

15. The *thunders of heaven* are sometimes heard to *roll* in the voice of a united people.

16. Let us fight for *our country*, OUR WHOLE COUNTRY, and NOTHING BUT OUR COUNTRY.

17. Son of night, RETIRE; call thy winds and *fly*. WHY dost thou come to my presence with thy shadowy arms? Do I FEAR thy *gloomy form*, dismal spirit of Loda? WEAK is thy shield of clouds; FEEBLE is that meteor, thy *sword*.

18. Speak the speech, I pray you, as I pronounce it to you: trippingly on the tongue; but if you *mouth* it, as *many* of our players do, I had as lief the town-crier spake my lines. Nor do not saw the air too much with your hand *thus*, but use all *gently*; for in the very torrent, *tempest*, and (as I may say) WHIRLWIND of your passion, you must acquire and begot a *temperance* that will give it *smoothness*.

19. 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 *vesture* wounded? Look ye here! Here is HIMSELF, MARRED, as you see, by TRAITORS.

20. As Cæsar *loved* me, I *weep* for him: as he was *fortunate*, I *rejoice* at it: as he was *valiant*, I *honor* him; but as he was *ambitious*, I *slew* him. There is *tears* for his love, *joy* for his fortune, *honor* for his valor, and *DEATH* for his *ambition*.

SECTION V.—INFLECTIONS.

1. INFLECTIONS are the bends or slides of the voice, used in reading and speaking.

There are three inflections or slides of the voice: the RISING INFLECTION, the FALLING INFLECTION, and the CIRCUMFLEX. A mark inclining to the right ' is sometimes used to indicate the Rising Inflection; a mark inclining to the left, ^ the Falling Inflection. When the Circumflex commences with a *rising* and ends with a *falling* slide of the voice, it is indicated thus, ^; but when it commences with a *falling* and ends with a *rising* slide, it is indicated thus, ^, which the pupil will perceive is the same mark inverted.

Though each of the above marks always indicates an inflection of the same *kind*, yet the slides differ greatly in the *degree*, or *extent of their rise or fall*. In some the voice has a very slight, and in others, a very marked upward or downward movement, depending on the *nature* of what is expressed. We do not give *definite* rules touching these shades of difference in the *degree* of inflection, as they would rather perplex than aid the learner. In a few examples, however, this difference is indicated by the use of *italics* and CAPITAL LETTERS.

2. THE RISING INFLECTION is the upward bend or slide of the voice; as, Do you love your *home*'?

3. THE FALLING INFLECTION is the downward bend or slide of the voice; as, When will you go *home*'?

The *rising* inflection carries the voice upwards *from the general pitch*, and suspends it on the highest tone required; while the *falling* inflection commences *above the general pitch*, and

falls down to it; as, Did you say *ball* or *fall*? At the end, or final close, of a declarative sentence, when the falling slide commences on the *general pitch*, and falls below the key, it is sometimes called the *Cadence*, or falling slide of termination; as, God is *Love*.

4. THE CIRCUMFLEX is the union of the two inflections of the voice on the same syllable or word, either commencing with the *rising* and ending with the *falling*, or commencing with the *falling* and ending with the *rising*, thus producing a slight wave of the voice; as, Mother, *yôu* have *mÿ* father much offended.

Inflection, or the slide, is one of the most important divisions of elocution, because all speech is made up of slides, and because the right or wrong formation of these gives a pervading character to the whole delivery. It is to the graceful formation of the slides that we are chiefly indebted for that easy and refined utterance which prevails in polished society; while the coarse and rustic tones of the vulgar are commonly owing to some early and erroneous habit in this respect. Most of the schoolboy

faults in delivery, such as drawing, whining, and a monotonous singing sound, result from a wrong formation of the slide, and may be anticipated or corrected by a proper course of practice on this element of speech.

A slide consists of two parts, viz.: the *opening sound*, and the *vanish*, or gradual diminution of force, until the sound is lost in silence. Three things are necessary to the perfect formation of a slide.

1st. The opening sound must be struck with a *full and lively* impulse of voice.

2d. The diminution of force must be regular and equable—not more rapid in one part than another, but naturally and gracefully declining to the last.

