



The Art Of



RECITATION

A decorative banner with a ribbon-like shape, containing the text 'YEAR 7A (PART 1)'.

YEAR 7A (PART 1)

Effective presentations
and analysing spoken texts



The Art of Recitation: Effective presentations and analysing spoken texts

Part One

Adaptation by Michelle Morrow

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Introduction – How to Use this Course

My mother always liked to correct my speech and she sent me to elocution classes. At the time I didn't see the point and I gave up within the year. However, I was recently at a conference and the fourth speaker of the day had a beautiful speaking voice. Listening to her refreshed and delighted us all, even though we were tired and overloaded with information we all tuned in. Talking to her later, I found out that she'd had elocution classes as a child. I wasn't surprised! And it reminded me that elocution has become a lost art, especially in Australia.

I can also recall times when I've listened to: passages read, lectures spoken, sermons delivered and recorded podcasts—where the delivery was so poor I got nothing but frustration from trying to listen to their words. The speaker may have had good content, but it was lost in a monotone voice, mumbled words, or sloppy sentences. As a homeschool mum, I've also spent a great deal of time reading aloud to my children and sometimes I'm mediocre and uninteresting but other times I'll put in an effort and they appreciate it.

I have come to see that learning to speak well is not just understanding how to pronounce words, it an art, which if done well, is a pleasure to the hearer. Just like this passage explains:

“Words should be delivered out from the lips, as beautiful coins, newly issued from the mint; deeply and accurately impressed, perfectly finished; neatly struck by the proper organs, distinct, in due succession, and of due weight.” How rarely do we hear a speaker whose tongue, teeth, and lips, do their office so perfectly as to answer to this beautiful description! And the common faults in articulation, it should be remembered, take their rise from a young age.¹”

Charlotte Mason encouraged parents and teachers to train children in recitation which she called *The Children's Art*. Here she says:

“All children have it in them to recite; it is an imprisoned gift waiting to be delivered...The child should speak beautiful thoughts so beautifully, with such delicate rendering of each nuance of meaning, that he becomes to the listener the interpreter of the author's thought. The ideas are kept well within the child's range, and the expression is his own...He is caught with guile, his very naughtiness is pressed into service, he finds a dozen ways of saying ‘I shan't,’ is led cunningly up to the point of expressing himself, and—he does it, to his own surprise and delight...”²

¹ From McGuffey's Sixth Eclectic Reader p. 58

² *Home Education*, p. 222-226

Public speaking or speaking to a group should be skill taught in high school, when children are usually more confident in their reading. However, the skills associated with articulation, inflexion, pitch and rhythm are often neglected. The audience, and the associated nervousness, are supposed to be the motivation for a good delivery. And somehow children are expected to just watch and learn rather than have the actual skills broken down into little understandable chunks that will teach them how to speak in a way that will capture their audience. Children are asked to read aloud, do a dramatic presentation and tell a story to a group and for most this is a very intimidating process. Recitation in the homeschool is less intimidating as we don't have the audience. However, having an audience is not the key factor in teaching a child to speak well. It has much more to do with the art of learning how to deliver your content and there are skills that can be taught to do that.

This little weekly resource is all about teaching your child tips to learning the art of speaking. The focus is on the way words are spoken and not on preparing presentations. It is an oral exercise that should take less than ten minutes, twice a week. The lessons may seem a little formal to you in its content because a lot of old literature is used. However, it is a perfect weekly addition to your enrichment lessons that will encourage your child to learn the art of oral presentation. They will learn to hear fine details in speech that will make them aware of their own delivery. It will also help them gain confidence as they study the art to speaking and weekly recitations give them an opportunity to practise and improve their skills. It will probably help you as well.

Each week there are two lessons. One is learning skills in articulation, inflections, accent, and reading poetry, with some practice examples. You will need to read aloud these lessons and complete the exercises orally with your child. Read out the examples and then let them read the exercises out to you. **At times you may notice that you pronounce the inflections differently to the example but that won't matter;** the point of these lessons is for your child to hear the different emphasis placed on words when speaking, and to grow their awareness of voice control. (This is going to help them with poetry as well).

The other lesson is a recitation (short reading aloud portion) to be completed. We include prose, poetry and some scripture –all things your child could be asked to read out loud. This is to be done by the child and listened to by the parent. It is helpful if the child reads the passage first to familiarise themselves with the content. They may even like to practice on their own before they present it to you.

This resource covers the Australian Curriculum Year Seven literacy component on learning how to give effective presentations and analysing spoken texts.

I hope you enjoy using this resource. Here is a little poem to inspire you.

ON MODULATION.

FROM LLOYD.

'T is not enough the voice' be sound and clear',
'T is modulation' that must charm the ear.
When desperate heroes grieve with tedious moan,
And whine their sorrows in a seesaw tone,
The same soft sounds of unimpassioned woes,
Can only make the yawning hearers doze.
The voice all modes of passion can express
That marks the proper word with proper stress:
But none emphatic can that speaker call,
Who lays an equal emphasis on all.
Some o'er the tongue the laboured measure roll,
Slow and deliberate as the parting toll;
Point every stop, mark every pause so strong,
Their words like stage processions stalk along.
All affectation but creates disgust;
And e'en in speaking, we may seem too just.
In vain for them' the pleasing measure flows,
Whose recitation runs it all to prose:
Repeating what the poet sets not down,
The verb disjointing from its favourite noun,
While pause, and break, and repetition join
To make it discord in each tuneful line'.
Some' placid natures fill the allotted scene
With lifeless drawls, insipid and serene;

While others' thunder every couplet o'er,
And almost crack your ears with rant and roar;
More nature oft, and finer strokes are shown
In the low whisper than tempestuous tone;
And Hamlet's hollow voice and fixed amaze,
More powerful terror to the mind conveys
Than he, who, swollen with impetuous rage,
Bullies the bulky phantom of the stage.
He who, in earnest studies o'er his part,
Will find true nature cling about his heart.
The modes of grief are not included all
In the white handkerchief and mournful drawl:
A single look' more marks the internal woe,
Than all the windings of the lengthened Oh'!

Lesson 1: Articulation

Articulation is the utterance of the elementary sounds of a language, and of their combinations. As words consist of one or more elementary sounds, the first object of the student should be to acquire the power of uttering those sounds with distinctness, smoothness, and force. This result can be secured only by careful practice, which must be persevered in until the learner has acquired a perfect control of his organs of speech.

FAULTS TO BE REMEDIED.

The most common faults of articulation are dropping an unaccented vowel, sounding incorrectly an unaccented vowel, suppressing final consonants, omitting or mispronouncing syllables, and blending words.

1. Dropping an unaccented vocal.

Read out the correct and incorrect pronunciations of the following words:

CORRECT	INCORRECT	CORRECT	INCORRECT
Gran'a-ry	gran'ry	un-cer'tain	un-cer-t'n
a-ban'don	a-ban-d'n	oc-ca'sion	oc-ca-sh'n
im-mor'tal	im-mor-t'l	em'i-nent	em'nent
reg'u-lar	reg'lar	ef'i-gy	efgy
in-clem'ent	in-clem'nt	ag'o-ny	ag'ny
par-tic'u-lar	par-tic'lar	man'i-fold	man'fold
des'ti-ny	des-t'ny	rev'er-ent	rev'rent
cal-cu-la'tian	cal-cl'a-sh'n	cul'ti-vate	cult'vate

2. Sounding incorrectly an unaccented vowel.

Read out the correct and incorrect pronunciations of the following words:

CORRECT	INCORRECT	CORRECT	INCORRECT
Lam-en-ta'-tion	lam- un-ta-tion	fel'low-ship	fel-ler-ship
ter'ri-ble	ter-rub-ble	e-vent'	uv-ent
e-ter'nal	e-ter-nul	cal'cu-late	cal-ker-late
fel'on-y	fel-er-ny	effort	uf-fort
ob'sti-nate	ob-stun-it	reg'u-lar	reg-gy-lur

Exercise

The vocals most likely to be dropped or incorrectly sounded are italicised and underlined. You may need to say them out loud to your child to repeat after you.

