

7. I am thy father's spirit;
 Doomed for a certain term to walk the night,
 And, for the day confined to fast in fires,
 Till the foul crimes, done in my days of nature,
 Are burnt and purged away. But that I am forbid
 To tell the secrets of my prison-house,
 I could a tale unfold, whose lightest word
 Would harrow up thy soul; freeze thy young blood;
 Make thy two eyes, like stars, start from their spheres;
 Thy knotted and combined locks to part,
 And each particular hair to stand on end,
 Like quills upon the fretful porcupine:
 But this eternal blazon must not be
 To ears of flesh and blood:—List—list—O list!—
 If thou didst ever thy dear father love,
 Revenge his foul and most unnatural murder.

8. Earth yawned; he stood the center of a cloud:
 Light changed its hue, retiring from his shroud:
 From lips that moved not and unbreathing frame,
 Like caverned winds, the hollow accents came:

“Why is my sleep disquieted?
 Who is he that calls the dead?
 Is it thou, O king? Behold,
 Bloodless are these limbs and cold;
 Such are mine; and such shall be
 Thine, to-morrow, when with me:
 Ere the coming day is done,
 Such shalt thou be, such thy son.
 Fare thee well, but for a day;
 Then we mix our moldering clay.
 Thou, thy race, lie pale and low,
 Pierced by shafts of many a bow;
 And the falchion by thy side,
 To thy heart, thy hand shall guide:
 Crownless, breathless, headless fall,
 Son and sire, the house of Saul!”

VI. PERSONATION.

PERSONATION consists of those modulations, or changes of the voice, necessary to represent two or more persons as speaking, or to characterize objects and ideas.

2. Personation applies both to persons, either real or imaginary, and to things. When properly employed in reading dialogues and other pieces of a conversational nature, or in making sound, by skillful modulations, “an echo to the sense,” it adds much to the beauty and efficiency of delivery.

Personation { Persons
 Things

3. The Student will exercise his discrimination and ingenuity in studying the character of persons or things to be represented, fully informing himself with regard to their peculiarities and conditions, and so modulate his voice as best to personate them.

EXERCISES IN PERSONATION.

1. Maud Müller looked and sighed: “Ah, me!
 That I the Judge's bride might be!
 He would dress me up in silks so fine,
 And praise and toast me at his wine.
 My father should wear a broadcloth coat;
 My brother should sail a painted boat.
 I'd dress my mother so grand and gay,
 And the baby should have a new toy each day.
 And I'd feed the hungry and clothe the poor,
 And all should bless me who left our door.”
2. The Judge looked back as he climbed the hill,
 And saw Maud Müller standing still:

"A form more fair, a face more sweet,
 Ne'er hath it been my lot to meet.
 And her modest answer and graceful air,
 Show her wise and good as she is fair.
 Would she were mine, and I to-day,
 Like her, a harvester of hay:
 No doubtful balance of rights and wrongs,
 Nor weary lawyers with endless tongues,
 But low of cattle and song of birds,
 And health, and quiet, and loving words."

3. The sun does not shine for a few trees and flowers, but for the wide world's joy. The lonely pine upon the mountain-top waves its somber boughs, and cries, "Thou art my sun." And the little meadow violet lifts its cup of blue, and whispers with its perfumed breath, "Thou art my sun." And the grain in a thousand fields rustles in the wind, and makes answer, "Thou art my sun." And so God sits effulgent in heaven, not for a favored few, but for the universe of life; and there is no creature so poor or so low that he may not look up with child-like confidence and say, "My Father! Thou art mine."

4. The gate self-opened wide,
On golden hinges turning, as by work
 Divine the sovereign Architect had framed.

5. On a sudden open fly,
 With impetuous recoil, and jarring sound,
 Th' infernal doors, and on their hinges *grate*
Harsh thunder.

BRUTUS AND CASSIUS.

Cassius. That you have wronged me doth appear in this.
 You have condemned and noted Lucius Pella,
 For taking bribes here of the Sardians;
 Wherein my letters, praying on his side,
 Because I knew the man, were slighted off.

