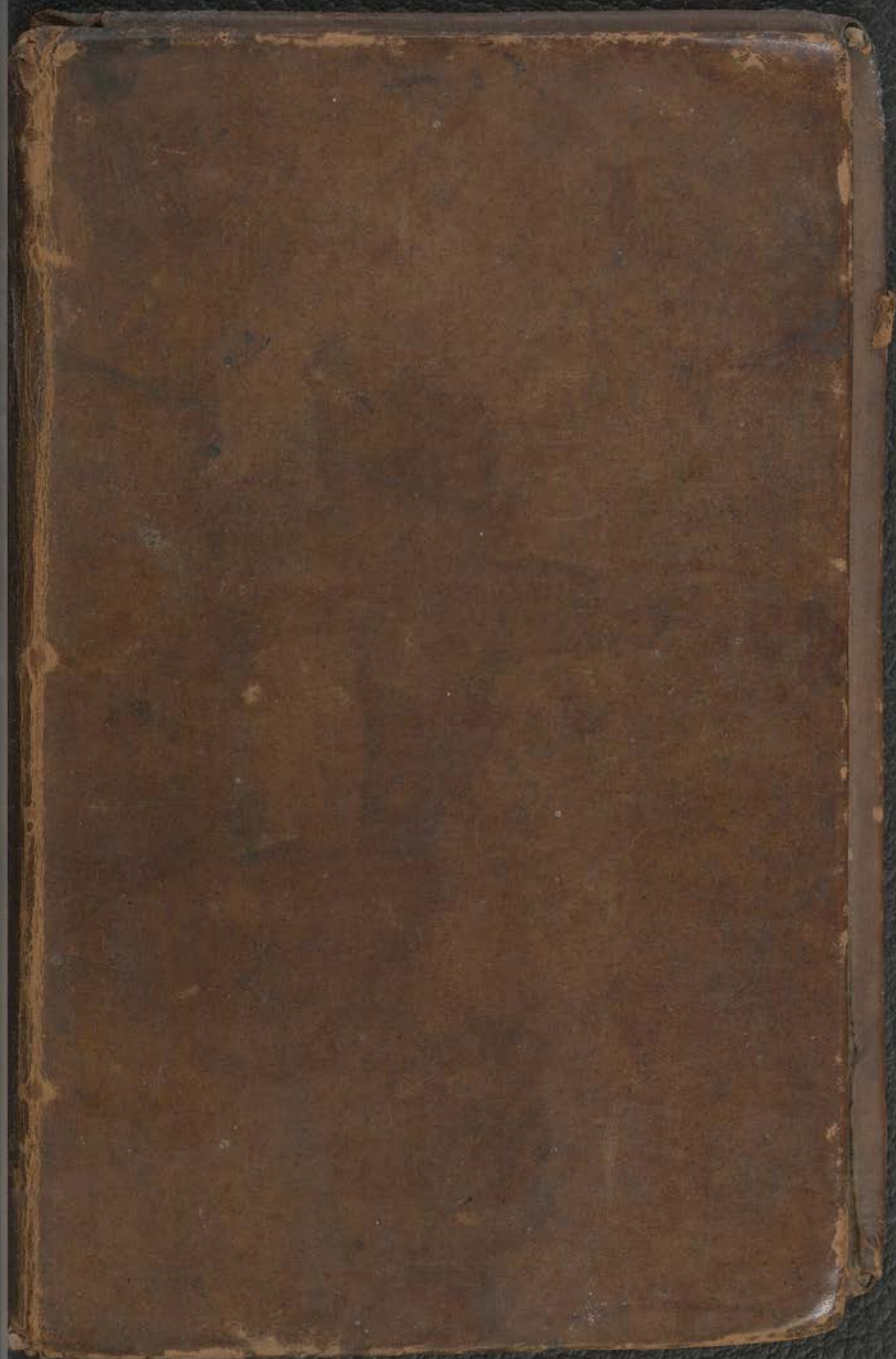




SHERIDAN, THOMAS
LECTURES ON
THE ART OF...

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L E C T U R E S
ON THE
ART OF READING.
IN TWO PARTS.

CONTAINING

Part I. The Art of Reading Prose.

Part II. The Art of Reading Verse.

By THOMAS SHERIDAN, A.M.

Quo minus sunt ferendi qui hanc artem ut tenuem ac jejunam cavillantur; quæ nisi oratori futuro fundamenta fideliter jecerit, quicquid superstruxeris, corruet. Necessaria pueris, jucunda senibus, dulcis secretorum comes, & quæ vel sola, omni studiorum genere, plus habet operis, quam ostentationis.

QUINCT. L. I. c. iv.

THE FOURTH EDITION.

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T H E

ART of READING.

L E C T U R E I.

OF all arts that have been taught mankind, Reading is by much the most general; in Britain particularly it is almost universal, since even the children of peasants are instructed in it. And yet by a strange fatality it has happened, that while in all other arts, numbers arrive at a great degree of perfection, and many attain to excellence, in this alone there are few that succeed even tolerably. There are but two ways of accounting for this; either, that the thing itself, is in its own nature more difficult than any other; or that the method of teaching it, must be erroneous and defective. With regard to the first, it might easily be proved that there are many other arts infinitely more hard to be attained; but to clear up the point, it will be only necessary to shew, that the art itself has always been in the lowest state among us, and that this proceeds from a method of teaching it, erroneous and defective to the last degree.

For a long time after letters had been introduced into Britain, the art of Reading was known only to a few. Those were days of ignorance

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and rudeness; and to be able to read at all, was thought little less than miraculous. Such times were not proper for cultivating that art, or bringing it to perfection. After the revival of the dead languages among us, which suddenly enlightened the minds of men, and diffused general knowledge, one would imagine that great attention would have been paid to an art, which was cultivated with so much care, by those ancients, to whom we were indebted for all our lights; and that it would have made an equal progress among us, with the rest which we had borrowed from them. But it was this very circumstance, the revival of the dead languages, which put a stop to all improvement in the art of Reading; and which has continued it in the same low state from that time to this. From that period, the minds of men took a wrong bias. Their whole attention was employed in the cultivation of the artificial, to the neglect of the natural language. Letters, not sounds; writing, not speech, became the general care. To make boys understand what they read; to explain the meaning of the Greek and Roman authors; and to write their exercises according to the laws of grammar, or prosody, in a dead language, were the chief objects of instruction. While that of delivery, was so wholly neglected, that the best scholars, often could not make themselves understood, in repeating their own exercises; or disgraced beautiful composition, by an ungracious delivery. Those who taught the first rudiments of reading, thought their task finished, when their pupils could read fluently, and observe their stops. This employment, requiring no great talents, usually fell to the lot of old women, or men of mean capacities;

capacities; who could teach no other mode of utterance, than what they possessed themselves; and consequently were not likely to communicate any thing of propriety or grace to their scholars. If they brought with them any bad habits, such as stuttering, stammering, mumbling, an indistinct articulation, a constrained unnatural tone of voice, brought on from imitation of some other; or if they were unable to pronounce certain letters; these poor creatures, utterly unskilled in the causes of these defects, sheltered their ignorance, under the general charge of their being natural impediments, and sent them to the Latin school, with all their imperfections on their heads. The master of that school, as little skilled in these matters as the other, neither knew how, nor thought it part of his province to attempt a cure; and thus the disorder generally passed irremediable through life. Such was the state of this art, on the first propagation of literature; and such it notoriously remains, to this day.

When we reflect on the general benefit that would accrue, from bringing this art to perfection; that it would be useful to many professions; necessary to the most numerous and respectable order established among us; ornamental to all individuals, whether male or female; and that the state of public elocution, must in a great measure be affected by it; it would be apt to astonish one to think that there has been so little progress made in it.

When we consider too that the world has always been clamorous in their complaints upon this head, having too generally occasion to regret the low state of this art, in their attendance on the most important duty, that of public worship; and that

there are multitudes whose interest and inclination it would be to improve themselves in it, had they the means in their power, and could they obtain regular instruction; it would surprise one at first, that no one has as yet struck out such a method, which would certainly be attended with great emoluments to him. And indeed the prospect was so inviting, that many have been the attempts which have been made in that way from time to time; but they all failed from the same cause; which was, that they who attempted it, were men skilled in letters, but not in sounds; and they were blind enough to imagine, that the knowledge of the one, necessarily included that of the other. Whereas the very reverse is true; as it would be impossible to treat justly of sounds, until the man of letters shall have first divested himself of all the prejudices and errors he had imbibed, with regard to that article, to the time of his first learning the alphabet; for in that lies the source of all our mistakes. They took the alphabet as they found it, and thought it perfect; whereas this alphabet, on the revival of the learned languages, was borrowed from the Roman, though it by no means squared with our tongue. As a proof of which it is certain that we have 28 simple sounds in our tongue, and have in reality but 20 characters to mark them, though more letters appear in the alphabet, as will presently be shewn. This reduced men in the beginning, to a thousand clumsy contrivances, in those unenlightened days, to make such an alphabet answer the end at all; but it was done at such an expence, as to make the learning to read and spell properly, a tedious and difficult task which required the labour of many years to accomplish. These contrivances

trivances of theirs in spelling, to make a defective alphabet answer the end of representing words, have so confounded our ideas with regard to the powers of several letters, applied to a variety of different uses, that all the systems hitherto produced upon that point, have been a perfect chaos. Nothing can be a stronger proof of the gross errors into which literary men fell, in their several grammars and treatises upon this subject, than that the best of them have mistaken diphthongs for simple sounds, and simple sounds for diphthongs; compound consonants for single, and single for compound. Nay, what is still more extraordinary, that they have even mistaken vowels for consonants; all which I shall presently make appear. What superstructure built on such fundamental errors could stand?

The first necessary step, towards establishing rules for this art upon any solid foundation, is, as in all others, to ascertain the number, and explain the nature of its first simple elements; for any error there, must carry an incorrigible taint throughout. This is the point with which I shall begin, and you will soon be convinced that it never was executed before.