- a. He attended divine service regularly.
- b. This is my particular request.
- c. She is universally esteemed.
- d. George is sensible of his fault.
- e. This calculation is incorrect.
- f. What a terrible calamity.
- g. His eye through vast immensity can pierce.
- h. Observe these nice dependencies.
- i. He is a formidable adversary.
- j. He is generous to his friends.
- k. A tempest desolated the land.
- l. He preferred death to servitude.
- m. God is the author of all things visible and invisible.

RECITATION 1: THE STORM

They looked round on every side, and hope gave way before the scene of desolation. Immense branches were shivered from the largest trees; small ones were entirely stripped of their leaves; the long grass was bowed to the earth; the waters were whirled in eddies out of the little rivulets; birds, leaving their nests to seek shelter in the crevices of the rocks, unable to stem the driving air, flapped their wings and fell upon the earth; the frightened animals of the plain, almost suffocated by the impetuosity of the wind, sought safety and found destruction; some of the largest trees were torn up by the roots; the sluices of the mountains were filled, and innumerable torrents rushed down the before empty gullies. The heavens now open, and the lightning and thunder contend with the horrors of the wind.

In a moment, all was again hushed. Dead silence succeeded the bellow of the thunder, the roar of the wind, the rush of the waters, the moaning of the beasts, the screaming of the birds. Nothing was heard save the plash of the agitated lake, as it beat up against the black rocks which girt it in. Again, greater darkness enveloped the trembling earth. Anon, the heavens were rent with lightning, which nothing could have quenched but the descending deluge. Cataracts poured down from the lowering firmament. For an instant,

the horses dashed madly forward; beast and rider blinded and stifled by the gushing rain, and gasping for breath. Shelter was nowhere. The quivering beasts reared, and snorted, and sank upon their knees, dismounting their riders.

He had scarcely spoken, when there burst forth a terrific noise, they knew not what; a rush, they could not understand; a vibration which shook them on their horses. Every terror sank before the roar of the cataract. It seemed that the mighty mountain, unable to support its weight of waters, shook to the foundation. A lake had burst upon its summit, and the cataract became a falling ocean. The source of the great deep appeared to be discharging itself over the range of mountains; the great grey peak tottered on its foundation!--It shook!--it fell! and buried in its ruins the castle, the village, and the bridge!

Excerpt taken from Lothair by Benjamin Disraeli

Lesson 2: Suppressing the final sounds in a word.

Problem Examples to Study

1. John an' James are frien's o' my father.
2. Gi' me some bread.
3. The want o' men is occasioned by the want o' money.
4. We seldom fine' men o' principle to ac' thus.
5. Beas' an' creepin' things were foun' there.

Exercise

Pronounce the following sentences correctly. The sounds that are most likely to be pronounced incorrectly are italicised and underlined.

- a. He learnt to write.
- b. The masts of the ship were castt down.
- c. He entered the lists at the head of his troops.
- d. He is the merriestt fellow in existence.
- e. I regard not the world'd's opinion.
- f. He has three assistants.
- g. The depths of the sea.
- h. She trusts too much to servants.
- i. His attempts were fruitless.
- j. He chanced to see a bee hovering over a flower.

RECITATION 2: THE RUNNABLE STAG BY JOHN DAVIDSON

This poem tells the story of a stag hunt and where the stag deliberately chooses his own death rather than be caught by the hunters. Note how the metre suits the poem.

When the pods went pop on the broom, green broom,
And apples began to be golden-skin'd,
We harbour'd a stag in the Priory coomb,
And we feather'd his trail up-wind, up-wind,
We feather'd his trail up-wind-
A stag of warrant, a stag, a stag,
A runnable stag, a kingly crop,
Brow, bay and tray and three on top,
A stag, a runnable stag.

Then the huntsman's horn rang yap, yap yap,
And 'Forwards' we heard the harbourer shout;
But 'twas only a brocket that broke a gap
In the beechen underwood, driven out,
From the underwood antler'd out
By warrant and might of the stag, the stag,
The runnable stag, whose lordly mind
Was bent on sleep though beam'd and tined
He stood, a runnable stag

So we tufted the covert till afternoon
With Tinkerman's Pup and Bell- of-the-North;
And hunters were sulky and hounds out of tune
Before we tufted the right stag forth,
Before we tufted him forth,
The stag of warrant, the wily stag,
The runnable stag with his kingly crop,
Brow, bay and tray and three on top,
The royal and runnable stag.

It was Bell-of-the-North and Tinkerman's Pup
That stuck to the scent till the copse was drawn.
'Tally ho! tally ho!' and the hunt was up,
The tufters whipp'd and the pack laid on,
The resolute pack laid on,
And the stag of warrant away at last,
The runnable stag, the same, the same,
His hoofs on fire, his horns like flame,
A stag, a runnable stag.

'Let your gelding be: if you check or chide
He stumbles at once and you're out of the hunt
For three hundred gentlemen, able to ride,
On hunters accustom'd to bear the brunt,
Accustom'd to bear the brunt,
Are after the runnable stag, the stag,
The runnable stag with his kingly crop,
Brow, bay and tray and three on top,
The right, the runnable stag.

By perilous paths in coomb and dell,
The heather, the rocks, and the river-bed,
The pace grew hot, for the scent lay well,
And a runnable stag goes right ahead,
The quarry went right ahead--
Ahead, ahead, and fast and far;
His antler'd crest, his cloven hoof,
Brow, bay and tray and three aloof,
The stag, the runnable stag.

For a matter of twenty miles and more,
By the densest hedge and the highest wall,
Through herds of bullocks lie baffled the lore
Of harbourer, huntsman, hounds and all,
Of harbourer, hounds and all
The stag of warrant, the wily stag,
For twenty miles, and five and five,
He ran, and he never was caught alive,
This stag, this runnable stag.

When he turn'd at bay in the leafy gloom,
In the emerald gloom where the brook ran deep
He heard in the distance the rollers boom,
And he saw In a vision of peaceful sleep
In a wonderful vision of sleep,

A stag of warrant, a stag, a stag,
A runnable stag in a jewell'd bed,
Under the sheltering ocean dead,
A stag, a runnable stag.

So a fateful hope lit up his eye,
And he open'd his nostrils wide again,
And he toss'd his branching antlers high
As he headed the hunt down the Charlock glen,
As he raced down the echoing glen
For five miles more, the stag, the stag,
For twenty miles, and five and five,
Not to be caught now, dead or alive,
The stag, the runnable stag.

Three hundred gentleman, able to ride,
Three hundred horses as gallant and free,
Beheld him escape on the evening tide,
Far out till he sank in the Severn Sea,
Till he sank in the depths of the sea
The stag, the buoyant stag, the stag
That slept at last in a jewell'd bed
Under the sheltering ocean spread,
The stag, the runnable stag.

Lesson 3: Omitting or mispronouncing whole syllables.

Examples to Study

Correct	is improperly pronounced
Lit'er-ar-ry	lit-rer-ry
co-tem'po-ra-ry	co-tem-po-ry
het-er-o-ge'ne-ous	het-ro-ge-nous
in-quis-i-to'ri-al	in-quis-i-to-ral
mis'er-a-ble	mis-rer-ble
ac-com'pa-ni-ment	ac-comp-ner-ment
<u>some'thing</u>	<u>some'think</u>

Exercise

Pronounce the following sentences correctly. The sounds that are most likely to be pronounced incorrectly are italicised and underlined.

