

the grammatical and analytical structures are supposed to be understood, the following passage will illustrate what I have suggested :

Hé — only — with returning footsteps —  
broke

The eternal calm — with which — the tomb  
was bound ;

Among the sleeping dead — alone he woke,  
And blessed — with outstretched hands —  
the host — around.

*Fifth Book.*

Here adverbs and prepositions throw in new forms of thought, additional interrupting phrases, referring to the main thought, and demanding the rhetorical pause by which the full grandeur and beauty of the poetry are expressed by the voice of the reader. Let the passage be read first just as it is punctuated ( page 527 ), and then according to the rhetorical pauses marked by the dash, and he must have a dull ear for perceiving the music of time, who cannot appreciate the advantage of these pauses. The following passage is another example of the arrangement of pause after the analysis of the sentence.

How — like a mocking devil — in the  
heart —

Rules — the unrein'd ambition ! Let it —  
once —

But play the monarch, and its haughty  
brow —

Glow — with a beauty — that bewilders  
thought —

And throned peace — forever.

*Fourth Book.*

In all these illustrations the dashes mark the rhetorical pause, while in the reading books we have the common punctuation. It is impossible to give rules for the time to be given to each word. This will depend altogether on the nature of the composition. Any one can understand that elevated, sublime, solemn or sorrowful subjects, must be delivered slower than sentiments of vivacity or animated passion. This, however, is

a safe rule that where the movement of the whole passage is slow, then the pauses are longer than where the movement is quick. The old rule of counting one for a comma, two for a semicolon, &c., is only useful as a rule of proportion. It is no guide for the expression of deep emotion. The accomplished reader or the master of oratory will often in the interval of deep emotion — pause where no punctuation could be marked, and by an awful silence, accomplish triumphs greater than those of speech. No rules can instruct us in this difficulty. Judgment, conception and deep feeling only, must be our guides.

There is another important use that may be made of the rhetorical pause. In the reading of poetry the regular recurrence of the accented and unaccented syllables is one of the causes of sing-song which disfigures general reading. This defect of delivery is heard in its worst form when, from mere habit the reader accents or gives undue force to unimportant monosyllables, as in the following passages, where by observing the law of accent the italicised words have emphasis.

Oh ! *dark*, dark, *dark*, amid the blaze of  
noon.

Hail *holy light*, offspring of heaven, first  
born.

On *the bare earth*, exposed, he lies,

With *not a friend* to close his eyes.

Show *pity* Lord, oh Lord forgive,

Let a repentant *rebel* live.

By *prayer* the offended Deity appease.

Let any one read these passages in the usual way, and the weight of the voice will fall on the italic words or syllables. But if before the accented but unimportant word a slight pause be made — the music of the metre will be preserved, and sing-song prevented.

Oh — *dark*, *dark*, *dark*, — amid the blaze of  
noon.

Hail — *holy light* — offspring — of heaven —  
first born.