Here I think it necessary to bespeak your attention in a more particular manner, to this part of the course. For in this art, as in all others, the treating of the elements is a dry task, and can have in it nothing very captivating to the mind; therefore the hearers will be under a necessity of exerting more vigorously their own attention, or they may lose much, not only of the fundamentals, but of what is deduced from them. Yet to encourage you to this exertion, I will venture to say, that if you will be at the pains of commanding

manding your attention, you will have one passion of the mind, and that none of the weakest, highly gratified; I mean curiosity. For, as in viewing objects through microscopes, we are highly entertained with making discoveries which wholly escaped the naked eye; so when we apply the microscopic eye of the mind, to a closer inspection into the nature and properties of the simple elements of speech, we shall make many discoveries equally new and curious, which had escaped superficial observation; with this additional advantage, that beside gratifying curiosity, they will turn out to be of the most important use.

The first thing I shall offer to your consideration, is the following scheme of the vowels.

Scheme of the Vowels.

	<i>First.</i>	<i>Second.</i>	<i>Third.</i>
a	hăt	hâte	hăll
e	bét	thêre	hêre
i	flit	bîte	fiêld
o	nôt	nôte	prôve
u	cûb	bûsh	cûbe
y	lovely	trÿ	

Here we see each vowel stands for three different sounds, and I have classed them in this manner, because I shall have occasion to mention them hereafter by the titles of First, Second, and Third sounds, according to the order in which they lie, and as they are marked by those figures.

At first view of this scheme one would be apt to imagine that we have no less than 17 sounds of vowels in our tongue; but on a nearer examination, we shall find that there are several duplicates of the same sounds, differently marked.

Thus

Thus the second sounds of *a* and *e*, as in *hate* there, are the same. The third sounds in *e* and *i*, here *field*, are also the same. The sound of *o* in *not*, is only the short sound of *â* in *hall*, which will be immediately perceived, if we place the same consonant after the vowel in its long and short sound; as *hall holl*, *naught not*. The second sound of *i* in the word *bite*, and the third sound of *u* in *cube*, are not simple sounds but diphthongs, as I shall hereafter prove. And with regard to the two sounds of *y*, the first perceived in the last syllable of *lovely*, is only the short sound of *ê*, and the *2d* in *try* is the same as *î*. So that there remain only 9 simple sounds or vowels, which I shall presently enumerate.

There are in our tongue 28 simple sounds, whereof 19 are consonants, and 9 vowels. The consonants are *b d f g k l m n p q r s t v z* * *th* *th* *sh* *zh* *ng*. The vowels are, † *â* *á* *â* *ê* *ô* *é* *î* *û*. The last three are never sounded alone nor finish a syllable, so that it is necessary to perceive their sounds distinctly, that a consonant should follow them in the same syllable, as in the words *bet*, *fit*, *cub*.

Of the consonants the last five are marked by two letters each, and therefore have been considered by our grammarians as compound sounds, though in reality they are as simple as any of the rest. But the truth is, the Roman language was without these sounds, consequently they had no letters

* *th* has two sounds, one in the word *thin*, the other in *then*. To distinguish them the former sound will be always marked by a cerilla.

† As in the words *hall hát hâte hêre nôte prove bê. fit cub.*

in their alphabet to mark them. The sound of *eth*, or the Greek *theta*, they had indeed adopted together with some words from that language, such as *theatrum*, *theologia*, &c.; but not having the power to introduce the Greek letter into their alphabet, they fell upon the expedient of marking it by a junction of their *h*, or mark of aspiration, with a *t*; and this expedient we have adopted from them, in marking three of those sounds; of *th*, as in the word *thin*; *th*, as in *then*, and *sh*, as in *shall*. But we have as yet given no peculiar mark to the 4th sound, *ezh*, being sometimes represented by a single *z*, as in *azure*; sometimes by an *s*, as in *osier*. The last sound *ng*, which is perhaps peculiar to the English language, is marked by the junction of *n* with *g*. Of the eighteen consonants to be found in the Roman alphabet, two are superfluous; *c* having only the power of a *k*, or an *s*; of a *k*, as in *card*, an *s*, as in *cease*; and *q* of a *k* when it precedes a diphthong beginning with a *u*, as in *quality*. And two are marks of compound not simple sounds; *j* of *zh* preceded by a *d*, as *ezh*, *edzh*,—*james*, *dzhames*. And *x* standing for *ks*, or *gz*—*ks*, as in *excellence*; *gz* as in *example*, *egzample*. So that there remain in reality but fourteen characters to mark nineteen simple sounds of consonants to be found in our tongue. This brought on the necessity before mentioned of making those supernumerary simple sounds, by two letters. But these combinations are merely arbitrary, and are by no means an assistance, as we from prejudice are apt to imagine, to the acquiring of a right utterance of those sounds, as I shall shew hereafter.

As to the vowels, in repeating our alphabet, we hear but three out of the nine sounds before enumerated,

enumerated, whether pronounced after the English or Irish manner. The English found their vowels, *ā ē i o u*—the Irish, *ā ē i o u*. Now, as I shall shew indisputably that *i* and *u* are diphthongs, it follows, that in either way of pronouncing, there are but three sounds of vowels heard. Their number too has been confined to that of their marks; it being commonly supposed that we have but five vowels, when it is evident we have nine. This also followed from our adopting the Roman alphabet, as in reality there were but five sounds of vowels in their speech, which consequently demanded but five marks in writing. But as we have also annexed diphthong sounds to two of these simple marks, which were pronounced very differently by the Romans, our *i* and *u* being sounded by them simple *ee* and *oo*—we have laid, in the very elements of our speech, the foundation of perpetual error, by confounding the nature of simple and double sounds.

It is not my intention to enter into all the errors of our alphabet, nor the consequential intricacies and difficulties which they have introduced into our written language; which, however necessary on another occasion, is not so to the immediate point I have in view. I have only said enough to shew the necessity there is for rectifying those fundamental errors, before we can proceed upon any sure grounds. It will be granted that in repeating the alphabet of every tongue, every simple sound contained in that tongue, ought to be heard in it; that being the very nature and end of forming an alphabet: and in order that the written language should correspond to the spoken, each simple sound should have its peculiar mark, for which it should invariably stand. I have shewn

that by adopting an alphabet no way suited to our tongue, neither of these is, nor can be the case. The consequence of which has been, that all attempts towards establishing a theory of our sounds, have hitherto ended in confusion and error; and the practical part of reading and spelling our words, has been so loaded with difficulties, that it requires the labour of years to overcome it. For want of a just theory, no method has hitherto been found out for teaching justness of utterance, and propriety of pronunciation; and mankind are left on this occasion wholly to the guidance of chance, catching up that general mode of utterance which prevails in the places of their nativity; and singularities of pronunciation and tones, from their parents, masters, companions, or domestics. And as to the other article which regards the written language, that of spelling correctly, and which has been brought to a more certain and uniform standard, it has, from the same cause, been accomplished with so little art, and by so round-about a method, that in order to spell well, it is necessary to have each individual word impressed upon the memory, by reiterated observation of the order of the letters which compose them, as presented to the eye.

Let us therefore now examine how far a just theory of articulate sounds, may contribute to establish a method for teaching justness of utterance; and at the same time open a way for a more easy and expeditious method of learning to spell correctly.

It has been said that the first necessary step towards regulating the alphabet, is, that in repeating it, each simple sound belonging to the language should be heard. But as we find in our

alphabet

alphabet some letters either superfluous, or marks of compound sounds, as before pointed out, it will be necessary that these also should be added to the alphabet, and their nature and use explained, that the learners may know the proper application of them, when they meet with them in writing. These letters are *h*, which is no mark of any articulate sound, but merely of aspiration; *c*, *j*, *q*, and *x*. The next thing is to divide these letters into separate classes, according to the first great distinction between them, that of vowels and consonants; and to repeat them in that manner, beginning with the vowels, which have a right to pre-eminence, as being essential to all articulate sounds, as well as to the formation of syllables. And these vowels should be ranged, not by chance, as has hitherto been done, but according to a just gradation like a musical scale, marking the regular process of the instrument in forming them, from its greatest aperture to its smallest; proceeding from its fullest to its most slender sounds, and ranking the long before the short. Thus in pronouncing the long vowels in the following order,

¹*ā* ²*ā* ³*ā* ⁴*ē* ⁵*ō* ⁶*ū*

hall far hate here note prove
we shew a just and regular scale by which the voice proceeds in marking those sounds. ¹*ā* is the fullest sound, made by the greatest aperture of the mouth; and the voice strikes upon that part of the palate which is nearest to the passage by which the voice issues; ²*ā* is formed by a gradually less aperture, and the stroke of the voice more advanced; ³*ā* in like proportion still more so; and in sounding ⁴*ē*, the mouth is almost closed, and the stroke of the voice near the teeth. These

are

are the only long vowels formed within the mouth. After that, the seat of articulation is advanced to the lips; *ö* being formed by a small pushing out of the lips, in a figure resembling the circular character which represents that sound; and *ô*, by advancing the lips still more, and pushing the sound out through a chink or foramen, more of the oblong kind. So that whoever will give but a slight attention in repeating these vowels in this order, will perceive a regular and gradual progression of the voice, from the first seat of articulation, to the extreme, as *â â â ê ô ô*. It were to be wished that children were taught to dwell some time upon these long vowels in uttering them, and not to reduce them to short quantities, as is too often the case; for the beauty of observing a proportional quantity between long and short syllables, depends chiefly upon the habitual power of prolonging the sounds of those vowels. As to the three short vowels, which are incapable of prolongation, it will be only necessary that they should be taught to give them their due sounds, by repeating syllables which contain them, such as those before mentioned, *bê, fît, cûb*. For as these vowels never close a syllable in our language, it would be found difficult, as well as unnecessary, to pronounce them separately. To these vowels I would also add two characters which appear in our alphabet, and which I would call not by the names of *y w*, as is the custom, but *ee oo*; for reasons which will appear when I speak of diphthongs.