- a. He devoted his attention chiefly to *literurary* pursuits.
- b. He is a *miuserable* creature.
- c. His faults were owing to the *degeneruacy* of the times.
- d. The manuscript was undecipherable.
- e. His spirit was unconquerable.
- f. Great industry was *necessuary* for the performance of the task.

RECITATION 3— THE MORNING ORATORIA

Nature, for the delight of waking eyes, has arrayed the morning heavens in the loveliest hues of beauty. Fearing to dazzle by an excess of delight, she first announces day by a faint and glimmering twilight, then sheds a purple tint over the brows of the rising morn, and infuses a transparent ruddiness throughout the atmosphere. As daylight widens, successive groups of mottled and rosy-bosomed clouds assemble on the gilded sphere, and, crowned with wreaths of fickle rainbows, spread a mirrored flush over hill, grove, and lake, and every village spire is burnished with their splendour.

At length, through crimsoned vapours, we behold the sun's broad disk, rising with a countenance so serene that every eye may view him ere he arrays himself in his meridian brightness. Not many people who live in towns are aware of the pleasure attending a ramble near the woods and orchards at daybreak in the early part of summer. The drowsiness we feel on rising from our beds is gradually dispelled by the clear and healthful breezes of early day, and we soon experience an unusual amount of vigour and elasticity.

During the night, the stillness of all things is the circumstance that most powerfully attracts our notice, rendering us peculiarly sensitive to every accidental sound that meets the ear. In the morning, at this time of year, on the contrary, we are overpowered by the vocal and multitudinous chorus of the feathered tribe. If you would hear the commencement of this grand anthem of nature, you must rise at the very first appearance of dawn, before the twilight has formed a complete semicircle above the eastern porch of heaven.

Excerpt from The Woods and Byways of New England by Wilson Flagg

Lesson 4: Blending the end of one word with the beginning of the next.

Problem Examples to Study

1. I court thy gif sno more.
2. The grove swere God sfir stemples.
3. My hear twas a mirror, that show' devery treasure.
4. It reflecte deach beautiful blosso mof pleasure.
5. Han d'me the slate.
6. This worl dis all a fleeting show,
7. For man' sillusion given.

Exercise

- a. The magistratesought to arrest the roguesspeedily.
- b. The whirlwindssweep the plain.
- c. Linkedd to thy side, through every chancece I go.
- d. But hadd he seen ann actor inn our days enacting Shakespeare.
- e. Whatt awful sounds assail my ears?
- f. We caughtt a glimpsese of her.
- g. Old age has on their templess shedd her silver frost.
- h. Our eagle shall rise mid the whirlwindss of war,

And dart through the dun cloudd of battle hiss eye.

Then honour shall weaveve of the laurel a crown,

That beauty shall bindd on the brow of the brave.

RECITATION 4: THE DYING GLADIATOR BY LORD BYRON

Byron wrote this verse after visiting the Colosseum in Rome, where the gladiators fought in Ancient Rome.

I see before me the Gladiator lie:

He leans upon his hand--his manly brow

Consents to death, but conquers agony,

And his drooped head sinks gradually low--

And through his side the last drops, ebbing slow

From the red gash, fall heavy, one by one,

Like the first of a thunder-shower; and now
The arena swims around him--he is gone,
Ere ceased the inhuman shout which hailed the wretch who won.

He heard it, but he heeded not--his eyes
Were with his heart and that was far away;
He recked not of the life he lost nor prize,
But where his rude but by the Danube lay,
There were his young-barbarians all at play,
There was their Dacian mother--he, their sire,
Butchered to make a Roman holiday--
All this rushed with his blood--Shall he expire
And unavenged?--Arise! ye Goths, and glut your ire!

Lesson 5: Inflection

Inflection is a bending or sliding of the voice either upward or downward.

The **upward or rising inflection** is an upward slide of the voice, and is marked by the acute accent, thus, (´); as,

Did you call´? Is he sick?

The **downward or falling inflection** is a downward slide of the voice, and is marked by the grave accent, thus, (`); as,

Where is London`? Where have you been`?

Sometimes both the rising and falling inflections are given to the same sound. Such sounds are designated by the **circumflex**, thus, (˘) or thus, (^). The former is called the rising circumflex; the latter, the falling circumflex; as,

But no´body can bear the death of Clōdus.

When several successive syllables are uttered without either the upward or downward slide, they are said to be uttered in a monotone, which is marked thus, (¯); as,

—————
Roll on, thou deep and dark blue Ocean—roll

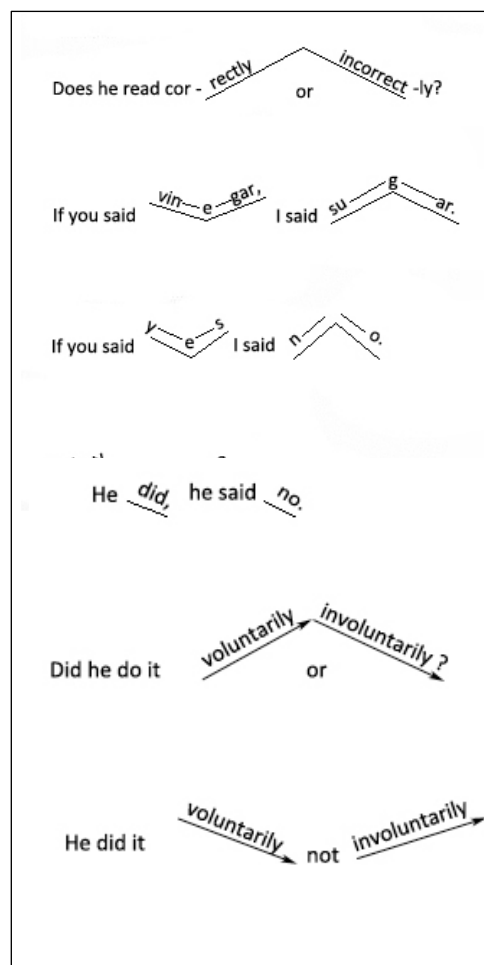
Examples

In reading these sentences, the voice should slide somewhat as represented in the following diagram:

1. Does he read correctly´ or incorrectly`?
2. If you said vīnegar, I said sūgar,
3. If you said yēs, I said nō.
4. What´! did he say no`?
5. He did´; he said no`.
6. Did he do it voluntarily´, or involuntarily`?
7. He did it voluntarily', not involuntarily',

Note: Besides these absolute modifications of voice, there are others which may be called relative, and which may be classed under the four headings of:

- Pitch – high or low
- Quantity – loud or soft
- Rate – quick or slow
- Quality –lively or pathetic.



Exercise

- a. Do they act prudently', or imprudently'?
- b. Are they at home', or abroad'?
- c. Did you say Europe', or Asia'?
- d. Is he rich', or poor'?
- e. He said pain', not pain'.
- f. Are you engaged', or at leisure'?
- g. Shall I say plain', or pain'?
- h. He went home` not abroad'.
- i. Does he say able', or table'?
- j. He said hazy` not lazy'?
- k. Must I say flat', or flat'?
- l. You should say flat` not flat'.
- m. My father', must I stay'?
- n. Oh! but he paused upon the brink.
- o. It shall go hard with me, but I shall use the weapon.
- p. Heard ye those loud contending waves,

That shook Cecropia's pillar'd state'?

Saw ye the mighty from their graves

Look up', and tremble at your fate'?

- q. First' Fear', his hand, its skill to try',
 1. Amid the chords bewildered laid`;
 2. And back recoiled`, he knew not why'
 3. E'en at the sound himself had made`.
- r. Where be your gibes` now? your gambols'? your songs'? your flashes of merriment, that were wont to set the table on a roar`?
- s. Thus saith the high and lofty One that inhabiteth eternity, whose name is Holy; "I dwell in the high and holy place."