3d. The final *vanish* must be delicately formed, without being abrupt on the one hand, or too much prolonged on the other.

Thus, a *full opening*, a *gradual decrease*, and a *delicate termination* are requisite to the perfect formation of a slide.

Let the pupils pronounce the following words with contrasted inflections, using great pains to form the slides in the manner just indicated:

1. Call', call'; far', far'; fame', fame'; shame', shame'; air' air'; scene', scene'; mile', mile'; pile', pile'.
2. Roam', roam'; tool', tool'; school', school'; pure', pure'; mule', mule'; join', join'; our', our'.
3. Land', land'; barb', barb'; made', made'; tribe', tribe'; road', road'; mood', mood'; tube', tube'; loud', loud'.
4. Will', will'; right', right'; hope', hope'; love', love'; prosper', prosper'; higher', higher'; safety', safety'; power', power'; talents', talents'; wisdom', wisdom'; virtue', virtue'.

RULES FOR THE USE OF INFLECTIONS.

1. Direct questions, or those that can be answered by *yes*, or *no*, usually require the *rising* inflection; but their answers, the *falling*.

EXAMPLES.

1. Do you love that laughing child? I do'.
2. Are those purple plums and red-cheeked peaches ripe? Yes'.

3. May I eat some of the sweet grapes that hang in clusters by the wall? Yes'.

4. Has any one sailed around the earth? Yes', Captain Cook'.

5. Will you forsake us? and will you favor us no more?'

6. Is not this the carpenter's son? and is not his mother called Mary? and his brethren, James', and Josés', and Simon', and Judas'? and his sisters, are they not all with us?'

EXCEPTIONS.—The *falling* inflection is required when the direct question becomes an earnest appeal, and the answer is anticipated; and when a direct question, not at first understood, is repeated with marked emphasis.

EXAMPLES.

1. Are' you, my dear sir, willing to forgive?'
2. James, can' you ever forget the kindness of your mother?'
3. Was' the lady that first visited us as beautiful as the one that just left the house?'
4. Will' her love survive your neglect? and may' not you expect the sneers, both of your wife', and of her parents?'
5. Do you reside in the city? What did you say, sir? Do you reside in the city?'
6. Do you think peace and honor sweet words? I beg your pardon, sir. Do you think peace and honor sweet words?'

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

EXAMPLES.

1. Who can reward you for your kindness?'
2. Who will pay for those beautiful flowers? My mother'.
3. Where can you see such rivers and lakes? In America'.
4. Whose watch is this? and what do you suppose it might be bought for?'
5. Whither have you led me? and to whom do these beautiful creatures belong?'

6. Who said, "A wise man is never less alone than when he is alone?" Swift.

EXCEPTIONS.—The *rising* inflection is required when an indirect question is used to ask a repetition of what was not at first understood; and when the *answers* to questions, whether direct or indirect, are given in an indifferent or careless manner.

EXAMPLES.

1. *What* bird did you say that is'?
2. *Whither* did you say you would lead me'?
3. Where did you find those young birds'? In the meadow.
Where did you say'?
4. Shall I send James and Henry to visit you'? As you please'.
5. Will you be displeased if your friends desert you'? Not much'.
6. How many scholars did you see in the yard'? Some fifteen or twenty'.

3. Questions, words, and clauses, connected by the disjunctive *or*, usually require the rising inflection before, and the falling after it; though, when *or* is used *conjunctively*, it takes the rising inflection *after*, as well as *before* it.

EXAMPLES.

1. Did you do that kind act on the Sabbath day', or on Monday'?
2. Does that beautiful lady deserve praise', or blame'?
3. It was large' or small', ripe' or unripe', sweet' or sour'.
4. You saw an old' man or a young' man, a tall' man or a short' man.
5. Can youth', or health', or strength', or honor', or pleasure' satisfy the soul'?
6. Hast thou entered into the springs of the sea'? or hast thou walked in search of the depths'? Hast thou an arm like God'? or canst thou thunder like him'?

4. When words or clauses are contrasted or compared, the first part usually has the *rising*, and the last the *falling* inflection; though, when one side of the contrast is *affirmed*, and the other *denied*, generally the latter has the *rising* inflection, in whatever order they occur.