Having mastered the sounds of the vowels, the consonants are next to be repeated in the following manner, placing a vowel before each of them, and not sometimes before and sometimes after, as
is

is the usual way, for reasons which will presently appear.

Eb ed ef eg ek el em en ep er es et ev ez eth eth ezh ing. — In this list all the simple consonant sounds of our tongue are heard; and after them I would place the four letters before mentioned, sounded thus:

c	j	q	x
ek or see	edge	qua	eks or egz.

— by which pronunciation their nature and powers will be shewn.

The consonants should then be divided into two classes; mutes, and semivowels. The mutes, are those whose sounds cannot be prolonged. The semivowels, such whose sounds can be continued at pleasure, partaking of the nature of vowels, from which they derive their name. There are six mutes, eb, ed, eg, ek, ep, et. And thirteen semivowels, ef, el, em, en, er, es, ev, ez, eth, eth, esh, ezh, ing.

The mutes may be subdivided into pure and impure. The pure, are those whose sounds cannot be at all prolonged. These are ek, ep, et. The impure, are those whose sounds may be continued, though for a very short space. These are eb, ed, eg.

The semivowels may be subdivided into vocal and aspirated. The vocal, are those which are formed by the voice; the aspirated, those formed by the breath. There are nine vocal, and four aspirated. The vocal are, el, em, en, er, es, ev, ez, eth, ezh, ing. The aspirated, ef, es, eth, esh. The vocal semivowels may be subdivided into pure and impure. The pure, such as are formed entirely by the voice. The impure, such as have a mixture of breath with the voice.—

There

There are five pure—*el em en er ing*. Four impure—*ev ez eth ezh*.

Their nature and properties being thus ascertained, in order to know the manner of their formation, it will be proper to divide them into separate classes, according to the different seats where they are formed; whether the lips, teeth, palate, or nose; thence denominated, labial, dental, palatine, and nasal.

The labial are four, eb ev

ep ef.

Dental eight, ed eth ez ezh

et eth efs esh.

Palatine four, eg el

ek er.

Nasal em - en - ing.

The next care should be to make children pronounce them distinctly in the above order, beginning with the labials; the manner of whose formation is the most easily perceived, as it is performed by the lips, and is therefore obvious to the sight. Here they should be made to observe, that *eb* and *ep*, are formed exactly by the same action of the lips, which is by closing them and intercepting the voice; and that the only difference between them is, that in forming *eb*, the lips at first only gently touch each other, so as not wholly to prevent some sounds issuing, and are gradually closed till the voice be entirely intercepted: whereas in forming *ep*, the lips are at once so forcibly pressed together, as to prevent the issuing of any sound. Children should therefore be taught to prolong the sound of the *b* as much as possible, by closing the lips only gently at first, and gradually pressing them close, as, *eb*; and to pronounce *ep* as quickly as possible, by a sudden and

and smart pressure of the lips, as ep. It will be necessary too, in both cases, to observe to them, that the sound of neither of them is complete, or perfectly distinct, till the lips, after compression, are separated. Thus if I say blab, lap, keeping the mouth still closed, the sounds are but half formed, and may easily be mistaken the one for the other; but when I finish them by separating the lips, as blab, lap, the sounds are perfect and distinct. These are the only two genuine labial consonants: that is, entirely formed by the lips; the other two being partly labial, partly dental; that is, they are formed by the application of the under lip to the upper teeth, as ev, ef. Here it is also to be observed, that these two letters are formed by exactly the same position of the organs; and the only difference between them is, that ev, is formed by the voice and breath mixed; ef, by the breath only; as will be immediately perceived by continuing their sounds for some time, as ev, where the voice and breath are prolonged together; ef, where the breath only issues.

The next in order are the dental, as the seat of their formation is nearest to the lips. In forming ed and et, the tip of the tongue is pressed against the gums of the upper teeth, almost touching the teeth; and there is no other difference between them, than what was before mentioned with regard to the labials eb and ep, that in the one, the sound can be continued, in the other, it cannot. In forming ed, the tongue at first only gently touches the gum, and is gradually pressed closer, till the sound is entirely obstructed, as ed; whereas in et, the tongue is at once so forcibly and closely pressed to the same part, that the sound is instantly intercepted, as et. Here too, as
in

in the other case, the sounds are not completely formed, till the tongue is removed from the seat of their formation; thus if I say bad, bat, still keeping the tip of the tongue applied to the gum, the sounds are incomplete; but in removing the tongue as in bad, bat, they become perfectly distinct: children, therefore, in learning these letters, should be taught to remove the tongue after dwelling upon the sound, ed, as long as they can; and instantaneously, after having formed the sound, et.

Eth and eth are formed by placing the tip of the tongue between the teeth, and pressing it against the upper teeth, as eth, eth; and the only difference between them is, what was before observed with regard to ev and ef, that the one is formed by the voice and breath mixed, as eth; the other by the breath only, as eth.

Ez and efs are both formed in the same manner, by turning up the tip of the tongue towards the upper gums, but so as not to touch them, and thus the breath and voice being cut by the sharp point of the tongue, and passing through the narrow chink left between that and the gums, are modified into that buzzing noise, to be perceived in the one, and hissing sound in the other. Here also, the only difference between them is, the same as was just mentioned with regard to eth and eth, that, ez, is formed by the voice and breath together; efs, by the breath only, ez - efs.

Ezh and esh are formed by protruding the tip of the tongue towards the teeth, but so as not to touch them; and thus the voice and breath passing over it through a wider chink, and not being cut by it, on account of its flat position, have not so sharp a sound as efs and ez. The same distinction

is also observable here, they being both formed by exactly the same position of the organs, only *ezh*, is by the voice and breath; *esh*, by the breath only.

Of this class, there are but two, that in strict propriety can be called dental, and those are *th* and *ph*, formed by the application of the tongue to the upper teeth; which are not directly concerned in producing any of the other sounds: but as the seat of their formation is close to the teeth, they have obtained the name of dental, to distinguish them from those whose seat is farther removed towards the palate, and thence called palatine.

The first of this class are *el* and *er*, whose seat of formation lies a little behind that of *ed* and *et*. *El*, is formed by a gentle application of the end of the tongue, to the roof of the mouth, a little behind the seat of *ed*; the pressure must be as soft as possible, so that the sound may not be intercepted; and in this position, the voice glides easily over the sides of the tongue, which are in a horizontal posture, in a straight line through the mouth. *Er*, is formed by a vibrating motion of the tip of the tongue, between the under and upper jaw, without touching either, and at about the same distance from the teeth that *el* is formed.

Farther back towards the palate, are formed *eg* and *ek*, by raising the middle of the tongue so as to touch the roof of the mouth; and the only difference in their formation, is, that in *eg*, the tongue is not so closely pressed at first, but that the sound may continue for a little while; and in *ek*, the voice is wholly intercepted, in the same manner as was before mentioned in *ed* and *et*; and the same care is to be taken in the mode of pronouncing,

nouncing, by dwelling on the former as long as may be, and sounding the latter as smartly as possible, as eg, ek. It will be necessary also to observe in this, as in the other case, that the sounds are not completely formed, till the tongue is removed from the roof of the mouth; as may be perceived by sounding them in the different ways; first by keeping the tongue in its position of forming the letter, as beg bek; next by removing it, as beg bek.

The three consonants em, en, ing, make up the last class called nasal, on accounts of the sounds issuing chiefly through the nose. M, is formed by closing the lips much in the same manner and degree as in eb, with this difference, that the voice thus stopped at the lips, is permitted to pass through the nose.

En is formed much in the same seat, and by a like application of the organ as el; only there is more of the tongue and more closely applied to the roof of the mouth, so as in a great measure to stop the voice from issuing through that passage, and to force the greater part of it back through the nose.

Behind this, much in the same seat and same disposition of the organs as in forming the sound eg, is produced the sound ing; by raising the middle of the tongue to a gentle contact with the palate, so as that part of the voice may issue through the mouth, and the remainder be forced back through the nose.

It was in order that every one might make himself master of the manner in which each consonant is formed, that I recommended the sounding of all the consonants with a vowel preceding them; because in the usual way of pronouncing much the greater part of them, with a vowel after them, there is no time to make any observation upon the manner

manner of their formation ; the organs being always left in the position necessary to produce the sound of the vowel, which is the last : thus in pronouncing *be de ge ve*, the organs are always found in the same position, that which belongs to the sound *ee*—but in pronouncing them thus, *eb*, *ed*, *eg*, *ev*, we may keep them as long as we please in the position necessary to the formation of those sounds, till we can with accuracy determine what it is. In this way, we shall find that in sounding *eb*, the lips are gently pressed together, but not so as suddenly to cut off the sound, which continues a little while ; whereas in sounding *ep*, the lips are by a rapid junction pressed together so close, as instantaneously to cut off all sound. In sounding *ed*, we shall find in like manner, that the tip of the tongue is pressed gently against that part of the gum which immediately touches the upper teeth, in such a way as to continue the sound a little while ; and in forming *et*, we shall find that the action and position of the tongue, are exactly the same, only more rapidly performed, so as at once to cut off all communication of the voice. And so on of the rest. Whoever will take the trouble of going through all the consonants in this way, may in a short time, with due attention, be thoroughly master of the mode of their formation.

Now let us see what good consequences will follow, from teaching the rudiments of speech after this manner.

