* seen his brother to-day? No; but *Charles* has.
2. Has James *seen* his brother to-day? No; but he has *heard* from him.
3. Has James seen *his* brother to-day? No; but he saw *yours*.
4. Has James seen his *brother* to-day? No; but he has seen his *sister*.
5. Has James seen his brother *to-day*? No; but he saw him *yesterday*.

REMARK.—To determine the emphatic words of a sentence, as well as the *degree* and *kind* of emphasis to be employed, the reader must be governed wholly by the *sentiment* to be expressed. The idea is sometimes entertained that emphasis consists merely in *loudness* of tone. But it should be borne in mind, that the most *intense* emphasis may often be effectively expressed, even by a whisper.

SECTION III.

INFLECTIONS.

INFLECTIONS are turns or slides of the voice, made in reading or speaking; as, Will you go to

New York, or to Boston?

All the various sounds of the human voice may be comprehended under the general appellation of *tones*. The principal modifications of these tones are the MONOTONE, the RISING INFLECTION, the FALLING INFLECTION, and the CIRCUMFLEX.

QUESTIONS.—How are the emphatic words of a sentence determined? What are Inflections? What are the principal modifications of the human voice?

The Horizontal Line (—) denotes the Monotone.
 The Rising Slide (↗) denotes the Rising Inflection.
 The Falling Slide (↘) denotes the Falling Inflection.
 The Curve (∪) denotes the Circumflex.

The MONOTONE is that sameness of sound, which arises from repeating the several words or syllables of a passage in one and the same general tone.

REMARK.—The Monotone is employed with admirable effect in the delivery of a passage that is solemn or sublime.

EXAMPLES.

1. Man that is bōrn of a wōmān, is of fēw dāys, and full of trōuble. Hē cōmēth fōrth like a flōwer, and is cūt dōwn: hē flēēth alsō as a shādōw, and cōtīnūēth nōt.

2. Mān diēth, and wāstēth āwāy: yēā, mān gīvēth up thē ghōst, and whēre is hē? As thē wātērs fāil frōm thē sēa, and thē flōōd dēcāyēth and driēth up, sō mān liēth dōwn, and risēth nōt; till thē hēāvēns bē nō mōre, thēy shāll nōt āwākē, nōr bē rāisēd out of thēir slēēp.

3. Fōr thūs sāith thē high and lōfty one, thāt inhābitēth ētēr-nity, whōse nāmē is Hōly, I dwell in thē high and hōly place.

4. Lōrd, thōū hāst bēēn our dwēlling-plāce, in all gēnērātiōns. Bēfōre thē mōūntāins wēre brōught fōrth, or ēvēr thōū hādst fōrmēd thē ēarth and thē wōrld, ēvēr frōm ēvēr-lāsting tō ēvēr-lāsting, Thōū ārt Gōd. *Bible.*

5. O thōū thāt rōllēst ābōvē, rōūnd as thē shiēld of mē fāthērs! whēnce āre thē bēams, O sūn! thē ēvēr-lāsting light? *Ossian.*

6. High on a thrōne of rōyāl stāte, which fār
 Outshōne thē wēalth of Ormūs or of Ind,
 Or whēre thē gōrgēōus ēast, with richēst hānd,
 Shōwērs on hēr kīngs bārbāric pēarl and gōld,
 Sātān ēxāltēd sāt! *Milton.*

REMARK.—But the inappropriate use of the monotone,—a fault into which young people naturally fall,—is a very

QUESTIONS.—How are they sometimes denoted? What is the Monotone? What passages should be read with the monotone? Give examples.

grave and obstinate error. It is always tedious, and often even ridiculous. It should be studiously avoided.

