

Mark! James, listen! for I must not speak loud! stop softly! speak low! make no noise!—(Medium stress, low tone—expressive of earnestness.)

—Be it ours to mediate.

In these calm shades, Thy milder Majesty,  
Thou God of earth and heaven! Father Eternal!—(Tone soft, approaching to monotone—utterance distinct and slow.)

3. O my son Absalom, my son, my son, Absalom! Would God I had died for thee, O Absalom, my son, my son!—(Tone loud—highly emotional—expressive of deep feeling—each word indicating bitter sorrow.)

—But *one, poor one, ONE POOR and LOVING CHILD!*

But *one* thing to rejoice and solace in,

And cruel death! hath snatched it from my sight!—(Utterance high, and slow—quality of the voice pure, expressive of great distress—pauses long.)

4. Hurry! Hurry! to the field.—(Pauses short.)

No. Lazy boy! Careless child! How foolish you have been! What a waste of time and talents you have made!—(Pauses more marked and longer.)

O Peace! how lovely art thou! how lovely are thy children! and how lovely are thy footsteps in the green and flowery vale!—(Pauses considerably prolonged.)

Ha! ha! let me see her: Out, alas! she is cold! Death's icy hand lies on her! Yes! O yes! till the resurrection morn!—(The divisions of this example require the longest exclamative pause—and the reading tone should show the highest emotional feeling.)

I should hope that these examples are sufficiently suggestive to the earnest and self-improving teacher, of the variety of tone and difference in length of pauses, which parts of composition marked by this note, to be properly and correctly read, must require.

#### § 7. The Dash (—).

This mark has already been explained.

The pause of the Dash varies. Sometimes it requires to be very short, and often it should be longer than that of a period. It is now very often used instead of crotchets or brackets; and what is placed between two dashes, when thus used is parenthetical. It precedes something not expected, a happy turn of expression, throwing light on what preceded it, or rendering it more significant, directing special attention to it, or following up the same idea more expressively.

It is sometimes read as a period; often as a comma; sometimes as a note of interrogation, and also of exclamation. It is not unfrequently used after other stops to lengthen them.—The following examples will show a few of its various uses.

#### Examples.

1. If you give your attention, I will show you—but stop, I do not know that you wish to see.

Example of a sudden stop:

2. To-day is thine—improve to-day, not trust to-morrow's distant ray.

In this example, it directs special attention to what precedes it.

3. They hear not—see not—know not—for their eyes are covered with thick mists—they will not see.

Same idea expressively followed up.

4. Behold the master-piece of this part of creation—as the most perfect image of the Divinity here below.

Giving a high significance to what preceded it.

5. Our land—the first garden of liberty's tree—it has been, and shall yet be—the land of the free.

Comma pauses.

6. The exaltation of his soul left him—he sunk down—and his misery went over him like a flood.

Period pauses.

7. Was there ever a bolder captain of a more valiant band?—Was there ever—but I scorn to boast.

Used as a note of interrogation—to be read as a question.

8. The chain of being is complete in me; in me is matter's last gradation lost,—the next step is spirit—Deity! I can command the lightning—and am dust.

Used as a note of exclamation.

9. They say they have bought it.—Bought it!—Yes;—of whom?—of the poor trembling natives who had not power to retain it!

Added to other marks of pause, to lengthen them and give them more significance.

These examples are sufficient to show the various uses of the Dash. To be able to read with effect, and with proper tone—em-

phasis—emotion and inflexion of voice, parts of composition marked by the Dash, requires considerable study and much practice. Sometimes sentences or parts of sentences marked by it, require to be read with much emotion, solemnity of tone, and prolonged pauses. (See 8th and 9th preceding examples.) Sometimes the voice is suddenly suspended, and with a tone indicating that what follows is something very striking—full of meaning, and sometimes reaching the sublime. (See 4th and 8th examples.) Unless the properly dashed parts of sentences be so read as fully to bring out the writer's ideas, his object in so marking parts of his composition, is lost; and the educator is allowing excellent opportunities for toning and managing, and variously cultivating his pupil's voice and manner, to pass unprofitably,—nay worse, perhaps, allowing him to fall into a habit of reading every kind of sentence and composition alike.—Let teachers remember that those points or characters, are to be considered as more than marks of rests and pauses: they are significant hints, respecting the modification of the voice; brief rules for regulating its tone, accents and inflexions; so many way-marks to guide the reader on, and to enable him, as in succession he comes to each, to take advantage of their hints. But unless the teacher by his own repeated example,—by his own properly trained voice and effective manner—train his pupil till he comes up to his own style of reading,—which we suppose to be good—it is impossible that the pupil, by any verbal directions, and more repeated reading, can become an expressive intelligent reader, with a facile command of voice, able to give it that tone or character most suitable to whatever he reads.

#### § 8. Crotchets ( ), Brackets [ ].

These are the only characters which, I believe, require farther illustration than is given in page 6th. What they enclose is called a *parenthesis*, or is *parenthetical*.

What is included within these should be generally read in rather a lower and different tone of voice—in most instances lower,) so as to distinguish it from what precedes and follows it.—Sometimes the enclosed clauses or sentences should be read quicker, sometimes slower than what comes before or follows them. The movement of the voice and character of its tone, depends altogether on the nature of the composition or the ideas it expresses.

#### Examples.

1. And the word was made flesh, and dwelt among us, (and we beheld his glory, the glory as of the only begotten of the Father,) full of grace and truth.

This parenthesis to be read in rather a lower tone, and the movement of the voice to be slow, solemn and emphatic; pauses greater than those of a comma.

2. Moses gave you circumcision; (not because it was of Moses, but of the fathers;) and ye on the sabbath day circumcise a man.

Tone rather lower and quicker, pauses before and after it rather long. To be read with emphasis.

3. Several quitted the other window (the only chance they had for life) to force their way to the water.

To be read quickly: pauses short.

4. While they wish to please, (and why should they not wish it?) they disdain the practice of dishonest means.

To be read in a tone rather higher and firmer than the rest of the sentence. Pause at its beginning short, at the end longer than a comma pause.

5. The most happy, (strange to say!) convince me most of human misery.

To be read in a lower and slower tone, with the first pause short and the next long.

6. I know the banker I deal with, or the physician I usually call in [There is no need, cried Dr. Slop (waking) to call in any physician in this case,] to be neither of them men of much religion.

What is within the brackets to be read in a loud sharp tone, and the word *waking* in a quick low tone—with momentary pauses.

More examples are, I think, unnecessary to show that parenthetical clauses, to read them with effect, and bring out their full meaning, in connection with what precedes or follows them, must have their particular tones, modulation of voice and pauses of different lengths.

#### § 7 and 8. Emphases and Slides.

In the analysis of the voice emphases and slides are the next points which claim our attention.—As a preparatory exercise I would recommend that pupils be well exercised on force and quantity,—beginning with single words, showing them how, in