In the first place children would be taught much sooner to pronounce their alphabet in this way, as they who are slow in catching sounds by the ear, would be made to utter them as soon as they could be shewn the proper position of the organs to form them. This is what I can affirm
upon

upon repeated experiments, for I never yet found a child, whose organs had arrived at sufficient maturity, that I could not make pronounce all the sounds in our tongue distinctly in the space of a month, which in the common way might cost them a year or two. And what is still more extraordinary, I have had many occasions to try the same experiments upon persons advanced in life, and never found an instance of any, that could not in a short time be made to pronounce certain letters, which they had never before sounded in their lives. Nothing retards the progress of children so much in their endeavours to articulate, as the present mode of teaching the alphabet in that confused order, into which chance had originally thrown the letters; for many contiguous letters, as they now lie, are performed in such different seats, and with such different exertions of the organs, as for a long time to baffle all the efforts of the noviciate tongue. Whereas if we follow the order of nature, beginning with the labials, and so proceeding through the dentals, to the palatines, the work will be accomplished with ease and certainty. That this is the natural order, and that the lips are the first organs of speech exerted by children, may be known from this; that the words *papa* or *baba*, and *mama*, are the terms used by children for father and mother, in almost all the languages of the world. Nor is there any other way of accounting for this universal practice, but the general observation of the facility with which children pronounce those sounds, before they can utter any of the rest; and whoever attends to the first endeavours of children to articulate, will find that the words they aim at, contain one of the three labials *b* *p* or *m*. And indeed the reason of this is obvious; for as the lips are

the

the only organs employed in the formation of these, they must be supposed, from their continued action in taking in food, to be strong and fit for use, long before the other principal organ of speech, the tongue. Accordingly we find that a long interval succeeds, between their uttering sounds of this nature, and any others. The cutting of the teeth afterwards, gives employment and exercise to the tongue, and thus prepares and fits it for action; which is exerted at first in the easiest and simplest way, by applying the tip to the upper gums; an action to which it was long accustomed, from the pain felt there whilst the teeth were producing, and thus the sounds *d* and *t* are produced. Accordingly we find that *da* and *ta*, or the same sounds doubled, as *dada tata*, are the first uttered after the labial. The palatine, requiring a withdrawing of the tongue, an action to which it had not been accustomed, and an application of different parts of it to different places, as being the most difficult, are the last attempted by them, and the last which they master. Accordingly we find, that when they are urged too soon, to pronounce words containing any of those letters, they either wholly omit them, or change them for others which they were able to pronounce before. Thus for *lady*, they either say *ady* or *dady*; for *coach*, *toach*; for *go*, *do*—and so on. The letter *r* requiring a vibrating motion of the tip of the tongue between the jaws, without application to any part, is the most difficult of all sounds, and that in which we find the greatest number deficient. Now from this method of permitting children to attempt all words alike, before they can pronounce all the letters, habits are often contracted which are never afterwards to be changed. The only way to prevent this, is,

never

never to urge them to attempt any word, containing any letter, which they cannot first distinctly sound by itself; on the contrary, as far as you can, to discourage them from making the attempt. In this way they will get a distinct articulation; which is the foundation of good speech, and which if it be not laid in the first simple elements with the utmost care and exactness, Quinilian, one of the best judges of antiquity, does not scruple to pronounce, that whatever superstructure you may attempt to raise on it, must fall.

In this way also the foundation will be laid, for measure and proportion in sounds, the source of grace and harmony in speech. For by accustoming them to prolong the sounds of the vowels that will admit of it, and of the semivowels, they will be able to do it with ease where it is proper; whereas, in general, people are taught to pronounce all the letters in an equal space of time, and from habit are not able to prolong the sound of any. With these, all syllables being put upon a par, the beauty arising from the observation of a due proportion between long and short, is utterly lost; and not only so, but they are apt to fall into such a rapidity of utterance, as to be very indistinct, and often unintelligible.

Though I have all along considered this as a method proposed for the better instruction of children, from their first attempts to articulate, yet it is equally suited to the adult. Whoever has contracted any bad habits in utterance, has no way to get rid of them, but by recurring to the source. He must return to his alphabet, and be able to pronounce all the letters with exactness in their simple and separate state, before he will be able to do it in their several combinations. There are not many, who, upon trial, will not find themselves

selves defective in this respect. There are few, who will not find it difficult at first to prolong the sounds of the vowels and semivowels; and a much greater number, who are defective in sounding the mutes properly. For though they give the mutes their due sound before a vowel, which they were taught to do in repeating the alphabet, yet I have known few that pronounce them with exactness, when they finish a syllable. I have scarce found any that could, without repeated trials, prolong the sounds of the impure mutes at all, as *eb ed eg*—or who completed the sounds of the pure mutes, by separating the organs after their formation, in the manner before described, as *ep ek et*.

Another good consequence that would follow, from teaching the alphabet in this manner, is, that whole countries and counties, that now speak a corrupt dialect of English, might have their pronunciation in a short time reformed. Let us examine for instance, wherein the peculiarity of the Welsh consists; and we shall find that it arises from their constantly substituting the three pure mutes, in the room of the three impure; and the three aspirated semivowels in the place of the three vocal. Thus instead of *b* or *eb*, they use *p* or *ep*; for *g* or *eg*, they use *k* or *ek*; and for *d* or *ed*, they employ *t* or *et*. For *blood* they say *plut*; for *God*, *Cot*; and for *dear*, *tear*. In the same manner in the semivowels, they substitute *ef* in the place of *ev*, *els* in the place of *ez*, *eth* in the place of *eth*, and *esh* in the place of *ezh*. Thus instead of *virtue* and *vice*, they say *firtue* and *fice*; instead of *zeal* and *praise*, they say *seal* and *praisse*; instead of *these* and *those*, they say *thesse* and *thosse*; instead of *azure*, *osier*, they say *asthur* *osher*. Thus there are no less

less than seven of our consonants, which the Welsh never pronounce at all. Now if the difference in the manner of formation between these seven consonants, and their seven correspondent ones, were pointed out to them in the way before described, they might in a short time be taught the perfect use of them. The people of Somersetshire pronounce the semivowels in a way directly opposite to the Welsh. For whereas the Welsh change the vocal into the aspirate, the people of Somersetshire change the aspirate into the vocal. For father they say vather; for Somersetshire, Zomerzethshire; for thin, thin. But to enumerate all the advantages that would result from teaching the alphabet in this way, would take up more time than could be allowed in a course of this nature. To shew the importance of it, it will be only necessary to say, that without knowing the nature and properties of the simple elements or letters, it will be impossible afterwards to discern their peculiar beauty and force when united in words; and the expression and harmony arising from the combination of those words in sentences, or their arrangement in verse. In short, all true critical skill in the sound of language, must have its foundation here. This was a favourite study amongst the ancients, and men of the greatest abilities, and dignity in the state, applied themselves to it with ardour. Messala among the Romans got an immortal name, for writing an express treatise on a single letter: and the honours of Greece were decreed at the Olympic games to Apollodorus, for having made some new discoveries in that way. Quintilian, in recommending a close attention to the study of the simple elements, has this remarkable passage:

‘ Not,

‘Not,’ says he, ‘that there is any great difficulty in dividing the letters, into vowels and consonants; and subdividing the latter, into mutes and semivowels; but because whoever will enter into the inmost recesses of this, I may call it, sacred edifice, will find many things not only proper to sharpen the ingenuity of children, but able to exercise the most profound erudition, and deepest science.’ Such were the sentiments of the great ancients upon this important article, and those sentiments were carried into execution. The consequence of which was, that all the powers of elocution, and all the elegancies of composition both in poetry and prose, were carried to a degree of perfection, unknown in any other age or country in the world; while we are so little acquainted with fundamentals, that all we are taught with regard to the elements of speech, is a distinction of the letters into consonants and vowels; and another distinction of the former, into mutes and liquids. And even in this distinction, a mistake has been committed in describing the nature of liquids, which are said to have obtained that name, from their fine flow and smoothness to the ear: whereas one of them *r* is the roughest letter in speech; and *m* was considered as a disagreeable sound, and called the bellowing letter by the ancients, from its resemblance to the lowing of oxen; and on that account was frequently struck out by an elision, in the measure of Roman poetry. But the true reason of the name of liquids arose from their property of uniting readily with other consonants, and flowing as it were into their sounds.

I shall now exhibit at one view, a scheme of the whole alphabet, according to the method above laid down.

C

Scheme

Scheme of the Alphabet.

Number of simple sounds in our tongue 28.

9 *Vowels*, $\hat{a}$ $\hat{a}$ $\hat{a}$ $\hat{e}$ $\hat{o}$ $\hat{o}$ $\hat{e}$ i u
 hall hat hate here note prove bet fit cub.

19 *Consonants*, eb ed ef eg ek el em en ep er es
 et ev ez eth eih esh ezh ing.

2 *Superfluous*, c, which has the power of ek or es;
 q, that of ek before u.

2 *Compound*, j, which stands for edzh—
 x, for ks or gz.

1 *No letter*, h, merely an aspiration.

Consonants divided into Mutes and Semivowels.

6 *Mutes*, eb ed eg ek ep et.

3 *Pure Mutes*, ek ep et.

3 *Impure Mutes*, eb ed eg.

13 *Semivowels*, ef el em en er es ev ez eth eih
 esh ezh ing.

9 *Vocal Semivowels*, el em en er ev ez eth ezh ing.

4 *Aspirated*, ef es eth esh.

Divided again into

4 *Labial*, eb ep ev ef.

8 *Dental*, ed et eth eth ez esh ezh esh.

4 *Palatine*, eg ek el er.

3 *Nasal*, em en ing.

Having examined all the simple sounds in our tongue, I shall proceed to the double sounds or diphthongs.

There is no article in which our grammarians have shewn such a want of skill in sounds, as that of diphthongs. One of the best of them, divides them into proper and improper, in the following manner. A proper diphthong, says he, is, where both vowels are sounded, as in aid, hawk. Is it not amazing that any ear could be so mistaken

as to take these simple sounds $\hat{a}$ and $\hat{a}$ for diphthongs? An improper diphthong is where the sound of but one of the two vowels is heard, as in head, heart. Here he is right, but it is equally certain that in his instances of proper diphthongs, there is only the sound of one simple vowel heard. Heart, aid, and hawk, contain the three simple sounds, $\hat{a}$, $\hat{a}$, $\hat{a}$.