The RISING INFLECTION is an upward turn, or slide of the voice, used in reading or speaking; as, Are you

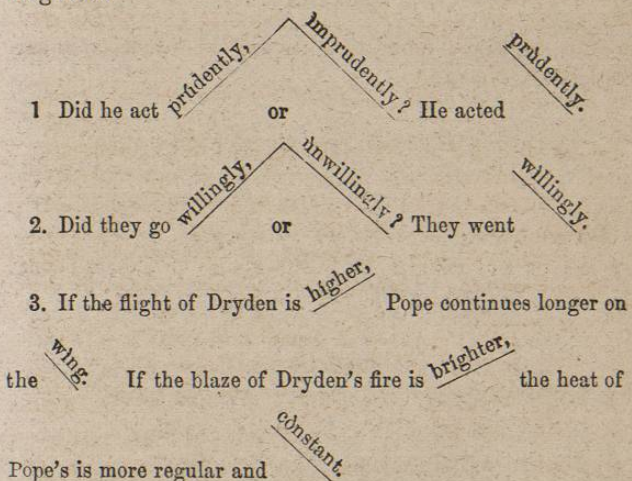
prepared to recite your *leçons*?

The FALLING INFLECTION is a downward turn, or slide of the voice, used in reading or speaking; as,

What are you *doing*?

In the falling inflection, the voice should not sink below the *general pitch*; but in the rising inflection, it is raised above it.

The two inflections may be illustrated by the following diagrams:



QUESTIONS.—What is the Rising Inflection? What is the Falling Inflection? In the falling inflection should the voice sink below the general pitch? Is it raised above the general pitch in the Rising Inflection?

4. And hath man the power, with his pride and will,
To arouse all nature with storms at will?
Hath he power to color the summer clóud?
To allay the tempest, when hills are bówed?
Can he waken the spring with her festal wréath?
Can the sun grow dim by his latest bréath?
Will he come again, when death's vale is tród?
Who then shall dare murmur, "There is no Gód?"

REMARK.—The same *degree* of inflection is not, at all times, used, or indicated by the notation. The due degree to be employed, depends on the *nature* of what is to be expressed. For example; if a person, under great excitement,

asks another: are you in ^{earnest?} the degree of inflection would be much greater, than if playfully asks: Are you

in ^{earnest?} The former inflection may be called *intensive*, the latter, *common*.

RULES FOR THE USE OF INFLECTIONS.

RULE I.

Direct questions, or those which may be answered by *yes* or *no*, usually take the rising inflection; but their answers, generally, the falling.

EXAMPLES.

1. Will you send me those flówers? Yès; or, I will.
2. Did you give me séven? Nò; I gave you six.
3. Are we better than théy? Nò; in nò wise.
4. Is he the God of the Jews ónly? is he nct also of the Gén- tiles? Yès; of the Gén- tiles also.

QUESTIONS.—Is the same degree of inflection to be used at all times? Repeat Rule I. Give examples.

5. Do we then make void the law through fáith? God forbid: we establiish the law. *Bible*.

6. Will he plead against me with his great pówer? Nò; but he will put stréngth in me. *Id.*

7. Was it ambition that induced Regulus to return to Cár- thage? Nò; but a love of còuntry and respect for trùth—an act of moral sublimity, arising out of the firmest intègrity.

8. Hark! comes there from the pyramids
And from Siberian wastes of snow?
And Europe's hills; a voice that bids
The world be awed to mourn him? Nò. *Pierpont*.

NOTE I.—When the direct question becomes an appeal, and the reply to it is anticipated, it takes the intense *falling* inflection.

EXAMPLES.

1. William, *did* we not recite our lessons còrrectly?
2. *Can* a more *inconsistent* argument be urged in its fàvor?
3. *Did* he not perform his part most *admirably*?
4. *Was* the Crystal Palace in New York, equal in size to that in Lòndon?

RULE II.

Indirect questions, or those which can not be answered by *yes* or *no*, usually take the falling inflection, and their answers the same.

EXAMPLES.

1. How many lessons have you lèarned? Thrèe.
2. Which has the most credit marks to-dày? Jùlia.
3. Where did your father go, last wèek? To Bòston.
4. When do you expect him to retùrn? Next wèek.
5. Who first discovered Amèrica? Christopher Còlùmbus.

NOTE I.—When the indirect question is one asking a repetition of what was not, at first, understood, it takes the *rising* inflection.

QUESTIONS.—Does the direct question ever require the falling inflection? Give examples. Repeat Rule II. Give examples. Does the indirect question ever require the rising inflection?

EXAMPLES.

1. Where did you find those flowers? In the lawn.
Where did you say? In the lawn.
2. *When* did you say congress adjourned? Last week.