RECITATION 5: THE DEATH OF LITTLE NELL

She was dead. No sleep so beautiful and calm, so free from trace of pain, so fair to look upon. She seemed a creature fresh from the hand of God, and waiting for the breath of life; not one who had lived, and suffered death. Her couch was dressed with some winter berries and green leaves, gathered in a spot she had been used to favour. "When I die, put near me something that has loved the light, and had the sky above it always." These were her words.

She was dead. Dear, gentle, patient, noble Nell was dead. Her little bird, a poor, slight thing the pressure of a finger would have crushed, was stirring

nimbly in its cage, and the strong heart of its child mistress was mute and motionless forever! Where were the traces of her early cares, her sufferings, and fatigues? All gone. Sorrow was dead, indeed, in her; but peace and perfect happiness were born, imaged in her tranquil beauty and profound repose.

And still her former self lay there, unaltered in this change. Yes! The old fireside had smiled upon that same sweet face; it had passed, like a dream, through haunts of misery and care; at the door of the poor schoolmaster on the summer evening, before the furnace fire upon the cold wet night, at the still bedside of the dying boy, there had been the same mild and lovely look. So shall we know the angels, in their majesty, after death.

The old man held one languid arm in his, and had the small hand tight folded to his breast for warmth. It was the hand she had stretched out to him with her last smile; the hand that had led him on through all their wanderings. Ever and anon he pressed it to his lips; then hugged it to his breast again, murmuring that it was warmer now, and, as he said it, he looked in agony to those who stood around, as if imploring them to help her.

She was dead, and past all help, or need of help. The ancient rooms she had seemed to fill with life, even while her own was waning fast, the garden she had tended, the eyes she had gladdened, the noiseless haunts of many a thoughtful hour, the paths she had trodden, as it were, but yesterday, could know her no more.

"It is not," said the schoolmaster, as he bent down to kiss her on the cheek, and gave his tears free vent, "it is not in this world that heaven's justice ends. Think what earth is, compared with the world to which her young spirit has winged its early flight, and say, if one deliberate wish, expressed in solemn tones above this bed, could call her back to life, which of us would utter it?"

She had been dead two days. They were all about her at the time, knowing that the end was drawing on. She died soon after daybreak. They had read and talked to her in the earlier portion of the night; but, as the hours crept on, she sank to sleep. They could tell by what she faintly uttered in her dreams, that they were of her journeyings with the old man; they were of no painful scenes, but of people who had helped them, and used them kindly; for she often said "God bless you!" with great fervour.

Waking, she never wandered in her mind but once, and that was at beautiful music, which, she said, was in the air. God knows. It may have been. Opening her eyes, at last, from a very quiet sleep, she begged that they would kiss her once again. That done, she turned to the old man, with a

lovely smile upon her face, such, they said, as they had never seen, and could never forget, and clung, with both her arms, about his neck. She had never murmured or complained; but, with a quiet mind, and manner quite unaltered, save that she every day became more earnest and more grateful to them, faded like the light upon the summer's evening.

Excerpt from The Old Curiosity Shop by Charles Dickens

Lesson 6: Falling Inflection - Rule I

Rule I – Sentences, and parts of sentences which make complete sense in themselves, require the falling inflection. It is like the closing of the sentence.

Problem Examples to Study

1. By virtue we secure happiness`.
2. For thou hast said in thine heart, I will ascend into heaven`: I will exalt my throne above the stars of God`: I will sit, also, upon the mount of the congregation, in the sides of the north`.
3. The wind and the rain are over`; calm is the noon of the day`: the clouds are divided in heaven`; over the green hills flies the inconstant sun`; red through the stormy vale comes down the stream`.
4. This proposition was, however, rejected, ` and not merely rejected, but rejected with insult`.

Exception: Emphasis sometimes reverses this rule, and requires the rising inflection, apparently for the purpose of calling attention to the idea of an unusual manner of expressing it.

Problem Examples to Study

1. I should not like to ride in that car`.
2. Look out! A man was drowned there yesterday`.
3. Presumptuous man! the gods` take care of Cato`.

RECITATION 6: A BUSH CHRISTENING BY BANJO PATTERSON

On the outer Barcoo where the churches are few,
 And men of religion are scanty,
On a road never cross'd 'cept by folk that are lost,
 One Michael Magee had a shanty.

Now this Mike was the dad of a ten-year-old lad,
 Plump, healthy, and stoutly conditioned;
He was strong as the best, but poor Mike had no rest
 For the youngster had never been christened,

And his wife used to cry, "If the darlin' should die
Saint Peter would not recognise him."

But by luck he survived till a preacher arrived,
Who agreed straightaway to baptise him.

Now the artful young rogue, while they held their colloque,
With his ear to the keyhole was listenin',
And he muttered in fright while his features turned white,
"What the divil and all is this christenin'?"

He was none of your dolts, he had seen them brand colts,
And it seemed to his small understanding,
If the man in the frock made him one of the flock,
It must mean something very like branding.

So away with a rush he set off for the bush,
While the tears in his eyelids they glistened-
"'Tis outrageous," says he, "to brand youngsters like me,
I'll be dashed if I'll stop to be christened!"

Like a young native dog he ran into a log,
And his father with language uncivil,
Never heeding the "praste" cried aloud in his haste,
"Come out and be christened, you divil!"

But he lay there as snug as a bug in a rug,
And his parents in vain might reprove him,
Till his reverence spoke (he was fond of a joke)
"I've a notion," says he, "that'll move him."

"Poke a stick up the log, give the spalpeen a prog;
Poke him aisy-don't hurt him or maim him,
'Tis not long that he'll stand, I've the water at hand,

As he rushes out this end I'll name him.

"Here he comes, and for shame! ye've forgotten the name-

Is it Patsy or Michael or Dinnis?"

Here the youngster ran out, and the priest gave a shout-

"Take your chance, anyhow, wid 'Maginnis'!"

As the howling young cub ran away to the scrub

Where he knew that pursuit would be risky,

The priest, as he fled, flung a flask at his head

That was labelled "Maginnis's Whisky!"

And Maginnis Magee has been made a J.P.,

And the one thing he hates more than sin is

To be asked by the folk who have heard of the joke,

How he came to be christened "Maginnis"!

Lesson 7: Falling Inflection - Rules II & III

RULE II—The language of emphasis generally requires the falling inflection.

Problem Examples to Study

1. Charge` , Chester, charge` ; on', Stanley, on` .
2. Were I an American, as I am an Englishman, while a single` foreign troop` remained` in my country, I would never` lay down my arms`—never` , never` , never. `
3. Does anyone suppose that the payment of twenty shillings, would have ruined Mr. Hampden's fortune? No` . But the payment of half` twenty shillings, on the principle` it was demanded, would have made him a slave` .
4. I insist` upon this point` : I urge` you to it; I press` it, demand` it.
5. All that I have` , all that I am` , and all that I hope` in this life, I am now ready` , here, to stake` upon it.

RULE III.—Interrogative sentences and members of sentences, which cannot be answered by yes or no, generally require the falling inflection.

Problem Examples to Study

1. How many books did he purchase`?
2. Why reason ye these things in your hearts`?
3. What see` you, that you frown so heavily today`?
4. Ah! what is that flame which now bursts on his eye'?
5. Whence this pleasing hope` , this fond desire` ,
This longing after immortality`?

Exception: When questions usually requiring the falling inflection are emphatic or repeated, they take the rising inflection.

Problem Examples to Study

1. Where did you say he had gone`?
2. To whom did you say the blame was to be imputed`?
3. What is` he? A knave. What` is he? A knave, I say.