He then settles the number of proper diphthongs thus, ai or ay, au or aw, ee, oo, oi or oy, ou or ow. As in the words praise, day; laud, draw; meet, cool; boy, noise; thou, now. In the first four instances here of proper diphthongs, the ear acknowledges nothing but simple sounds; in the words praise and day, the sound $\hat{a}$; in laud and draw, $\hat{a}$; in meet, $\hat{e}$; in cool, $\hat{o}$; so that in the whole number there remain only the sounds oi, as in boy noise; and ow, as in thou how, that are genuine diphthongs; and indeed according to the principles laid down by all our grammarians, it would appear that these are the only two which belong to our tongue. Thus would the English seem to be poor to the last degree, in an article, which contributes, above all others, to richness of sound in a language. The Greeks called the diphthongs Euphoniai, or well-sounding, and their language abounded with them; but not in an equal degree with ours, as I shall presently shew. In the first place the sounds $\hat{i}$, $\hat{u}$, though generally marked by single characters, are in reality diphthongs. In order to shew this, we must first have recourse to the definition of a diphthong. A diphthong is the union of the sounds of two vowels in such a way as to make but one articulation or syllable. The sound $\hat{i}$ is composed of the fullest and slenderest of our vowels, $\hat{a}$ and $\hat{e}$, the

ê, the first made by the largest, and the last by the smallest aperture of the mouth. Now if we attend to the process in forming this sound, we shall find that the mouth is first opened to the same degree of aperture, and is in the same position, as if it were going to sound â; but before the voice can get a passage through the lips, the under jaw is drawn near to the upper, in the same position as when the vowel ê is formed; and thus the full sound, checked by the slender one, and coalescing with it, produces a third sound different from both, which is the diphthong î. The want of knowing the proper position and movement of the organs in producing this sound, has been the reason that few foreigners have been able to attain it. The French have it not in their tongue; but they have one approaching near it, composed of â î, as in the words *vin, fin*. That it is not the same will appear by pronouncing the same words in our way, as *vin vine, fin fine*. Now if they were only told to open their mouths as wide at first, as if they were going to pronounce â, and then to check the voice by the sudden motion of the under jaw, to the position in which the vowel ê is formed, they must necessarily produce our diphthong î, and this I can assert upon repeated experience. The inhabitants of Scotland in general, and many natives of Ireland, substitute a poor sounding diphthong in the room of this, composed of â ê, in which the jaws are brought more close, and the sound consequently less full. Thus for *mî* they say *my*, for *fîne* *fine*; and this may easily be cured by following the method before mentioned.

The diphthong ù is formed of the sounds ê and ô; the former so rapidly uttered, and falling so quickly

quickly into the sound *ô*, that its own distinct power is not heard; and thus a third sound or diphthong is formed, by the junction of the two vowels.

The diphthong *oi* is formed by a union of the same vowels as *î â ê*, with this difference, that the first vowel *â*, being dwelt upon, is distinctly heard before its sound is changed by its junction with the latter vowel *ê*; as *oi*, boy, noise. This diphthong is generally marked in our tongue by the characters *oi*, or *oy*, which makes people imagine that it is really composed of the sounds which those letters represent; whereas the ear evidently perceives that it is *â* not *o* which is the first sound, and *ê* not *i* which is the last. But the truth is, that having no peculiar letters in our alphabet to mark the sounds *â* and *ê*, their powers were transferred in a manner somewhat arbitrary to different vowels; and this should make us, in judging of the true formation of the diphthongs, attentive not to the letters which represent them to the eye in spelling, but to the real sounds offered to the ear.

The diphthong *ou* is composed of the sounds *â* and *ô*—and is formed much in the same manner as *î*; the mouth being first in the position of sounding *â*, but before it is perfected, by a motion of the under jaw, and lips to the position of sounding *ô*, the first sound *â* is checked and blended with the latter *ô*.

Out of these four diphthongs, there have been two discovered, which have hitherto been concealed under the disguise of simple vowels. But what shall we say to the large tribe yet remaining, not less than nineteen in number, which our sagacious grammarians have never yet been able to find

find out? In order to shew the cause of this extraordinary blindness in them, it will be necessary to observe, that we find in our alphabet two characters called *y* and *w*, which exceedingly puzzled our early grammarians, in considering to what class they should be referred. At last Wallis, who wrote somewhat more than a century ago, and whose grammar, except where he treats of the article of sounds, is one of the best that has been produced in our language, determined that they were of an amphibious kind, being sometimes vowels, and sometimes consonants: vowels when they ended a syllable, consonants when they began one: and this wise determination has been adopted by all grammarians from his days down to our own, as is to be seen in Johnson, the author of the late English grammar and dictionary. So gross an absurdity could never have passed upon any, but such as were blinded by literary vanity, so far, as to think that skill in letters, of course produced skill in sounds. Ought it not to have struck them that it is the very nature of a consonant, that its sound shall be distinctly perceived, in union with every vowel, either before or after it; and when they could produce no such sound after any vowel, ought they not to have concluded that they could not possibly be consonants? The truth is, their perplexity seems to have arisen more from the names given to these letters, *y* and *w*, than any thing else; for had they been called, as they should have been, *ē* and *ō*, which marks their true powers, there could have been no doubt about them. It is to be here observed, that by adopting the Roman alphabet, we had but five marks for the nine vowels which were in our tongue, and
among

among others the vowels ê and ô had no peculiar characters to represent them; on this account the w was preserved from the Saxon to stand for the one, and the Roman y was appropriated to the other use. And the necessity for appropriating two characters to those sounds will appear, when we consider that it is with one of those sounds, that almost all the diphthongs in our tongue commence; for except the three before described beginning with â , all the rest commence with ê or ô . W - or ô , forms a diphthong with every one of our vowels—As for instance—

waft	wage	wall
wed		weed
wit-	woe-	woo-
word		

Y - in like manner with almost all. As

yard	yare	yawl
yet		yield
yon	yoke	youth
	young	

Almost all the French diphthongs too commence with these sounds, though not marked as with us. Instead of our w , they make use of ou , which is pronounced by them ô . Thus their affirmative *oui*, yes, is, individually the same sound with our pronoun *we*. And instead of our y , they make use of their vowel i , always sounded by them ê . But to prove experimentally that these two letters are only marks for ê and ô , we need only examine the position of the organs, when we are about to sound them in conjunction with a vowel, and we shall find, that with regard to the w , the lips must necessarily be in the position of forming the sound ô . And if we begin with sounding the

two

two vowels separately at first, and afterwards bring them gradually closer together till they coalesce, we shall perceive the whole process distinctly, and find that the sound sought for must necessarily be produced; as in the word wall for instance—

ô - - - â ô - - â - ô - â ôall.

In like manner, in sounding the word yawl, we shall find that the organs must at first be in the position of producing the vowel $\hat{y}$ —

$\hat{y}$ - - - â $\hat{y}$ - - â $\hat{y}$ - â yawl.

And to shew of what consequence it is to give letters right names, expressive of their true powers, a remarkable instance is offered in the French, when they learn English; none of whom can pronounce properly any of the diphthongs formed by *w*, which they change to the sound of the consonant *v*; for wall they say vail, for what vat-; as vat is that? And the reason is, that as the name of the letter *w* does not at all direct them in its sound, they take their notion of it from the eye, which sees in the form of that letter two vees or *u* consonants intermixed, and therefore they appropriate that sound to it. Whereas, were this letter called ô, and were they told that it answered exactly to the power of their *ou* or ô, nothing would be so easy to them as to pronounce these sounds, having several of those diphthongs in their own tongue. If they were only once told, that our pronoun, *we*, was the same sound as their affirmative *oui*, the *w* standing for the same sound as their *ou*, they would never call it *vê* instead of *we*, nor mistake it in its union with any other vowel. And as a farther proof how much the want of the true name contributes to mislead them in this letter, it is worthy of observation, that they never

make

make any mistake in the diphthongs formed by y; as that letter has its true sound with them in repeating their alphabet, being properly called by them *y* or *y grec*.

Thus have I vindicated our tongue from a charge brought against it, and which has been given up by all our grammarians, I mean its poverty in diphthongs; for upon their principles it is certain we could claim but two of the genuine kind. And yet I have made it evident, that we have at least twenty-three; a richness in which perhaps the English exceeds all other languages. It is allowed that there are no sounds so pleasing, or that satisfy the ear so much, as those of diphthongs; but, in order to answer this end, it is necessary that they should be properly pronounced, giving them their due fulness and extent. Children should therefore be taught to dwell some time upon that vowel of the diphthong, which will admit of it. In some, the first vowel is to be prolonged, as *oi* where the sound *â* is prolonged and closed with *y* short. In others, the latter sound is to be prolonged, and the first rapidly passed over, as *i*-. If this be not attended to, the diphthongs may be reduced almost to the state of simple vowels, and lose much of their peculiar beauty.

Having considered the nature of our simple sounds and diphthongs, I shall now proceed to make some observations upon syllables.

As a letter is a simple sound, which cannot be divided into other simple sounds; so a syllable is an articulate sound, which cannot be divided into other articulate sounds, excepting when formed by a diphthong. Every vowel is an articulate sound, and can of itself form a syllable; but the first, or short vowels, seldom form syllables of

themselves, except the particle *a*, as a man, a house. The second and third, or the long vowels, and diphthongs, form syllables without the conjunction of the consonants. A syllable can have but one vowel, or diphthong, by its definition; but it may contain four, or even five consonants, whose sounds may be distinctly perceived.

In syllables, as in letters, two things are chiefly to be considered; quality, and quantity. The quality is to be considered in a twofold manner; either with regard to sweetness and harshness; or strength and weakness. With regard to sweetness, the union of the long vowels and diphthongs, with the semivowels, forms the most pleasing sounds; and their different value, with respect to each other, may be estimated by the rank of their component letters, which has already been settled. Whilst the union of the short vowels with the mutes, and the liquid *r*, forms the harsher and less pleasing syllables. The different intermixture of these, that is, of the long vowels and diphthongs with mutes; or of short vowels with semivowels, compose an infinite variety of sounds of different degrees of sweetness, according to the nature and predominance of the letters which form them.