NOTE II.—Answers to questions, whether direct or indirect, when expressive of indifference, take the *rising* inflection, or the circumflex.

EXAMPLES.

1. Where shall we go? I am not particular.
2. Shall William go with us? If he chooses.
3. Which do you prefer? I have no choice.
4. Did you care for his friendship? Not much.

NOTE III.—In some instances, direct questions become indirect by a change of the inflection from the rising to the falling.

EXAMPLES.

1. Will you come to-morrow or next day? Yes.
2. Will you come to-morrow, or next day? I will come to-morrow.

REMARK.—The first question asked if the person addressed will *come* within the two days, and may be answered by *yes* or *no*; but the second asks on *which* of the two days he will come, and it can not be thus answered.

RULE III.

When questions are connected by the conjunction *or*, the first requires the *rising*, and the second, the *falling* inflection.

EXAMPLES.

1. Does Napoleon merit praise, or censure?
2. Was it an act of moral courage, or cowardice, for Cato to fall on his sword?

Repeat Note II. How do direct questions become indirect? What is Rule III? Give examples.

3. Is it lawful to do good on the Sabbath days, or to do evil? to save life, or to kill? *Bible.*
4. Art thou he that should come, or do we look for another?

RULE IV.

Antithetic terms or clauses usually take opposite inflections; generally, the former has the *rising*, and the latter the *falling* inflection.

EXAMPLES.

1. It appears more like a dream than real life; more like a romance than a dreadful reality.
2. By honor and dishonor, by evil report and good report; as deceivers, and yet true; as unknown, and yet well known; as dying, and behold, we live; as chastened, and not killed; as sorrowful, yet always rejoicing; as poor, yet making many rich; as having nothing, yet possessing all things. *Bible.*

NOTE I.—When one of the antithetic clauses is a *negative*, and the other an *affirmative*, generally the negative has the *rising*, and the affirmative the *falling* inflection.

EXAMPLES.

1. Aim not to show knowledge, but to acquire it.
2. Let another man praise thee, and not thine own mouth; a stranger, and not thine own lips.
3. You should not say government, but government.
4. Show your courage by your deeds, not by your words.

RULE V.

The Pause of Suspension, denoting that the sense is incomplete, usually has the *rising* inflection.

EXAMPLES.

1. Sir, I implore gentlemen, I adjure them by all they hold dear in this world, by all their love of liberty, by all their ven-

Repeat Rule IV. Give examples. Repeat Note I., and examples. Repeat Rule V., and examples.

eration for their ancestors, by all their regard for posterity, by all their gratitude to Him who has bestowed on them such unnumbered and countless blessings, by all the duties which they owe to mankind, and by all the duties which they owe to themselves, to pause, solemnly pause at the edge of the precipice, before the fearful and dangerous leap is taken into the yawning abyss below, from which none who ever take it, shall return in safety.

NOTE I.—The ordinary direct address, not accompanied with strong emphasis, takes the *rising* inflection, on the principle of the pause of suspension.

EXAMPLES.

1. Ye men of Judéa, and all ye that dwell in Jérusalem, be this known unto you, and hearken to my words. *Bible.*
2. Fight, gentlemen of E'ngland! fight, bold yeóman! Draw, árchers, draw your arrows to the head.

NOTE II.—In some instances of a pause of suspension, the sense requires an intense *falling* inflection.

EXAMPLE.

1. The prodigal, if he does not become a *pauper*, will at least, have but little to bestow on others.

REMARK.—If the *rising* inflection is given on *pauper*, the sense would be perverted, and the passage made to mean, that, in order to be able to bestow on others, it is necessary that he should become a pauper.

RULE VI.

Expressions of tenderness, as of grief, or kindness, commonly incline the voice to the *rising* inflection.

EXAMPLES.

1. O my son Ab'salom! my són, my son Ab'salom! Would God I had died for thee, Ab'salom, my són, my són! *Bible.*

Note I., and examples. Repeat Note II., and example. Rule VI., and example.

RULE VII.

The Penultimate Pause, or the last but one, of a passage, is usually preceded by the *rising* inflection.

EXAMPLES.