Brutus. You wronged yourself to write in such a cause.

Cassius. At such a time as this, it is not meet
 That every nice offence should bear its comment.

Brutus. Let me tell you, Cassius, you yourself
 Are much condemned to have an itching palm;

To sell and mart your offices for gold,
 To undeservers.

Cassius. I an itching palm?

You know that you are Brutus that speak this,
 Or, by the gods, this speech were else your last.

Brutus. The name of Cassius honors this corruption,
 And chastisement doth therefore hide his head.

Cassius. Chastisement!

Brutus. Remember March, the ides of March remember!
 Did not great Julius bleed for justice' sake?

What villain touched his body, that did stab,
 And not for justice? What! shall one of us,
 That struck the foremost man of all this world
 But for supporting robbers—shall we now
 Contaminate our fingers with base bribes,
 And sell the mighty space of our large honors
 For so much trash as may be grasped thus?
 I had rather be a dog, and bay the moon,
 Than such a Roman.

Cassius. Brutus, bay not me!

I'll not endure it: you forget yourself,
 To hedge me in; I am a soldier, I,
 Older in practice, abler than yourself
 To make conditions.

Brutus. Go to; you are not, Cassius.

Cassius. I am.

Brutus. I say you are not.

Cassius. Urge me no more, I shall forget myself;
 Have mind upon your health, tempt me no further.

Brutus. Away, slight man.

Cassius. Is 't possible?

Brutus. Hear me, for I will speak.

Must I give way and room to your rash choler?
 Shall I be frightened when a madman stares?

Cassius. O ye gods! ye gods! must I endure all this?

Brutus. All this? ay, more! Fret till your proud heart break;
 Go, show your slaves how choleric you are,
 And make your bondmen tremble. Must I budge?
 Must I observe you? Must I stand and crouch

Under your testy humor? By the gods!
 You shall digest the venom of your spleen,
 Though it do split you; for, from this day forth,
 I'll use you for my mirth, yea, for my laughter,
 When you are waspish.

FATHER AND DAUGHTER.

He. Dost thou love wandering? Whither wouldst thou go?
 Dream'st thou, sweet daughter, of a land more fair?
 Dost thou not love these eye-blue streams that flow?
 These spicy forests? and this golden air?

She. Oh, yes, I love the woods, and streams, so gay;
 And more than all, O father, I love thee;
 Yet would I fain be wandering—far away,
 Where such things never were, nor e'er shall be.

He. Speak, mine own daughter with the sun-bright locks!
 To what pale, banished region wouldst thou roam?

She. O father, let us find our frozen rocks!
 Let's seek that country of all countries—HOME!

He. Seest thou these orange flowers? this palm that rears
 Its head up toward heaven's blue and cloudless dome?

She. I dream, I dream; mine eyes are hid in tears;
 My heart is wandering round our ancient home.

He. Why, then, we'll go. Farewell, ye tender skies,
 Who sheltered us, when we were forced to roam!

She. On, on! Let's pass the swallow as he flies!
 Farewell, kind land! Now, father, now—FOR HOME!

ELIZA.

1. Now stood Eliza on the wood-crowned height,
 O'er Minden's plains spectatress of the fight;
 Sought with bold eye amid the bloody strife
 Her dearer self, the partner of her life;
 From hill to hill the rushing host pursued,
 And viewed his banner, or believed she viewed.
 Pleased with the distant roar, with quicker tread,
 Fast by his hand one lisp'ing boy she led;
 And one fair girl amid the loud alarm

Slept on her kerchief, cradled on her arm:
 While round her brows bright beams of honor dart,
 And love's warm eddies circle round her heart.