Their strength and weakness also depend upon the same principle, only with a reversal of the rule. Those which contribute most to sweetness, are inferior to their opposites in strength. Thus the short vowels in union with the mutes, and aspirated semivowels, and the liquid *r*, form the most forcible sounds; whilst those composed of the long vowels, and semivowels, are inferior in strength, though superior in sweetness. Their strength depends upon a sudden and more forcible impetus

impetus of the breath and voice, which is the case of the short vowels preceding the mutes, and aspirated semivowels. Their sweetness, which takes off from their strength, upon the more equable flow of the voice, which is the case of the long vowels and diphthongs, either separately sounded, or in their union with semivowels.

As the blending of vowels in diphthongs, gives the greatest sweetness to syllables, so the union of two or more consonants in one syllable, gives the greatest strength. And the union of those sounds is at the same time more grateful to the ear, when the consonants mix easily, than simple sounds, in the same manner as diphthongs are more pleasing than simple vowels. This gives a greater value to syllables, in the same way as gold is estimated above silver, because the weight is so much greater in the same solid contents.

Perhaps there is no language in the world so happy in this respect as the English; as I shall have occasion to shew when I come to treat of words. The Greeks began many syllables with two, and sometimes three consonants, but seldom concluded any with more than one. The Romans began few of their natives syllables with more than a single consonant, and seldom concluded them otherwise. The advantage, which a contrary conduct has given our's over those two celebrated languages, shall be pointed out hereafter.

As to the other property of syllables, that of quantity, I shall defer speaking of it till I come to the article of poetic numbers.

In teaching syllables, the present method of taking the letters as they lie in alphabetical order, should by no means be followed; but children should be taught according to the natural order of the

the consonants, as they have been divided into their respective classes, beginning with the labial, thence proceeding through the dental, to the palatine. Great care should be taken to make them complete the sounds of the final mutes, so as that they may be rendered perfectly distinct, in the manner before described; and they should be made to dwell some time upon the sounds of the semivowels. In uttering the syllables there cannot be too much attention paid, to prevent their falling into any peculiar tone or cant, which they are always apt to do without such caution. The syllables should be pronounced in neither a higher, nor lower pitch of voice, than they use in common discourse; only they should be delivered with more force, or a greater degree of loudness, which will help to strengthen the voice. And, in dwelling upon syllables, care should be taken, that it should only be the same note prolonged, and not changed to any other. The reason of which precautions will hereafter appear.

When they come to unite syllables together, so as to form words, they should not be suffered to do it according to the absurd fantastic mode of spelling hitherto laid down and practised; but they should be taught to take in all the letters into the same syllable, which are kept together in utterance; which, surely, is the most obvious and rational method. Thus the words habit, widow, rather, should not be divided in the usual way, ha-bit, wi-dow, ra-ther; but hab-it, wid-ow, rath-er. This rule of dividing syllables, is so plain and manifestly proper, that nothing but a total neglect in this, as in almost all other articles, of preserving any analogy between writing and speech, could have prevented its taking place.

There

There is another very improper division of syllables, in general use, in all words where the letter *i* precedes a vowel in the same syllable; such as *question*, *bestial*, *region*; or the vowel *e*, as in *righteous*, *courteous*. For, in all instances of this sort, these vowels coalesce in English, and form diphthongs, so as to make but one syllable. Whereas in the usual mode of dividing them they seem to form two. Thus, instead of *ques-ti-on*, *bes-ti-al*, *righte-ous*, they ought to be divided into two syllables only, as *ques-tion*, *bestial*, *righteous*, in the manner in which they are pronounced, and always used in metre. The French indeed, in all words of this species, divide the vowels from each other in pronunciation, and make two syllables instead of one, and therefore they are right to separate them in spelling.

LECTURE II.

HAVING treated in my former Lecture of letters and syllables, I shall now proceed to consider words.

As syllables are composed of letters, so words are composed of syllables; yet a single letter may form a syllable, and a single syllable, a word. Every articulate sound is a syllable, and every vowel is an articulate sound; therefore every vowel can by itself form a syllable; but no consonant can form a syllable, unless in conjunction with some vowel, from which property they have obtained their name. As the nature of syllables depends upon the nature of the letters whereof they are composed, some coalescing with ease, and others not mixing without difficulty; so the nature of words, depends upon the same principle; and they are smooth or harsh to the ear, in proportion as each subsequent syllable, is with ease or difficulty pronounced, after each preceding one. Their strength or weakness also, evidently depend upon those properties in their component syllables.

Beside these properties in words, of sweetness or harshness, strength or weakness, there is another quality to be attended to, which is, expression; or the peculiar aptness of some words, to stand as symbols of certain ideas, preferably to others. And this aptness arises from different causes:

causes: the first and most striking is that of imitation; from which proceed those that may be called mimical sounds; such as the baa of sheep, the hiss of serpents, the mew and purr of cats, the howl of the wolf, the bray of an ass, the whinny of a horse, the kaw of the crow, the cooing of doves, the croak of the raven, the name of the cock, from the noise made by that bird, whence its name, it is said, is almost universal in all languages; and many others of the like kind. Such words contain a power of expression from a natural resemblance, which can never belong to signs merely instituted. After these mimical words, whose whole sounds are nearly the same with those formed by the several animals, from which they were taken, there is another class, which bears a fainter resemblance, merely from some letters contained in them, which were borrowed from the animal world. Thus among the vowels the *ā* was borrowed from the crow, the *ā* from the goat, the *ā* from the sheep, the *ō* from the dove, the *ō* from the ox, the *ow* from the dog, &c. Of the consonants, we borrowed the *B* from the sheep, *K* from the crow, *M* from the ox, *R* from the dog, *S* from the serpent, *th* from the goose. We have also sounds resembling those made by inanimate objects. Thus *F* is like the sound of winds blowing through certain chinks. *V* is the noise made by some spinning wheels when rapidly moved. *Sh* is the sound made by squibs and rockets previous to explosion. *S* by the flight of darts. *Ng* by a bell. These also may be referred to the imitative or mimical class.

All sounds too made by the collision of bodies, find letters in the alphabet peculiarly fitted to be their representatives. These sounds are strong or weak,

weak, clear or obtuse, long or short; and these properties have been already shewn to exist in the letters, according to their several classes. Thus the mutes and short vowels, are best fitted to express short sounds; the semivowels and long vowels, such as are of any continuance: the pure semivowels, the clear; the mutes, the obtuse sounds: the aspirated letters, the strong; the simple, the weaker sounds. Thus the words *pat*, *tap*, *slap*, expressing short and quick sounds, end in mutes preceded by short vowels; whereas the *toll* of the bell, expressive of a continuing sound, consists of a long vowel and a semivowel. To this class also may be referred the murmuring, purling, bubbling, gurgling of waters. All words of these several kinds, being representatives of ideas that come into the mind through the ear, may have a natural resemblance to their archetypes, from a similarity of sound: but there is also an expressive power in words, which represent ideas that come into the mind through the other senses, and which, though from the nature of things they cannot have the least similarity to those ideas, yet have a certain congruity with them, which makes them fitter to represent those ideas, than words of a different construction. To confirm this by example. The words beginning with the consonants */s/*, signify force, and generally exertion of force. As strong, strength, strive, stride, struggle, strain, stretch, strenuous, stress, strut, &c.

Here we are to observe that in this combination of consonants, the first letter is formed by the sharp force of the breath in a hissing sound, which is interrupted by a pure mute *t*, that borrows its sound not from a vowel but the semivowel *r*, with which it unites itself with difficulty, and therefore
occasions

occasions the harsh sound of that roughest and strongest of our consonants, to be heard in its full force. This powerful sound therefore, which requires a strong exertion of the organs of speech, is well suited to express ideas of force exerted.

When the *r* is omitted, and *f* only begins a syllable, it is still expressive of strength, but in a less degree, and without so much exertion. As, stand, stay, steady, stedfast, stout, sturdy, stick, stiff, stop, stubborn.

Thr marks a violent motion; as in the words throw, thrust, throb, throng, &c. In this combination the consonant *th*, formed by an effort of the thickened breath, pushes out the sound of the *r* with uncommon force.

Sw marks a silent agitation, or a gentler and more equable motion. As in the words swim, swing, swift, &c. Here motion is marked by the letter *s* formed by the breath, but it has not the sharp hissing sound as in the former case, when it preceded the mute *t*, flowing here easily into the vowel *w*, which melting also into another vowel, and forming a diphthong, qualifies the conjunction to express gentle or equable motion.

Sp denotes a dissipation or expansion, and generally a quick one; as spit, sputter, spatter, spill, spread, spring, sprinkle, split, splinter, sparkle. In this combination the sharp hissing sound of the letter *s*, is suddenly stopped by an entire closing of the lips in forming the labial *p*, and then bursts out again with great force upon the sudden separation of the lips in forming the *p*, and rapidly proceeds till it unites with the next accented letter, and if that be a pure mute, till the word be finished. As in, spatter spatterer, sputter sputterer.

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In the word sparkle, *sp*- denotes dissipation; *ar*- an acute crackling; *k*- a sudden interruption; *l*- a frequent iteration. Whoever has the curiosity to examine many other of the forementioned words in the same way, will find that every letter in them, contributes to their expressive power.

Sl- denotes motion, but of a more equable kind, as flow, slide, sling, slip. Here the motion given by the *s*- is smoothed by the sweetest of liquids.

Ash- this termination of a syllable indicates something acting more nimbly and sharply; as clash, flash, gash, crash. But

Ush- implies something acting forcibly, though not with such nimbleness or smartness; as crush, rush, gush, flush, blush, push. The cause of the different expression in these two is, that the open vowel *a*, forms the first syllables, the obscure *u*, the second. And the consonant *sh*, formed by an effort of the thickened breath, is well calculated to express exertion of action in both.