EXAMPLES.

1. I have seen the effects of love' and hatred', joy' and grief' hope' and despair'.
 2. A wise' son maketh a glad father'; but a foolish' son is the heaviness of his mother'.
 3. Men's words' are like leaves', and their deeds' like fruits'.
 4. We should judge of others, not by our' light, but by their own'.
 5. The first object of a true zeal is that we may do right', not that we may prosper'.
 6. The supreme law of a State is not its safety', its power', its prosperity': there is a *higher* law, even Virtue', Rectitude', the Will of God'.
5. Familiar address, and the pause of suspension, denoting condition, supposition, or incompleteness, usually require the *rising* inflection.

EXAMPLES.

1. Officers', soldiers', friends', Americans', our country must be free.
2. If thine enemy hunger', give him bread to eat; if he thirst', give him water to drink.
3. To sit up late at night', to use intoxicating drinks', and to indulge evil passions', are things not permitted in this school.
4. Consider (and may the consideration sink deep into you heart!) the fatal consequences of a wicked life.
5. The sun being risen', and the discourse being ended', we resumed our march.
6. His adventures', his toils', his privations', his sufferings, his hair-breadth escapes', and his struggles for victory and liberty', are all remembered.

6. The language of concession, politeness, admiration, entreaty, and tender emotions, usually requires the *rising* inflection.

EXAMPLES.

1. Your remark is true': the manners of this country have not all the desirable ease and freedom'. We are improving, however, in this respect.

2. My dear sir', we ought not to be discouraged at the fickleness of fortune'.

3. O noble friend! Thy self-denial is wonderful! thy deeds of charity are innumerable! Never will I forget thee!

4. Then Judah came near unto him, and said; O my lord', let thy servant', I pray thee', speak a word in my lord's ears', and let not thine anger burn against thy servant', for thou art even as Pharaoh'.

5. O my son Absalom! my son', my son Absalom! Would God I had died for thee', Absalom', my son', my son'!

7. The end of a sentence that expresses completeness, conclusion, or result, usually requires the falling slide of termination, which commences on the general pitch and falls below it; as, The rose is beautiful.

EXAMPLES.

1. That industrious scholar has finished his task.

2. The great end of society is to give free scope to the exertions of all.

3. The idea of right can never be effaced from the human mind.

8. At each complete termination of thought, before the close of a sentence, the *falling* inflection is usually required; though, when several pauses occur, the last but one generally has the *rising* inflection.

EXAMPLES.

1. Every human being has the idea of duty'; and to unfold this idea, is the end for which life was given him.

2. The rocks crumble'; the trees fall'; the leaves fade', and the grass withers.

3. The tears of the sufferers are already dried', their rage is hushed', their complaints are silenced', and they no longer claim our pity.

9. The language of command, rebuke, contempt, exclamation, and terror, usually requires the *falling* inflection.

EXAMPLES.

1. Go to the ant', thou sluggard, consider her ways, and be wise'.

2. Awake! ye sons of Spain. Awake! Advance!

3. If ye are men, follow me! Strike down yon guard',—gain the mountain passes',—and then do bloody work'.

4. Thou slave', thou wretch', thou coward! Away' from my sight!

5. Mercy' on me! breathe it not aloud', the wild winds must not hear' it,—'tis a foul murder'.

6. What a piece of work is man! what a subject of contradiction! how noble! how mean! the glory and the scandal of the universe'.

10. The last member of a *commencing* series, and the last but one of a *concluding* series, usually require the rising inflection; and all others the *falling*.

EXAMPLES.

1. In eloquence, we see sublimity', beauty', genius', and power', in their noblest exercise'.

2. It is this depth', this weight', this elevation of principle' this purity of motive', which makes them the admiration of the world'.

3. But the fruit of the Spirit is love', joy', peace', long-suffering', gentleness', goodness', faith', meekness', temperance'.

4. In most armies the ranks are filled with the depraved', the desperate', the cruel', the bloody', and the rapacious'.

5. The youth lōngs to be at age', then to be a man of business', then to make up an estate', then to arrive at honors', and then to retire'

11. Emphatic *repetition*, and the pointed enumeration of *particulars*, require the *falling* inflection.

The stress of voice should be gradually increased on each repetition, or succession of particulars. The preceding rule with regard to a commencing and a concluding series, should be duly observed.