2. Near and more near the intrepid beauty pressed,
 Saw through the driving smoke his dancing crest,
 Heard the exulting shout—"They run!—they run!"
 "He's safe!" she cried, "he's safe! the battle's won!"
 —A ball now hisses through the airy tides,
 (Some Fury wings it, and some Demon guides,
 Parts the fine locks her graceful head that deck,
 Wounds her fair ear, and sinks into her neck:
 The red stream issuing from her azure veins,
 Dyes her white veil, her ivory bosom stains.
3. "Ah me!" she cried, and sinking on the ground,
 Kissed her dear babes, regardless of the wound:
 "Oh, cease not yet to beat, thou vital urn,
 Wait, gushing life, oh! wait my love's return!"—
 Hoarse barks the wolf, the vulture screams from far,
 The angel, Pity, shuns the walks of war;—
 "Oh spare, ye war-hounds, spare their tender age!
 On me, on me," she cried, "exhaust your rage!"
 Then with weak arms, her weeping babes caressed,
 And sighing, hid them in her blood-stained vest.
4. From tent to tent the impatient warrior flies,
 Fear in his heart, and frenzy in his eyes:
 Eliza's name along the camp he calls,
 Eliza echoes through the canvas walls;
 Quick through the murmuring gloom his footsteps tread,
 O'er groaning heaps, the dying and the dead,
 Vault o'er the plain—and in the tangled wood—
 Lo! dead Eliza—weltering in her blood!
 Soon hears his listening son the welcome sounds,
 With open arms and sparkling eyes he bounds,
 "Speak low," he cries, and gives his little hand,
 "Mamma's asleep upon the dew-cold sand;
 Alas! we both with cold and hunger quake—
 Why do you weep? Mamma will soon awake."

5. "She'll wake no mōre!" the hopeless mōurner cried,
 Upturned his eyes, and clasped his hands, and sighed;
 Stretched on the ground, awhile entranced he lay,
 And pressed warm kisses on the lifeless clay;
 And then upsprung with wild convulsive start,
 And all the father kindled in his heart:
 "Oh, Heaven!" he cried, "my first rash vow forgive!
 These bind to earth, for these I pray to live."
 Round his chill babes he wrapped his crimson vest,
 And clasped them sobbing, to his aching breast.

VII. PAUSES.

I.

DEFINITIONS.

PAUSES are suspensions of the voice in reading and speaking, used to mark expectation and uncertainty, and to give significance and effect to expression.

2. *This Section embraces* bōth grammatical and rhetorical pauses, and suspensive quantity.

Pauses { Grammatical
 Rhetorical
 Suspensive Quantity

3. *Pauses differ* greatly in their frequency and their length. In lively conversation and rapid argument, they are comparatively few and short. In serious, dignified, and pathetic speaking, they are far more numerous, and more prolonged. They are often more eloquent than words.

II.

GRAMMATICAL PAUSES.

GRAMMATICAL PAUSES are those which are used to make clear the meaning of a writing or discourse, and are usually indicated by the punctuation.

2. *The Punctuation Points* usually employed for this purpose are four, namely, the *comma*, the *semicolon*, the *colon*, and the *period*. The other points used in composition are chiefly of a rhetorical nature.

3. *The Time* of these pauses is not fixed, but relative. The comma usually indicates the shortest pause; the semicolon, a pause longer than the comma; the colon, a pause longer than the semicolon; the period, a full stop, or a pause longer than the colon.

4. *The Notes of Interrogation and Exclamation* do not mark the relative pauses of the voice; occupying, as they do, sometimes the place of the comma or the semicolon, and sometimes that of the colon or the period. They are often put at the end of sentences, and are then equivalent to a full point.

5. *The Dash* does not mark the relative rests of the voice; but it is often used where a significant or long pause is required; as,

He is a person of illustrious birth, of many virtues, but—of no experience.

EXAMPLES.

1. Can flattery soothe the dull, cold ear of death?
2. The spirit of the Almighty is within, around, and above us.
3. Men must have recreation; and literature and art furnish that which is most pure, innocent, and refining.
4. Men are often warned against old prejudices: I would rather warn them against new conceits.
5. May the sun, in his course, visit no land more free, more happy, more lovely, than this our own country!
6. HERE LIES THE GREAT—False marble! where? Nothing but sordid dust lies here.

III.

RHETORICAL PAUSES.

RHETORICAL PAUSES are those which are chiefly used to give effect to expression, and are addressed to the ear. They are marked thus √, in the following directions, illustrations, and exercises.