1. The changing seasons declare the knowledge, pòwer, wisdom, and goddness of God.
2. When the savage provides himself with a hut or a wigwam for shelter, or that he may store up his provisions, he does no more than is done by the ràbbit, the bèaver, the beé, and birds of every species.

REMARK.—The *rising* inflection is employed at the penultimate pause in order to promote variety, since the voice generally falls at the end of a sentence.

RULE VIII.

Expressions of strong emotion, as of anger or surprise, and also the language of authority and reproach, are expressed with the *falling* inflection.

EXAMPLES.

1. Strike for your homes and liberty,
And the Hèavens you worship o'er you!
2. O Fòdls! and *slow of heart* to believe all that the pròphets have written concerning mè! *Bible.*
3. *Hush!* breathe it not *aloud*,
The wild winds must not *hear* it! Yet, again,
I tell thee—WE ARE FRÈE!
4. *Arise, shine!* for thy light is come, and the glòry of the Lord is risen upon thee. *Bible.*

RULE IX.

An emphatic succession of particulars, and emphatic repetition, require the *falling* inflection.

Rule VII., and examples. Rule VIII., and examples. Repeat Rule IX.

EXAMPLES.

1. Hail, holy light! offspring of Heaven first-born,
Or of the eternal, co-eternal beam.

2. The tear,
The gr^oan, the kn^ell, the p^all, the bi^err,
And all we kn^ow, or dr^eam, or fear
Of agony, are thine.

REMARK.—The stress of voice on each successive particular, or repetition, should gradually be increased as the subject advances.

THE CIRCUMFLEX is a union of the two inflections on the same word, beginning either with the *falling* and ending with the *rising*, or with the *rising* and ending with the *falling*; as, If he goes to *to* me, I shall go to *to*.

RULE I.

The Circumflex is mainly employed in the language of irony, and in expressing ideas implying some condition, either expressed or understood.

EXAMPLES.

1. Nero was a virtuous prince.
2. O, excellent interpreter of the laws!
3. Art thou a dog, that thou comest to me with staves?
4. If you do that, we will do this.
5. They said, too, as you say: "It is our destiny."
6. That power is used, not to benefit mankind, but to crush them.
7. It has been said that this law is a measure of peace! Yes; such peace as the wolf gives to the lamb—the kite to the dove!
8. They follow an adventurer, whom they fear, and obey a power which they hate; we serve a monarch whom we love,—a God whom we adore.

QUESTIONS.—What is the Circumflex? When is the circumflex mainly employed? Give examples.

REMARK.—The rising inflection and circumflex are so nearly allied, that, in many instances, it may be difficult to determine which should receive the preference in the reading of a passage. This is particularly the case where *intense* inflection is not required. But the difference between the *circumflex* and the *falling* inflection, is so obvious that no one would be liable to mistake which should be employed.

SECTION IV.

MODULATION.

MODULATION implies those variations of the voice, heard in reading or speaking, which are prompted by the feelings and emotions that the subject inspires.

EXAMPLES.

EXPRESSIVE OF COURAGE AND CHIVALROUS EXCITEMENT.

FULL	{ Once more unto the breach, dear friends, <i>once more</i> ,
TONE.	{ Or close the wall up with our English dead!
MIDDLE	{ In peace, there is nothing so becomes a man,
TONE.	{ As modest stillness and humility:
SHORT	{ But when the blast of war blows in our ears,
AND	{ Then imitate the action of the tiger;
QUICK.	{ Stiffen the sinews, summon up the blood,
	{ Disguise fair nature with hard-favored rage.
HIGH	{ On, on, you noblest English,
AND	{ Whose blood is fetched from fathers of war-proof!
LOUD.	{ Fathers, that, like so many Alexanders,
	{ Have, in these parts, from morn till even fought,
	{ And sheathed their swords for lack of argument
QUICK	{ I see you stand like greyhounds in the slips,
AND	{ Straining upon the start. The game's afoot;
VERY	{ Follow your spirits, and, upon this charge,
LOUD.	{ CRY—HEAVEN FOR HARRY! ENGLAND! AND ST. GEORGE!

Shakspeare.

QUESTION.—What is Modulation? Give an example.