EXAMPLES.

1. If I were an American, while a foreign troop was landed in my country, *I never would lay down my arms—never! NEVER! NEVER!*

2. His first cry was, *Gōd and liberty'*. His second cry was, *GOD AND LIBERTY'*. His third cry was, *GOD AND LIBERTY'*.

3. He aspired to be the highest'; above the people', above the laws', above his country', above surrounding nations'.

4. They, through faith, subdued kingdoms', wrought righteousness', obtained promises', stopped the mouth of lions', quenched the violence of fire', escaped the edge of the sword', out of weakness were made strōng', waxed valiant in fight', turned to flight the armies of the aliens'.

12. THE CIRCUMFLEX is used in language of irony, sarcasm, derision, condition, and contrast.

EXAMPLES.

1 He is a rāre pattern of humanity.

2. One may be wīse, though he be poōr.

3. No doubt yě are the pēople, and wisdom shall die with yoū.

4. Thēy follow an adventurer whom they fēar; wē serve a monarch whom we lôve.

5. "'Tis green, 'tis green, sir, I assure ye!"

"Green!" cries the other, in a fury;

"Why, sir, d'ye think I've lost my eyēs?"

SECTION VI.—MODULATION.

MODULATION is the act of varying the voice in reading and speaking. Among its more important divisions are PITCH, FORCE, QUALITY, and RATE.

PITCH.

1. PITCH refers to the *key-note* of the voice—its general degree of elevation or depression, in reading and speaking. We mark three general distinctions of Pitch: HIGH, MODERATE, and LOW.

2. THE HIGH PITCH is that which is heard in calling to a person at a distance. It is used in expressing elevated and joyous feelings; as,

Go ring the bells, and fire the guns,
And fling the starry banners out;
Shout "Freedom!" till your lisping ones
Give back their cradle shout.

3. THE MODERATE PITCH is that which is heard in common conversation. It is used in expressing ordinary thought and moderate emotion; as,

The morning itself, few people, inhabitants of cities, know any thing about. Among all our good people, not one in a thousand sees the sun rise once in a year. They know nothing of the morning. Their idea of 'it is, that it is that part of the day that comes along after a cup of coffee and a beef-steak, or a piece of toast.

4. THE LOW PITCH is that which is heard when the voice falls below the common speaking key. It is used in expressing emotions of reverence, awe, and sublimity; as,

'Tis midnight's holy hour, and silence now
Is brooding, like a gentle spirit, o'er
The still and pulseless world. Hark! on the winds
The bells' deep tones are swelling;—'tis the knell
Of the departed year.

EXERCISE ON PITCH.

Select a sentence, and deliver it on as low a key as possible; then repeat it, gradually elevating the pitch, until the top of the voice shall have been reached; when the exercise may be reversed. So valuable is this exercise, that it should be repeated as often as possible.

FORCE.

1. FORCE is the volume or loudness of voice, used on the same key or pitch, when reading or speaking.

Though the degrees of force are numerous, varying from a soft whisper to a shout, yet they may be considered as three: LOUD, MODERATE, and GENTLE.

2. LOUD FORCE is used in strong but suppressed passions, and vehement emotions; as,

How like a *fawning publican* he looks!
I *hate* him, for that he is a *Christian*.
If I but catch him once upon the hip,
I will feed fat the ancient grudge I bear him.

3. MODERATE FORCE, or a medium degree of loudness, is used in ordinary assertion, narration, and description; as,

A man should never be ashamed to own he has been in the wrong; which is but saying, in other words, that he is wiser to-day than he was yesterday.

4. GENTLE FORCE, or a slight degree of loudness, is used to express caution, fear, secrecy, and tender emotions; as,

Heard ye the whisper of the breeze,
As softly it murmured by,
Amid the shadowy forest trees?
It tells, with meaning sigh,
Of the bowers of bliss on that viewless shore
Where the weary spirit shall sin no more.

EXERCISE ON FORCE.