2. *The Subject of a Sentence*, or that of which something is declared, when either *emphatic* or *compound*, requires a pause after it; as,

The *cause* √ will raise up armies. *Sincerity* and *truth* √ form the basis of every virtue.

3. *Two Nouns in the Same Case*, without a connecting word, require a pause between them; as,

I admire *Webster* √ the *orator*.

4. *Adjectives that follow* the words they qualify or limit require pauses immediately before them; as,

He had a mind √ deep √ active √ well stored with knowledge.

5. *But, Hence, and other words that mark a sudden transition*, when they stand at the beginning of a sentence, require a pause after them; as,

But √ these joys are his. Hence √ Solomon calls the fear of the Lord √ the beginning of wisdom.

6. *In cases of Ellipsis*, a pause is required where one or more words are omitted; as,

He thanked Mary many times √ Kate but once. Call this man friend, that √ brother.

7. *That, when a Conjunction or Relative*, requires a pause before it, as well as the relatives *who, which, what*; together with *when, whence*, and other adverbs of time and place which involve the idea of a relative; as,

He went to school √ that he might become wise. This is the man √ that loves me. We were present √ when La Fayette embarked at Havre for New York.

8. *The Infinitive Mood* requires a pause before it,

when it is governed by another verb, or separated by an intervening clause from the word which governs it; as,

He has gone √ to convey the news. He smote me with a rod √ to please my enemy.

9. *A Sturred Passage* requires a pause immediately before and immediately after it; as,

The plumage of the mocking-bird √ though none of the homeliest √ has nothing bright or showy in it.

These rules, though important, if properly applied, are by no means complete; nor can any be invented which shall meet all the cases that arise in the complicated relations of thought. A good reader or speaker pauses, on an average, at every fifth or sixth word, and in many cases much more frequently. In doing this, he will often use what may be called *suspensive quantity*.

IV.

SUSPENSIVE QUANTITY.

SUSPENSIVE QUANTITY means prolonging the end of a word, without an actual pause; and thus suspending, without wholly interrupting, the progress of sound.

2. *The Prolongation* on the last syllable of a word, or suspensive quantity, is indicated thus ¯, in the following examples. It is used chiefly for three purposes:

1st. To prevent too frequent a recurrence of pauses; as,

Her lover ¯ sinks—she sheds no ill-timed tear;

Her chief ¯ is slain—she fills his fatal post;

Her fellows ¯ flee—she checks their base career;

The foe ¯ retires—she heads the rallying host.

2d. To produce a slighter disjunction than would be made by a pause; and thus at once to separate and unite; as,

Would you kill ¯ your friend and benefactor? Would you practice hypocrisy ¯ and smile in his face, while your conspiracy is ripening?

3d. To break up the current of sound into small portions, which can be easily managed by the speaker, without the abruptness which would result from pausing wherever this relief was needed; and to give ease in speaking; as,

Warms in the sun, refreshes in the breeze,
Glow in the stars, and blossoms in the trees;
Lives through all life, extends through all extent,
Spreads undivided, operates unspent.

GENERAL RULE.—When a Preposition is followed by as many as three or four words which depend upon it, the word preceding the preposition will either have suspensive quantity, or else a pause; as,

He is the pride of the whole country.

Require students to tell which of the preceding rules or principles is illustrated, wherever a mark, representing the pause or suspensive quantity, is introduced in the following

EXERCISES IN PAUSES.

1. It matters very little what immediate spot may have been the birth-place of such a man as Washington. No people can claim no country can appropriate him. The boon of Providence to the human race his fame is eternity and his dwelling-place creation.

2. Though it was the defeat of our arms and the disgrace of our policy I almost bless the convulsion in which he had his origin. If the heavens thundered and the earth rocked yet when the storm passed how pure was the climate that it cleared how bright in the brow of the firmament was the planet which it revealed to us!