RECITATION 7: TACT AND TALENT

Talent is something, but tact is everything. Talent is serious, sober, grave, and respectable: tact is all that, and more too. It is not a sixth sense, but it is the life of all the five. It is the open eye, the quick ear, the judging taste, the keen smell, and the lively touch; it is the interpreter of all riddles, the surmounter of all difficulties, the remover of all obstacles. It is useful in all places, and at all times; it is useful in solitude, for it shows a man into the world; it is useful in society, for it shows him his way through the world.

Talent is power, tact is skill; talent is weight, tact is momentum; talent knows what to do, tact knows how to do it; talent makes a man respectable, tact will make him respected; talent is wealth, tact is ready money. For all the practical purposes, tact carries it against talent ten to one.

Take them to the theatre, and put them against each other on the stage, and talent shall produce you a tragedy that shall scarcely live long enough to be condemned, while tact keeps the house in a roar, night after night, with its successful farces. There is no want of dramatic talent, there is no want of dramatic tact; but they are seldom together: so we have successful pieces which are not respectable, and respectable pieces which are not successful.

Take them to the bar and let them shake their learned curls at each other in legal rivalry; talent sees its way clearly, but tact is first at its journey's end. Talent has many a compliment from the bench, but tact touches fees. Talent makes the world wonder that it gets on no faster, tact arouses astonishment that it gets on so fast. And the secret is, that it has no weight to carry; it makes no false steps; it hits the right nail on the head; it loses no time; it takes all hints; and, by keeping its eye on the weathercock, is ready to take advantage of every wind that blows.

Take them into the church: talent has always something worth hearing, tact is sure of abundance of hearers; talent may obtain a living, tact will make one; talent gets a good name, tact a great one; talent convinces, tact converts; talent is an honour to the profession, tact gains honour from the profession.

Take them to court: talent feels its weight, tact finds its way; talent commands, tact is obeyed; talent is honoured with approbation, and tact is blessed by preferment. Place them in the senate: talent has the ear of the house, but tact wins its heart, and has its votes; talent is fit for employment, but tact is fitted for it. It has a knack of slipping into place with a sweet silence and glibness of movement, as a billiard ball insinuates itself into the pocket.

It seems to know everything, without learning anything. It has served an extemporary apprenticeship; it wants no drilling; it never ranks in the awkward squad; it has no left hand, no deaf ear, no blind side. It puts on no look of wondrous wisdom, it has no air of profundity, but plays with the details of place as dexterously as a well-taught hand flourishes over the keys of the pianoforte. has all the air of commonplace, and all the force and power of genius.

Lesson 8: Rising Inflection – Rule IV

RULE IV—The rising inflection is generally used where the sense is dependent or incomplete.

Note: This inflection is generally very slight, requiring an acute and educated ear to discern it, and it is difficult to teach pupils to distinguish it, though they constantly use it. Care should be taken not to exaggerate it.

Problem Examples to Study.

1. Nature being exhausted', he quietly resigned himself to his fate.
2. A chieftain to the Highlands bound',
Cries', "Boatman, do not tarry!"
3. As he spoke without fear of consequences', so his actions were marked with the most unbending resolution,
4. Speaking in the open air', at the top of the voice', is an admirable exercise.
5. If then, his Providence' out of our evil, seek to bring forth good', our labour must be to prevent that end.
6. He', born for the universe', narrowed his mind,
And to party gave up what was meant for mankind.

Note: The names of persons or things addressed, when not used emphatically, are included in this rule.

7. Brother', give me thy hand; and, gentle Warwick',
Let me embrace thee in my weary arms.
8. O Lancaster', I fear thy overthrow.
9. Ye crags' and peaks', I'm with you once again.

Exception 1: Relative emphasis often reverses this and the first rule, because emphasis is here expressed in part by changing the usual inflections.

Problem Examples to Study

1. If you care not for your property', you surely value your life'.
2. If you will not labour for your own' advancement, you should regard that of your children'.
3. It is your place to obey', not to command'.
4. Though by that course he should not destroy his reputation', he will lose all self-respect'.

Exception 2: The names of persons addressed in a formal speech, or when used emphatically, have the falling inflection.

Problem Examples to Study

1. Romans, countrymen, and lovers`, hear me for my cause, etc.
2. Gentlemen of the jury`, I solicit your attention, etc.
3. O Hubert`, Hubert`, save me from these men.

RECITATION 8: THE THREE FISHERS BY CHARLES KINGSLEY

This poem is written about the dangerous life of fishermen. "For man must work and women must weep" is often quoted.

THREE fishers went sailing out into the West,
Out into the West as the sun went down;
Each thought on the woman who lov'd him the best;
And the children stood watching them out of the town;
For men must work, and women must weep,
And there's little to earn, and many to keep,
Though the harbor bar be moaning.

Three wives sat up in the light-house tower,
And they trimm'd the lamps as the sun went down;
They look'd at the squall, and they look'd at the shower,
And the night rack came rolling up ragged and brown!
But men must work, and women must weep,
Though storms be sudden, and waters deep,
And the harbor bar be moaning.

Three corpses lay out on the shining sands
In the morning gleam as the tide went down,
And the women are weeping and wringing their hands
For those who will never come back to the town;
For men must work, and women must weep,
And the sooner it's over, the sooner to sleep—
And good-by to the bar and its moaning.

Lesson 9: Rising Inflections – Rule V

RULE V—Negative sentences and parts of sentences, usually require the rising inflection.

Problem Examples to Study

1. It is not by starts of application that eminence can be attained’.
2. It was not an eclipse that caused the darkness at the crucifixion of our Lord; for the sun and moon were not relatively in a position` to produce an eclipse’.
3. They are not fighting’: do not disturb’ them: this man is not expiring with agony’: that man is not dead’: they are only pausing’.
4. My Lord, we could not have had such designs’.
5. You are not left alone to climb the steep ascent’: God is with you, who never suffers the spirit that rests on him to fail.

Exception 1: Emphasis may reverse this rule.

Problem Examples to Study

We repeat it, we do not` desire to produce discord; we do not` wish to kindle the flames of a civil war.

Exception 2: General propositions and commands usually have the falling inflection.

Problem Examples to Study

God is not the author of sin`. Thou shalt not kill.

RECITATION 9: ORATION OF THE APOSTLE PAUL ON MARS HILL

Bible Acts 17: 21-32. At the time this oration was delivered (50 A. D.), Athens still held the place she had occupied for centuries, as the center of the enlightened and refined world. Mars Hill, was an eminence in the city made famous as the place where the court held its sittings, Dionysius, surnamed Areopageita, from being a member of this court, was an eminent Greek scholar, who, after his conversion to Christianity by St. Paul, was installed, by the latter, as the first bishop of Athens, He afterwards suffered martyrdom.

So Paul stood in the midst of the Areopagus and said, “Men of Athens, I observe that you are very religious in all respects. For while I was passing through and examining the objects of your worship, I also found an altar with this inscription, ‘TO AN UNKNOWN GOD.’ Therefore what you worship in ignorance, this I proclaim to you. The God who made the world and all things in it, since He is Lord of heaven and earth, does not dwell in temples made with hands; nor is He served by human hands, as though He needed anything, since He Himself gives to all people life and breath and all things; and He made from one man every nation of mankind to live on all the face of the earth, having determined their appointed times and the boundaries of their habitation, that they would seek God, if perhaps they might grope for Him and find Him, though He is not far from each one of us; for in Him we live and move and exist, as even some of your own poets have said, ‘For we also are His children.’ Being then the children of God, we ought not to think that the Divine Nature is like gold or silver or stone, an image formed by the art and thought of man. Therefore having overlooked the times of ignorance, God is now declaring to men that all people everywhere should repent, because He has fixed a day in which He will judge the world in righteousness through a Man whom He has appointed, having furnished proof to all men by raising Him from the dead.”

Lesson 10: Rising Inflections – Rule VI

RULE VI—Interrogative sentences, and members of sentences which can be answered by yes or no generally require the rising inflection.