Select a sentence, and deliver it on a given key, with voice just sufficient to be heard: then gradually increase the quantity, until the whole power of the voice is brought into play. Reverse the process, without change of key, ending with a whisper. This exercise is so valuable that it can not be too frequently repeated.

QUALITY.

1. QUALITY has reference to the kind of tone used in reading and speaking. They are the PURE TONE, the OROTUND, the ASPIRATED, and the GUTTURAL.

2. THE PURE TONE is a clear, smooth, round, flowing sound, accompanied with moderate pitch; and is used to express peace, cheerfulness, joy, and love; as,

Methinks I love all common things;
The common air, the common flower;
The dear, kind, common thought, that springs
From hearts that have no other dower,
No other wealth, no other power,
Save love; and will not that repay
For all else fortune tears away?

3. THE OROTUND is the pure tone deepened, enlarged and intensified. It is used in all energetic and vehement forms of expression, and in giving utterance to grand and sublime emotions; as,

Strike, till the last armed foe expires;
STRIKE, for your *altars* and your fires;
STRIKE, for the green graves of your sires;
God and your *native land*.

4. THE ASPIRATED is an expulsion of the breath more or less strong, the words being spoken in a whisper. It is used to express amazement, fear, terror, horror, revenge, and remorse; as,

How ill this taper burns!
Ha! who comes here?
 Cold drops of sweat hang on my trembling flesh;
 My blood grows *chilly*, and I *freeze with horror*.

5. THE GUTTURAL is a deep under-tone, used to express hatred, contempt, and loathing. It occurs on the emphatic words; as,

Thou slave, thou wretch, thou coward!
Thou cold-blooded slave!
Thou wear a lion's hide?
Do off it, for shame, and hang
A calf-skin on those recreant limbs.

RATE.

1. RATE refers to movement, and is QUICK, MODERATE, or SLOW.

2. QUICK RATE is used to express joy, mirth, confusion, violent anger, and sudden fear; as,

Away! away! our fires stream bright
 Along the frozen river,
 And their arrowy sparkles of brilliant light
 On the forest branches quiver.

And there was mounting in hot haste,
 The steed, the must'ring squadron, and the clatt'ring car
 Went pouring forward with impetuous speed,
 And swiftly forming in the ranks of war.

3. MODERATE RATE is used in ordinary assertion, narration, and description; in cheerfulness, and the gentler forms of the emotions; as,

When the sun walks upon the blue sea-waters,
 Smiling the shadows from yon purple hills,
 We pace this shore,—I and my brother here,
 Good Gerald. We arise with the shrill lark,
 And both unbind our brows from sullen dreams,

And then doth my dear brother, who hath worn
 His cheek all pallid with perpetual thought,
 Enrich me with sweet words; and oft a smile
 Will stray amidst his lessons, as he marks
 New wonder paint my cheek, or fondly reads,
 Upon the burning page of my black eyes,
 The truth reflected which he casts on me.

4. SLOW RATE is used to express grandeur, vastness, pathos, solemnity, adoration, horror, and consternation; as,

O thou Eternal One! whose presence bright
 All space doth occupy, all motion guide;
 Unchanged through time's all-devastating flight;
 Thou only God! There is no God beside!

The curfew tolls the knell of parting day;
 The lowing herd winds slowly o'er the lea;
 The plowman homeward plods his weary way,
 And leaves the world to darkness and to me.

EXERCISE ON RATE.

Select a sentence, and deliver it as slow as may be possible, without drawing. Repeat the sentence with a slight increase of rate, until you shall have reached a rapidity of utterance at which distinct articulation ceases. Having done this, reverse the process, repeating slower and slower. This exercise will enable pupils to acquire the ability to increase and diminish rate at pleasure, which is one of the most important elements of good reading and speaking.

SECTION VII.—PAUSES.

PAUSES are suspensions of the voice in reading and speaking, used to mark expectation and uncertainty, and to give effect to expression. They are often more eloquent than words.

Pauses differ greatly in their frequency and their length, according to the nature of the subject. 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.

The pause is marked thus √, in the following illustrations and exercises.

RULES FOR THE USE OF PAUSES.

1. A pause is required after a *compound nominative* in all cases; and after a nominative consisting of a single word, when it is either *emphatic*, or is the leading subject of discourse; as,

Joy and sorrow √ move him not. No people √ can claim him. No country √ can appropriate him.