3. In the production of Washington it does really appear as if nature was endeavoring to improve upon herself and that all the virtues of the ancient world were but so many studies preparatory to the patriot of the new. Individual instances no doubt there were splendid exemplifications of some single qualification. Cæsar was merciful Scipio was

continent Hannibal was patient. But it was reserved for Washington to blend them all in one and like the lovely masterpiece of the Grecian artist to exhibit in one glow of associated beauty the pride of every model and the perfection of every master.

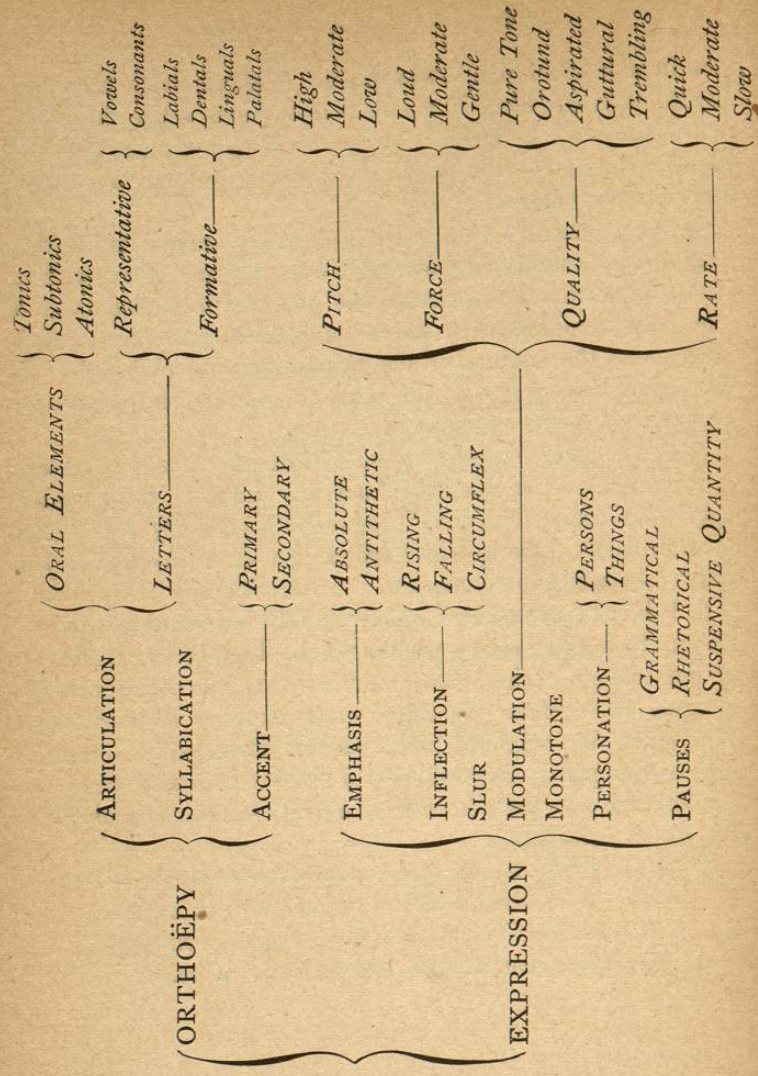
4. As a general he marshaled the peasant into a veteran and supplied by discipline the absence of experience. As a statesman he enlarged the policy of the cabinet into the most comprehensive system of general advantage. And such was the wisdom of his views and the philosophy of his counsels that to the soldier and the statesman he almost added the character of the sage.

5. A conqueror he was untainted with the crime of blood a revolutionist he was free from any stain of treason for aggression commenced the contest and his country called him to the field. Liberty unsheathed his sword necessity stained victory returned it.

6. If he had paused here history might have doubted what station to assign him whether at the head of her citizens or her soldiers her heroes or her patriots. But the last glorious act crowns his career and banishes all hesitation. Who like Washington after having emancipated a hemisphere resigned its crown and preferred the retirement of domestic life to the adoration of a land he might almost be said to have created?

7. How shall we rank thee upon glory's page,
Thou more than soldier and just less than sage!
All thou hast been reflects less praise on thee,
Far less than all thou hast borne to be.

ELOCUTION



PRIM SELECT READINGS.