Problem Examples to Study

1. Are fleets and armies necessary to a work of love and reconciliation'?
2. Does the gentleman suppose it is in his power', to exhibit in Carolina a name so bright' as to produce envy' in my bosom?
3. If it be admitted, that strict integrity is not the shortest way to success, is it not the surest', the happiest', the best'?
4. Is there not rain enough in the sweet heavens,
To wash this crimson hand as white as snow'?

Exception: Emphasis may reverse this rule.

Problem Examples to Study

1. Can` you be so blind to your interest? Will` you rush headlong to destruction?
2. I ask again, is` there no hope of reconciliation? Must` we abandon all our fond anticipations?
3. Will you deny' it? Will you deny` it?
4. Am I Dromio'? Am I your man'? Am I myself'?

RECITATION 10: SAID HANRAHAN BY JOHN OBRIEN

A poem about Australian Drought written in 1921.

"We'll all be rooned," said Hanrahan,
In accents most forlorn,
Outside the church, ere Mass began,
One frosty Sunday morn.

The congregation stood about,
Coat-collars to the ears,
And talked of stock, and crops, and drought,
As it had done for years.
"It's looking crook," said Daniel Croke;

"Bedad, it's cruke, me lad,
For never since the banks went broke
Has seasons been so bad."

"It's dry, all right," said young O'Neil,
With which astute remark
He squatted down upon his heel
And chewed a piece of bark.

And so around the chorus ran
"It's keepin' dry, no doubt."
"We'll all be rooned," said Hanrahan,
"Before the year is out."

"The crops are done; ye'll have your work
To save one bag of grain;
From here way out to Back-o'-Bourke
They're singin' out for rain.

"They're singin' out for rain," he said,
"And all the tanks are dry."
The congregation scratched its head,
And gazed around the sky.

"There won't be grass, in any case,
Enough to feed an ass;
There's not a blade on Casey's place
As I came down to Mass."

"If rain don't come this month," said Dan,
And cleared his throat to speak -
"We'll all be rooned," said Hanrahan,
"If rain don't come this week."

A heavy silence seemed to steal
On all at this remark;
And each man squatted on his heel,
And chewed a piece of bark.

"We want an inch of rain, we do,"
O'Neil observed at last;
But Croke "maintained" we wanted two
To put the danger past.

"If we don't get three inches, man,
Or four to break this drought,
We'll all be rooned," said Hanrahan,
"Before the year is out."

In God's good time down came the rain;
And all the afternoon
On iron roof and window-pane
It drummed a homely tune.

And through the night it pattered still,
And lightsome, gladsome elves
On dripping spout and window-sill
Kept talking to themselves.

It pelted, pelted all day long,
A-singing at its work,
Till every heart took up the song
Way out to Back-o'-Bourke.

And every creek a banker ran,
And dams filled overtop;
"We'll all be rooned," said Hanrahan,
"If this rain doesn't stop."

And stop it did, in God's good time;
And spring came in to fold
A mantle o'er the hills sublime
Of green and pink and gold.

And days went by on dancing feet,
With harvest-hopes immense,
And laughing eyes beheld the wheat
Nid-nodding o'er the fence.

And, oh, the smiles on every face,
As happy lad and lass
Through grass knee-deep on Casey's place
Went riding down to Mass.

While round the church in clothes genteel
Discoursed the men of mark,
And each man squatted on his heel,
And chewed his piece of bark.

"There'll be bush-fires for sure, me man,
There will, without a doubt;
We'll all be rooned," said Hanrahan,
"Before the year is out."

Lesson 11: Rising Inflections – Rule VII

RULE VII—Interrogative exclamations, and words repeated as a kind of echo to the thought, require the rising inflection.

Problem Examples to Study

1. *Where grows', where grows it not'?*

2. *What'! Might Rome have been taken'? Rome taken when I was consul'?*

3. *Banished from Rome'! Tried and convicted traitor'!*

4. *Prince Henry: What's the matter'?*

Falstaff: What's the matter'? Here be four of us have taken a thousand pounds this morning.

Prince H: Where is` it, Jack, where is` it?

Falstaff: Where is' it? Taken from us, it is.

5. *Ha'! laughest thou, Lochiel, my vision to scorn?*

6. *And this man is called a statesman. A statesman'? Why, he never invented a decent humbug.*

7. *I can not say, sir, which of these motives influence the advocates of the bill before us; a bill', in which such cruelties are proposed as are yet unknown among the most savage nations.*

RECITATION 11: THE STORY OF AESOP

From Fifty Famous People by James Baldwin. The story is set around 500BC.

A long time ago there lived a poor slave whose name was Aesop. He was a small man with a large head and long arms. His face was white, but very homely. His large eyes were bright and snappy.

When Aesop was about twenty years old his master lost a great deal of money and was obliged to sell his slaves. To do this, he had to take them to a large city where there was a slave market.

The city was far away, and the slaves must walk the whole distance. A number of bundles were made up for them to carry. Some of these bundles contained the things they would need on the road; some contained clothing; and some contained goods which the master would sell in the city.

"Choose your bundles, boys," said the master. "There is one for each of you."

Aesop at once chose the largest one. The other slaves laughed and said he was foolish. But he threw it upon his shoulders and seemed well satisfied. The next day, the laugh was the other way. For the bundle which he had chosen had contained the food for the whole party. After all had eaten three meals from it, it was very much lighter. And before the end of the journey Aesop had nothing to carry, while the other slaves were groaning under their heavy loads.

"Aesop is a wise fellow," said his master. "The man who buys him must pay a high price."

A very rich man, whose name was Xanthus, came to the slave market to buy a servant. As the slaves stood before him he asked each one to tell what kind of work he could do. All were eager to be bought by Xanthus because they knew he would be a kind master. So each one boasted of his skill in doing some sort of labour. One was a fine gardener; another could take care of horses; a third was a good cook; a fourth could manage a household.

"And what can you do, Aesop?" asked Xanthus.

"Nothing," he answered.

"Nothing? How is that?"

"Because, since these other slaves do everything, there is nothing left for me to perform," said Aesop.

This answer pleased the rich man so well that he bought Aesop at once, and took him to his home on the island of Samos.

In Samos the little slave soon became known for his wisdom and courage. He often amused his master and his master's friends by telling droll fables about birds and beasts that could talk. They saw that all these fables taught some great truth, and they wondered how Aesop could have thought of them.

Many other stories are told of this wonderful slave. His master was so much pleased with him that he gave him his freedom. Many great men were glad to call him their friend, and even kings asked his advice and were amused by his fables.

Lesson 12: Rising and Falling Inflections – Rule VIII

RULE VIII: Words and members of a sentence expressing opposite or contrast, require opposite inflections.

Problem Examples to Study

1. By honour' and dishonour`; by evil' report and good' report; as deceivers' and yet true`.
2. What they know by reading', I know by experience`.
3. I could honour thy courage', but I detest thy crimes`.
4. It is easier to forgive the weak`, who have injured us`, than the powerful' whom we` have injured.
5. Homer was the greater genius', Virgil the better artist`.
6. The style of Dryden is capricious and varied'; that of Pope is cautious and uniform`. Dryden obeys the emotions of his own mind'; Pope constrains his mind to his own rules of composition`. Dryden is sometimes vehement and rapid'; Pope is always smooth, uniform, and gentle`. Dryden's page is a natural field, rising into inequalities, varied by exuberant vegetation'; Pope's is a velvet lawn, shaven by the scythe and levelled by the roller`.
7. If the flights of Dryden are higher', Pope continues longer on the wing`. If the blaze of Dryden's fire is brighter', the heat of Pope's is more regular and constant`. Dryden often surpasses' expectation, and Pope never falls below` it.