2. A pause is required after words which are in *apposition with*, or *opposition to*, each other; as,

Solomon √ the son of David √ was king of Israel. False delicacy is affectation √, not politeness.

3. A pause is required after *but*, *hence*, and other words denoting a marked transition, when they stand at the beginning of a sentence; as,

But √ it was reserved for Arnold √ to blend all these bad qualities into one. Hence √ Solomon calls the fear of the Lord √ the beginning of wisdom.

4. A pause is required before *that*, when a conjunction or relative, and 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.

5. A pause is required before the *infinitive mood*, when governed by another verb, or when 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.

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

So goes the world; if √ wealthy, you may call this √ friend, that √ brother.

7. Pauses are used to set off *qualifying clauses* by themselves; to separate *qualifying terms* from each other, when a number of them refer to the same word; and when an adjective follows its noun; as,

The rivulet sends forth glad sounds, and √ tripping o'er its bed of pebbly sands, or leaping down the rocks √ seems √ with continuous laughter √ to rejoice in its own being. He had a mind √ deep √ active √ well stored with knowledge.

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. His only guide, in many instances, is a discriminating taste in grouping ideas, and separating by pauses those which are less intimately allied. In doing this, he will often use what may be called

SUSPENSIVE QUANTITY.

SUSPENSIVE QUANTITY means prolonging the end of a word, without actually pausing after it; and thus suspending, without wholly interrupting the progress of sound.

The prolongation on the last syllable of a word, or Suspendive 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,

That lame man, by the field tent, is untainted with the crime of blood, and free from any stain of treason.

RULE.

Whenever 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.

Most of the rules given above, and especially those respecting the emphatic nominative and contrasted words, are illustrated by the following

EXERCISE.

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 master-piece 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 forborne to be.

OBSERVATION TO TEACHERS.

In order to form finished readers, it will be necessary, after pupils have thoroughly mastered Part First, for them frequently to review the more important elements of elocution. In Part Second, they should be required to study each reading lesson, and learn the definitions and pronunciation of the words given at the bottom of the pages, before attempting to read. The judgment and taste of the pupils should constantly be called into exercise, by requiring them to determine what principle, or principles, of elocution, each reading lesson is best adapted to illustrate.

KEY

TO THE SOUNDS OF MARKED LETTERS.

āge or āge, āt or āt, ārt, āll, bāre, āsk; wē or wē, ēnd or ēnd, hēr; ice or ice, in or in; ōld or ōld, ōn or ōn, dō-nūte or mūte, ūp or ūp, fūll; thīs; azure; reāl; agēd.

THE

NATIONAL FOURTH READER.

PART II.

EXERCISES IN READING.

1. SPRING.

THE old chroniclers¹ made the year begin in the season of frōsts; and they have launched us upon the cūrent² of the months, from the snowy banks of January. I love better to count time from spring to spring; it seems to me far more cheerful, to reckon the year by blossoms, than by blight.

2. Bernardin de St. Pierre,³ in his sweet story of Virginia, makes the bloom of the cōcōa-tree, or the growth of the banana,⁴ a yearly and a loved monitor⁵ of the passage of her life. How cold and cheerless in the comparison, would be the icy chronology⁶ of the North;—So many years have I seen the lakes locked, and the foliage die!

3. The budding and blooming of spring, seem to belong properly to the opening of the months. It is the season of the quickest expansion,⁷ of the warmest blood, of the readiest growth; it is the boy-age of the year. The birds sing in chōrus in the spring—just as children prattle; the brooks run full—like the overflow of young hearts; the showers drop easily—as young

¹Chrōn'iclers, historians.—²Cūr'rent, a regular flow, or onward movement; progress.—³James H. Bernardin de St. Pierre, the celebrated author of "Paul and Virginia," lived between 1737 and 1813.—⁴Banā'na, a tall West India plant, and its fruit, which is valued for food.—⁵Mōn'i tor, an adviser.—⁶Chro nōl'ogy, the method of computing time, and ascertaining the dates of events.—⁷Ex pān'sion, spreading out, like the opening of the leaves of a flower.