Ing- implies the continuation of a motion or tremor, at length indeed vanishing, but not suddenly interrupted; as in swing, sing, sling, fling. Whilst the termination

Ink- closing with a pure mute, indicates a sudden ending; as in clink, blink, wink. The first *ing*- being borrowed from the sound of a bell, whose noise continues long after a stroke, is naturally fitted to express the first ideas; the other *ink*- borrowed from the clinking of metal, the latter. If there be an *l* added to these terminations, there is implied a frequent iteration of the acts; as in jingle, tingle, mingle; tinkle, sprinkle, twinkle. But still the acts expressed by *ing*, are not

not so sudden or evanescent, as those by *ink*. Jingle expresses a longer duration, as well as something more forcible, than tinkle; mingle than sprinkle, tingle than twinkle.

This expressiveness of words is every where to be found in our tongue. Such as, squeek, squeel, squall, scream, shriek, shrill, shrivel, hiss, jar, hurl, whirl, yell, harsh, burst, patter, spatter, crackle, and numberless others. On which account, Wallis declares that he was not acquainted with any language comparable to the English in this respect; and he was certainly master of a great number. Dr. Johnson, on the other hand, in quoting Wallis's remarks on this head, says, that they are such as perhaps might in every language be enlarged without end. Yet surely in the very constitution and genius of our tongue, it may be shewn that we necessarily have advantage over the Greek and Roman in this respect. They wanted several of our semivowels, which are powerful and expressive sounds; and most of the combinations of consonants at the conclusion of syllables and words, above quoted, as well as those formerly mentioned under the head of syllables, were unknown to them: and yet it is in these combinations chiefly, that the expressive power resides.

But there is another reason drawn from the nature of the different tongues, that ours must have the preference in this respect; because their languages were declined, ours undeclined. Supposing therefore an equal number of words originally as expressive as those in ours, yet those words, in their several changes passing through their declensions or conjugations, and having their terminating syllables rendered conformable to all

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of the same class, must lose a great deal of the expression belonging to the primitive word; whereas ours remain always the same, except in a few instances where there is the addition of a single letter.

It is well known with regard to the two modern languages held in chief estimation, I mean the Italian and French, that the Italians consulting softness and sweetness of sound, more than strength and expression, have industriously avoided double and treble consonants in the formation of their syllables; and the French have carried the matter so far, that in reading they never sound the final consonant of a word at all; as it is always mute before a following word beginning with a consonant, and is transferred to the first syllable of the next word when it commences with a vowel. They plume themselves upon this, as a piece of reformation that has turned out much to the advantage of their several tongues; and are apt to charge ours with barbarism, on account of the number of consonants that still are retained in our syllables. But in making this charge, they, in many cases, judge by the eye, not the ear. Several of our simple sounds being marked by two letters, are counted as such by them, though in reality they have the power only of one; such as the two sounds of our *th*, that of *sh*, and *ng*. The conjunction of *gh*, which makes such an uncouth figure to a foreign eye, is always silent, except when it takes the sound of *f*; and in the junction of *gn* in one syllable the *g* is always silent; with many more of the same nature. Through the want of inquiring into the true genius and powers of our own tongue ourselves, we are too apt to admit whatever criticisms foreigners are pleased to make

make on our language, and to acquiesce under whatever censures they throw out. Nothing is more common than to hear natives of this country acknowledge the justness of the charge, which foreigners make against the English tongue, that of abounding too much in consonants: and yet upon a fair examination it would appear, that we have no more than what contribute to strength and expression. If the vowels be considered as the blood, the consonants are the nerves and sinews of a language; and the strength of syllables formed of single consonants, like single threads, must be infinitely inferior to such as have several as it were twisted together. On such an inquiry it would be found, that probably in no language in the world, have the vowels, diphthongs, semi-vowels and mutes, been so happily blended, and in such due proportion, to constitute the three great powers of speech, melody, harmony, and expression. And upon a fair comparison it would appear, that the French have emasculated their tongue, by rejecting such numbers of their consonants; and made it resemble one of their painted courtezans, adorned with fripperies and fallals. That the German, by abounding too much in harsh consonants and gutturals, has great size and strength, like the statue of Hercules Farnese, but no grace. That the Roman, like the bust of Antinous, is beautiful indeed, but not manly. That the Italian has beauty, grace, and symmetry, like the Venus of Medicis, but is feminine. And that the English alone resembles the ancient Greek, in uniting the three powers of strength, beauty, and grace, like the Apollo of Belvedere.

But all the powers of sound must remain in a state of confusion, or impenetrable darkness, while
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the custom continues of applying ourselves wholly to the study of the written language, and neglecting that of speech. When the art of reading with propriety shall have been established, and produced its effects, a new field will be opened to our writers, unknown to their predecessors, for composition both in poetry and prose; which will display in a new light, the vast compass of our language in point of harmony and expression, from the same cause, which produced similar effects at Rome, in the writers of the Ciceronian or Augustan age. For it was at that period, that the Romans first applied themselves, to the cultivation of the living language, having before, like us, employed themselves wholly about the written. How is it possible indeed, that the compass and harmony whereof an instrument is susceptible, can be perceived, if the keys are either touched at random, or only a few simple airs played upon it learned by ear?

But to return to my subject. I have given many instances of the power of expression, in multitudes of our words, and shewn the causes of it. But this power does not reside in the mere letters which compose the words; it depends on the due force given to them in utterance. No letter so harsh, which may not be softened; so strong, which may not be weakened; and vice versa. The long, may be shortened, and the short, lengthened. And all this depends upon the management of the voice. I shall therefore lay down some principles, and from them deduce some general rules, for the proper pronunciation of consonants. The sound of some of the consonants is disagreeable when continued; of others, not. Of the first kind are, *m, r, s, f, sh, exsh, etp,*

eth *eth* : of the latter, *l*, *n*, *v*, *z*, *ing*. *M*, having its sound entirely through the nose, is disagreeable if it continues any length of time after its formation, as it resembles more the lowing of oxen, than an articulate sound. *R*, when continued, is also a harsh sound, like the snarling of curs. *S*, is only a hiss, like that of serpents. *F*, prolonged, resembles the blowing of wind, and like *s*, retains no mark of an articulate sound, after it is once formed. *Ezb*, *esh*, *eth*, *eth*, have too much of the breath in forming them to make their sound agreeable when continued. The only consonants therefore that can be prolonged without offending the ear, are the semivowels, *L*, *N*, *eV*, *eZ*, *iNg*.

To confirm all this by instances.

If we dwell upon the letter *m*, in pronouncing the words *some come*, instead of *sūm cūm*, it offends the ear. This rule is general in unimpassioned discourse; but in emotions of the mind, where other notes are added as their marks, the prolonging of those notes, even on the sound of the *m*, may become pleasing, by the additional expression which it gives. As in the enthusiasm of Phædra, where she says—

Cōme—o'er the hills pursue the bounding stag,
Cōme—chase the lion, and the foamy boar,
Cōme—rouze up all the monsters of the wood;
For there, even there, Hippolitus shall guard me.

Where the dwelling on the sound of the *m* is more beautiful, than if it were pronounced short in the following manner—

Cōme o'er the hills pursue the bounding stag,
Cōme chase the lion, &c.

But it is only in cases of this kind that this use of *m* is to be allowed.

That

That the sound of the *r*, if continued, is disagreeable, will be obvious upon pronouncing any words so, in which that letter closes a syllable with the accent upon it. As *for' stir' ter'rou*. Though it has nothing unpleasing in it when the accent is on a preceding vowel, by which its sound is softened; as in the words *får, bårb, chàrm*. The difference which the seat of the accent makes will be made more perceptible, if in the latter instances we transfer it to the consonant; as *far', bar'h, char'm*. The sound of this letter is never to be prolonged, except for the sake of expression. As in the following lines of Milton—

———— arms on armour clashing bray'd
Horrible discord; and the madding wheels
Of brazen fury raged.

———— the sea that parts
Calabria from the hoarse Trinacrian shore.

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

In these, and the like instances, the *r* cannot be pronounced too forcibly. Such as,

The screech owl skreeking loud——
The shrieks of death through Berkley's tow'rs
that ring,
Shrieks of an agonizing King.

Loud sounds the ax, redoubling strokes on strokes,
On all sides round the forest hurls her oaks
Headlong; deep-echoing groan the thickets brown,
Then rustling, crackling, crashing thunder down.

———— the string let fly
Twang'd short and sharp, like the shrill swallow's
cry.

But

But in the following lines of Shakespeare,
 The raven himself's not hoarse,
 That croaks the fatal enterance of Duncan
 Under these battlements—

the sound of the *r* is to be softened, as lady Macbeth, by these words, does not mean to convey an unpleasant idea.

The power of *f*, when preceded by a short *u*, is often expressive of the idea; as in the words bluff, gruff, rough, tough, rebuff, &c. and in these cases its sound may be continued. It should also be forcibly pronounced, whenever expression demands it. As—

——mild was he with the mild,
 But with the froward he was fierce as fire.

The five semivowels, which are in their own nature agreeable to the ear, when their sound is continued, are, *l*, *n*, *v*, *z*, *ng*; and of these *l* is by far the sweetest. Examples of

L. Swell the bold note—
 Fulfill your pleasure—
 —— whilst horror chill
 Thrills thro' my veins——
 It pulls my heartstrings——

Of *N*.

Can we then bear, &c.
 Begin then sister of the sacred well—
 —— and add thy name
 O sun, to tell thee how I hate thy beams.

Of *V*.

Have we soon forgot the fatal day?
 And can I live to see her ravish'd from me?
 —— forget! forgive!
 I must indeed forget, when I forgive.

D

Of

Of Z.

This character seldom ends a syllable, but its place is supplied by *s*, which borrows its sound.

As,—It *uās*, but *ās* no more. Nor is the continuation of its sound so agreeable as that of the others, there being too much of the breath mixed with it; but it is often very expressive. As—

—— the waves

Buzzing and booming round my wretched head.