Note: Words and members connected by or used disjointed manner, generally express contrast or antithesis, and always receive opposite inflection.

Problem Examples to Study

1. Shall we advance', or retreat`?
2. Do you seek wealth', or power`?
3. Is the great chain upheld by God', or thee`?
4. Shall we return to our allegiance while we may do so with safety and honour', or shall we wait until the axe of the executioner is at our throats`?
5. Shall we crown' the author of these public calamities with garlands', or shall we wrest` from him his ill-deserved authority`?

Note: When the antithesis is between affirmation and negation, the latter usually has the rising inflection, according to Rule V.

Problem Examples to Study

1. You were paid to fight' against Philip, not to rail' at him.
2. I said rationally', not irrationally'.
3. I did not say rationally', but irrationally'.
4. I said an elder' soldier, not a better'.
5. Let us retract while we can', not when we must'.

REMARK 3.—The more emphatic member generally receives the falling inflection.

Problem Examples to Study

1. A countenance more in sorrow', than anger'.
2. A countenance less in anger', than sorrow'.
3. You should show your courage by deeds', rather than by words.
4. If we cannot remove' pain, we may alleviate' it.

RECITATION 12: LOCHINVAR BY WALTER 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 weapons 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 stopp'd 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 gallant came late:
For a laggard in love, and a dastard in war,
Was to wed the fair Ellen of brave Lochinvar.

So boldly he enter'd the Netherby Hall,
Among bride's-men, 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 I am 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.”

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 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, “’twere better by far
To have match’d our fair cousin with young Lochinvar.”

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 croupe 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;
They’ll have fleet steeds that follow,” quoth young Lochinvar.

There was mounting ’mong Graemes 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 gallant like young Lochinvar?

Lesson 13: Inflexions with Series

A series is a number of particulars immediately following one another in the same grammatical construction.

A *commencing series* is one which *commences* a sentence or clause.

Problem Examples to Study

Faith, hope, love, joy, are the fruits of the spirit.

A *concluding series* is one which *concludes* a sentence or a clause.

Problem Examples to Study

The fruits of the spirit are faith, hope, love, and joy.

RULE IX.—*All the members of a commencing series, when not emphatic, usually require the rising inflection.*

Problem Examples to Study

1. War', famine', pestilence', storm', and fire' besiege mankind.
2. The knowledge', the power', the wisdom', the goodness' of God, must all be unbounded.
3. To advise the ignorant', to relieve the needy', and to comfort the afflicted' are the duties that fall in our way almost every day of our lives.
4. No state chicanery', no narrow system of vicious politics', no idle contest for ministerial victories', sank him to the vulgar level of the great.
5. The wise and the foolish', the virtuous and the evil', the learned and the ignorant', the temperate and the profligate', must often be blended together.
6. Absalom's beauty', Jonathan's love', David's valour', Solomon's wisdom', the patience of Job', the prudence of Augustus', and the eloquence of Cicero' are found in perfection in the Creator.

Remark: Some elocutionists prefer to give the falling inflection to the last member of a commencing series.

Exception: In a commencing series, forming a climax, the last term usually requires the falling inflection.

Problem Examples to Study

1. Days', months', years', and ages', shall circle away,
And still the vast waters above thee shall roll.
2. Property', character', reputation', everything', was sacrificed.
3. Toils', sufferings', wounds', and death' was the price of our liberty.

RULE X.—All the members of a concluding series, when not at all emphatic, usually require the falling inflection.

EXAMPLES.

1. It is our duty to pity`, to support`, to defend`, and to relieve` the oppressed.
2. At the sacred call of country, they sacrifice property`, ease`, health`, applause` and even life`.
3. I protest against this measure as cruel`, oppressive`, tyrannous`, and vindictive`.
4. God was manifest in the flesh', justified in the Spirit', seen of angels', preached unto the Gentiles', believed on in the world', received up into glory'.
5. Charity vaunteth not itself`, is not puffed up`, doth not behave itself unseemly`, seeketh not her own`, is not easily provoked`, thinketh no evil`; beareth` all things, believeth` all things, hopeth` all things, endureth` all things.

Remark: Some authors give the following rule for the reading of a concluding series: "All the particulars of a concluding series, except the last but one, require the falling inflection."

Exception 1.—When the particulars enumerated in a concluding series are not at all emphatic, all except the last require the rising inflection.

He was esteemed for his kindness`, his intelligence`, his self-denial`, and his active benevolence`.

Exception 2.—When all the terms of a concluding series are strongly emphatic, they all receive the falling inflection.

EXAMPLES.

1. They saw not one man`, not one woman`, not one child`, not one four-footed beast`.
2. His hopes`, his happiness`, his life`, hung upon the words that fell from those lips,
3. They fought`, they bled`, they died`, for freedom.

RECITATION 13: THE VIEW OF THE COLOSSEUM BY ORVILLE

DEWEY 1814

On the eighth of November, from the high land, about fourteen miles distant, I first saw Rome; and although there is something very unfavourable to impression in the expectation that you are to be greatly impressed, or that you ought to be, or that such is the fashion; yet Rome is too mighty a name to be withstood by such or any other influences. Let you come upon that hill in what mood you may, the scene will lay hold upon you as with the hand of a giant. I scarcely know how to describe the impression, but it seemed to me as if something strong and stately, like the slow and majestic march of a mighty whirlwind, swept around those eternal towers; the storms of time, that had prostrated the proudest monuments of the world, seemed to have left their vibrations in the still and solemn air; ages of history passed before me; the mighty procession of nations, kings, consuls, emperors, empires, and generations had passed over that sublime theatre. The fire, the storm, the earthquake, had gone by; but there was yet left the still, small voice like that at which the prophet "wrapped his face in his mantle."

I went to see the Colosseum by moonlight. It is the monarch, the majesty of all ruins; there is nothing like it. All the associations of the place, too, give it the most impressive character. When you enter within this stupendous circle of ruinous walls and arches, and grand terraces of masonry, rising one above another, you stand upon the arena of the old gladiatorial combats and Christian martyrdom; and as you lift your eyes to the vast amphitheater, you meet, in imagination, the eyes of a hundred thousand Romans, assembled to witness these bloody spectacles. What a multitude and mighty array of human beings; and how little do we know in modern times of great assemblies! One, two, and three, and, at its last enlargement by Constantine, more than three hundred thousand persons could be seated in the Circus Maximus!

But to return to the Colosseum; we went up under the conduct of a guide upon the walls and terraces, or embankments, which supported the ranges of seats. The seats have long since disappeared; and grass overgrows the spots where the pride, and power, and wealth, and beauty of Rome sat down to its barbarous entertainments. What thronging life was here then! What voices, what greetings, what hurrying footsteps upon the staircases of the eighty arches of entrance! And now, as we picked our way carefully through the decayed passages, or cautiously ascended some mouldering flight of

steps, or stood by the lonely walls--ourselves silent, and, for a wonder, the guide silent, too--there was no sound here but of the bat, and none came from without but the roll of a distant carriage, or the convent bell from the summit of the neighbouring Esquiline.

It is scarcely possible to describe the effect of moonlight upon this ruin. Through a hundred lonely arches and blackened passageways it streamed in, pure, bright, soft, lambent, and yet distinct and clear, as if it came there at once to reveal, and cheer, and pity the mighty desolation. But if the Colosseum is a mournful and desolate spectacle as seen from within--without, and especially on the side which is in best preservation, it is glorious. We passed around it; and, as we looked upward, the moon shining through its arches, from the opposite side, it appeared as if it were the coronet of the heavens, so vast was it--or like a glorious crown upon the brow of night.

I feel that I do not and can not describe this mighty ruin. I can only say that I came away paralyzed, and as passive as a child. A soldier stretched out his hand for "*un dona*," as we passed the guard; and when my companion said I did wrong to give, I told him that I should have given my cloak, if the man had asked it. Would you break any spell that worldly feeling or selfish sorrow may have spread over your mind, go and see the Colosseum by moonlight

Lesson 14: Parenthesis

PARENTHESIS.

RULE XI.—A parenthesis should be read more rapidly and in a lower key than the rest of the sentence, and should terminate with the same inflection that next precedes it. If, however, it is complicated, or emphatic, or disconnected from the main subject, the inflections must be governed by the same rules as in the other cases.

Remark: A smooth and expressive reading of a parenthesis is difficult of acquisition, and can be secured only by careful and persistent training.

EXAMPLES.

1. God is my witness' (whom I serve with my spirit, in the gospel of his Son'), that, without ceasing, I make mention of you always in my prayers; making request' (if, by any means, now at length, I might have a prosperous journey by the will of God'), to come unto you.
2. When he had entered the room three paces, he stood still; and laying his left hand upon his breast' (a slender, white staff with which he journeyed being in his right'), he introduced himself with a little story of his convent.
3. If you, Aeschines, in particular, were persuaded' (and it was no particular affection for me, that prompted you to give up the hopes, the appliances, the honours, which attended the course I then advised; but the superior force of truth, and your utter inability to point any course more eligible') if this was the case, I say, is it not highly cruel and unjust to arraign these measures now, when you could not then propose a better?
4. As the hour of conflict drew near' (and this was a conflict to be dreaded even by him'), he began to waver, and to abate much of his boasting.

RECITATION 14: HE GIVETH HIS BELOVED SLEEP BY

ELIZABETH BROWNING

Of all the thoughts of God that are
Borne inward unto souls afar,
Along the Psalmist's music deep,
Now tell me if that any is,
For gift or grace, surpassing this,--
"He giveth his beloved, sleep!"

What would we give to our beloved?
The hero's heart to be unmoved,
The poet's star-tuned harp, to sweep,
The patriot's voice, to teach and rouse,
The monarch's crown, to light the brows?--
"He giveth his beloved, sleep."

What do we give to our beloved?
A little faith all undisproved,
A little dust to overweep,
And bitter memories to make
The whole earth blasted for our sake,--
"He giveth his beloved, sleep."

"Sleep soft, beloved!" we sometimes say,
But have no tune to charm away
Sad dreams that through the eyelids creep.
But never doleful dream again
Shall break his happy slumber when
"He giveth his beloved, sleep."

O earth, so full of dreary noises!
O men, with wailing in your voices!
O delve'd gold, the wailers heap!
O strife, O curse, that o'er it fall!
God strikes a silence through you all,
And "giveth his beloved, sleep."

His dew drops mutely on the hill;
His cloud above it saileth still,
Though on its slope men sow and reap.
More softly than the dew is shed,
Or cloud is floated overhead,
"He giveth his beloved, sleep."

Ay, men may wonder while they scan
A living, thinking, feeling man,
Confirmed in such a rest to keep;
But angels say--and through the word
I think their happy smile is heard--
"He giveth his beloved, sleep."

For me my heart, that erst did go
Most like a tired child at a show,
That sees through tears the mummers leap,
Would now its wearied vision close,
Would childlike on his love repose
Who "giveth his beloved, sleep."

And friends, dear friends,--when it shall be
That this low breath is gone from me,
And round my bier ye come to weep,
Let one most loving of you all
Say, "Not a tear must o'er her fall;
'He giveth his beloved, sleep.' "

Lesson 15: Circumflex

RULE XII.—The circumflex is used to express irony, sarcasm, hypothesis, or contrast.

NOTE: For the reason that the circumflex always suggests a double or doubtful meaning, it is appropriate for the purposes expressed in the rule. It is, also, frequently used in sportive language; jokes and puns are commonly given with this inflection.

EXAMPLES.

1. Man never iŝ, but always to bĕ, blest.
2. They follow an adventurer whom they fĕar; wĕ serve a monarch whom we lŏve. They boast, they come but to improve our state, enlarge our thoughts, and free us from the yoke of error. Yes, they will give enlightened freedom to our minds, who are themselves the slaves of passion, avarice, and pride. They offer us their protection: yes, such protection as vŭltures give to lĕmbs, cŏvering and devŏuring them.

RECITATION 15: BLACK BEAUTY BY ANNA SEWELL

I must not forget to mention one part of my training which I have always considered a very great advantage. My master sent me for a fortnight to a neighbouring farmer's who had a meadow which was skirted on one side by the railway. Here were some sheep and cows, and I was turned in among them.

I shall never forget the first train that ran by. I was feeding quietly near the pales which separated the meadow from the railway, when I heard a strange sound at a distance, and before I knew whence it came—with a rush and a clatter, and a puffing out of smoke—a long black train of something flew by and was gone almost before I could draw my breath. I turned and galloped to the further side of the meadow as fast as I could go, and there I stood snorting with astonishment and fear. In the course of the day many other trains went by, some more slowly; these drew up at the station close by and sometimes made an awful shriek and groan before they stopped. I thought it very dreadful, but the cows went on eating very quietly and hardly raised their heads as the black frightful thing came puffing and grinding past.

For the first few days I could not feed in peace; but as I found that this terrible creature never came into the field or did me any harm, I began to

disregard it, and very soon I cared as little about the passing of a train as the cows and sheep did.

Since then I have seen many horses much alarmed and restive at the sight or sound of a steam engine; but thanks to my good master's care, I am as fearless at railway stations as in my own stable.

Now if anyone wants to break in a young horse well, that is the way.

Lesson 16: Monotone

RULE XIII.—The use of the monotone is confined chiefly to grave and solemn subjects. When carefully and properly employed, it gives great dignity to delivery.

EXAMPLES.

1. The unbeliever! one who can gaze upon the sun, and moon, and stars, and upon the unfading and imperishable sky, spread out so magnificently above him, and say, "All this is the work of chance!"

2. God walketh upon the ocean. Brilliantly
The glassy waters mirror back his smiles;
The surging billows, and the gamboling storms
Come crouching to his feet.

3. I hail thee, as in gorgeous robes,
Blooming thou leav'st the chambers of the east,
Crowned with a gemmed tiara thick embossed
With studs of living light.

4. High on a throne of royal state, which far
Outshone the wealth of Ormus and of Ind,
Or where the gorgeous east, with richest hand
Showers on her kings barbaric pearl and gold,
Satan exalted sat.

5. His broad expanded wings
Lay calm and motionless upon the air,
As if he floated there without their aid,
By the sole act of his unlorded will.

6. In dim eclipse, disastrous twilight sheds
On half the nations, and with fear of change
Perplexes monarchs.

RECITATION 16: THE WAY OF LOVE

If I speak in the tongues of men and of angels, but have not love, I am a noisy gong or a clanging cymbal. And if I have prophetic powers, and understand all mysteries and all knowledge, and if I have all faith, so as to remove mountains, but have not love, I am nothing. If I give away all I have, and if I deliver up my body to be burned,^[a] but have not love, I gain nothing.

Love is patient and kind; love does not envy or boast; it is not arrogant^s or rude. It does not insist on its own way; it is not irritable or resentful; it does not rejoice at wrongdoing, but rejoices with the truth. Love bears all things, believes all things, hopes all things, endures all things.

Love never ends. As for prophecies, they will pass away; as for tongues, they will cease; as for knowledge, it will pass away. For we know in part and we prophesy in part, but when the perfect comes, the partial will pass away. When I was a child, I spoke like a child, I thought like a child, I reasoned like a child. When I became a man, I gave up childish ways. For now we see in a mirror dimly, but then face to face. Now I know in part; then I shall know fully, even as I have been fully known.

So now faith, hope, and love abide, these three; but the greatest of these is love.

Excerpt taken from 1 Corinthians 13: 1 -13 (English Standard Version)