—— with red hot spits

Come hissing in upon them.

Of Ng-

—— then springs as broke from bonds—

Who would not sing for Lycidas—

Wings his steep flight.—

Rules to be observed in sounding the consonants.

1. None of them are to be prolonged, except when the accent is upon them; which can only happen when preceded by a short sounding vowel. As *tell, can, come*. When a long sound precedes, the voice must dwell on the vowel, and take in the consonant to the syllable in its shortest sound; otherwise, were they loth dwelt upon, the syllable would take up the time of two long sounds, and would therefore seem to be two. As *vāle rāi n* *bā vē dāy s̄*. This is an article very necessary to be attended to by the natives of Scotland, who are apt to prolong the sound of a semi-vowel, after a long vowel.

2. Their sound is never to be prolonged, except in monosyllables, or final syllables of other words. As,

Swēll the bold note—

Fulfil your purpose—

But

But we must not say,
 The swēl-ling note —
 Fulf īl-ling all—
 The cān-nous roar, &c.

For this would be to transgress the fundamental laws of accent (the nature of which shall presently be explained) by separating syllables from words to which they belong, and transferring them to the next. Yet, in cases of emotion, for the sake of expression, this rule may be transgressed. As,

O bāl-my breath!

Go bār barous man!

Būz-zing and bōō-ming round my wretched head.

3. Neither consonant, nor vowel, are to be dwelt upon beyond their common quantity, when they close a sentence. Thus in this line,

And if I lose thy love—I lose my all—

The sound of the word *love* may be prolonged, as the sense is not completed; but that of *all*, though equally emphatical, must not be continued beyond its common time, as it closes the sense. If we transpose the members of the line, the thing will be reversed; as thus—

I lose my āll—if I should lose thy love.

Here the time is increased in the word *all*, and that of *love* reduced to its common quantity. This rule is also very necessary to be attended to by the natives of Scotland, as the dwelling upon the last words of sentences, constitutes one material difference between the English speech and theirs.

4. When consonants begin a word, or a syllable, they must be sounded short; and great care must be taken that before their union with the following

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letter,

letter, they be not preceded by any confused sound of their own. This is very disagreeable to the ear, and is destructive of all proportion of quantity in syllables, and yet is no uncommon fault. The not attending to this in pronouncing the letter *s*, has been the chief cause of our language being called by foreigners the Hissing Language, though, in reality, it does not abound so much in that letter as either the Greek or Roman; the final *s*, with us, having, for the most part, the sound of *z*. But if care be not taken early in forming the pronunciation, people are apt to contract a habit of hissing before they utter the sound of *s*, at the beginning of syllables, as well as of continuing it at the end. As *'s* have I *'seen--* *'softly a while—* *'some men there are—*

Was it for this I *'sent thee to the pass—*

That the disagreeableness of this letter arises wholly from the continuation of its sound, will appear from repeating properly the following lines, which contain a great number of them, and yet are certainly of a fine melody:

— — — sweet remembrance sooths

With Virtue's kindest looks his aching breast,
And swells his soul to rapture.

This confused sound at the beginning of words is equally disagreeable in all the semi-vowels; as, *l-ove*, *l-oyal*, *m-ighty*, *n-ever*, *r-ight*, *th-in*, *th-ose*, *f-avour*, *v-oice*, &c.—

Upon the whole, after observing these rules; whenever the power of the consonants is particularly suited to the expression, their sound should be enforced; when otherwise, softened.

Having examined all the component parts of words, I shall now enter upon a discussion of that
article,

article, which constitutes the very essence of words, as distinguished from their component letters or syllables.

As words may be formed of various numbers of syllables, from one up to eight or nine, it was necessary that there should be some peculiar mark to distinguish words from mere syllables, otherwise speech would be nothing but a continued succession of syllables, without conveying ideas: for, as words are the marks of ideas, any confusion in the marks, must cause the same in the ideas for which they stand. It was, therefore, necessary, that the mind should at once perceive, what number of syllables belong to each word, in utterance. This might be done by a perceptible pause at the end of each word in speaking, in the same manner as we make a certain distance between them in writing and printing. But this would make discourse disgustingly tedious; and though it might render words distinct, would make the meaning of sentences confused. They might also be sufficiently distinguished by a certain elevation, or depression of the voice upon one syllable of each word, which was the practice of some nations, as shall presently be explained. But the English tongue has, for this purpose, adopted a mark of the easiest and simplest kind, which is called accent. By accent is meant, a certain stress of the voice upon a particular letter of a syllable, which distinguishes it from the rest, and, at the same time, distinguishes the syllable itself to which it belongs, from the others which compose the word. Thus in the word *habit*, the accent upon the *h* distinguishes that letter from the others, and the first syllable from the last. Add more syllables to it, and it will still do the same; as *habitable*. In the word *répûte*, the *u* is the distinguished letter

letter, and the syllable, which contains it, the distinguished syllable. But if we add more syllables to it, as in the word, *reputable*, the seat of the accent is changed to the first syllable, and *p* becomes the distinguished letter. Every word in our language, of more syllables than one, has one of the syllables distinguished from the rest in this manner, and every monosyllable has a letter. Thus, in the word *hat*, the *t* is accented, in *hâte*, the vowel *a*. In *cub*, the *b*; in *cûbe*, the *u*. Hence every word in the language, which may properly be called so, has an accent; for the particles, such as, *a*, *the*, *to*, *in*, &c. which are unaccented, can scarce be called words, which seems to be implied in the name given to them, and they are the fitter to discharge their office, by this difference made between them. So that as articulation is the accent of syllables, accent is the essence of words; which, without it, would be nothing more than a mere succession of syllables. Thus simple as the state of the English accent is, there is no article of speech has occasioned more perplexity in those who have treated of it, merely by confounding it with the accents of the ancients, which were quite different things. There is no subject of antiquity which has more puzzled the literary world, than that of the Greek accents; the marks of which have come down to us with their books, but the use of them is utterly unknown. This gave rise to a controversy, which was carried on for a great length of time, by some of the most learned men, in different parts of Europe; but it ended, as most controversies do, when people are not masters of their subject, without producing any thing satisfactory to the world, upon that head. It was lately revived by a very learned

learned gentleman in England, with no better success; for whoever will take the pains of reading Dr. Foster's Book upon Accents, though he may see in it great marks of erudition and deep reading, will find himself as much in the dark as he was before. These several controversialists have proved their opponents to be wrong, but none have been able to establish what is right. And this arose from the same cause, which I have had occasion to mention before, that these men of letters were treating of a subject which regarded sounds, in which they were unskilled. Let me now try, without equal pretensions to literary merit, whether the greater attention which I have given to sounds, will not enable me to clear away all the difficulties, in which this intricate subject has been hitherto involved.

I have said, that the chief reason of the confusion, which has appeared in the writings of all who have treated of that subject, is, that they did not see the difference between the use of the ancient and modern accent. Together with the term, they have also adopted their definition; whereas in reality they are two things utterly distinct. The ancient accents, consisted in the elevation, or depression of the voice: the English accent, in the mere stress of the voice, without any change of note. Among the Greeks, all syllables were pronounced either in a high, low, or middle note; or else in a union of the high and low by means of the intermediate. The middle note, which was exactly at an equal distance between the high and the low, was that in which the unaccented syllables were pronounced. But every word had one letter, if a monosyllable, or one syllable, if it consisted of more than one, distinguished from the rest; either by a note of
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the voice perceptibly higher than the middle note, which was called the acute accent; or by a note perceptibly and in equal proportion lower than the middle one, which was called the grave accent; or by a union of the acute and grave on one syllable, which was done by the voice passing from the acute, through the middle note, in continuity down to the grave, which was called the circumflex.

Now in pronouncing English words, it is true that one syllable is always distinguished from the rest, but it is not by any perceptible elevation or depression of the voice, any high or low note that it is done, but merely by dwelling longer upon it, or giving it a more forcible stroke. When the stress or accent is on the vowel, we dwell longer on that syllable than on the rest. As, in the words, glóry, fáther, hóly. When it is on the consonant, the voice, passing rapidly over the vowel, gives a smarter stroke to the consonant, which distinguishes that syllable from others: as, in the words, báttle, hábit, bor'row. Thus we see, that the whole difference between the ancients and us, lies in this; that they distinguished one syllable from the rest by a change of note upon it; and we distinguish it equally well, without any change of note, by stress only. To illustrate this, let us suppose the same movements beat upon the drum, and sounded by the trumpet. Take, for instance, a succession of words, where the accent is on every second syllable, which forms an Iambic movement; the only way by which a drum (as it is incapable of any change of notes) can mark that movement, is by striking a soft note first, followed by one more forcible, and so in succession. Let the same movement be sounded by the trumpet, in an alternation of high and low notes, and it will
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give a distinct idea of the difference between the English accent, and those of the ancients.

The difficulty of conceiving the use of the ancient accents, arises from our never having heard any people speak, who had taken the pains to reduce their common mode of utterance, like singing, to a musical proportion: for, surely there is nothing in the nature of things, to prevent our modifying the various notes of the speaking voice, by a due proportion, any more than those of the singing voice. We know for certain, that the Greeks and Romans did modulate their several languages in that way, and carried the point to perfection; though in this we do not find they were ever followed by any other people. Yet I think I shall be able to point out clearly to the most common apprehension, what the use of accents was among the ancients, by an example, with which we are all acquainted, I mean the speech of the inhabitants of North Britain; with whom, the three kinds of accents used by the Greeks, are constantly employed in common discourse, but in an irregular and discordant state.

It is indeed the use of these accents chiefly, which renders the northern speech so disagreeable to the ear; and yet it was to accents, or tones of the same nature, that the Greek owed that delightful melody, which captivated the ear of all who heard it spoken. The only difference is, that these accents or tones, being left wholly to chance among the Scots, are void of proportion, and discordant; whereas the Greek accents, being regulated with the utmost pains and art, by that nation of Orators, obtained a musical proportion, which delighted the ear with accordant sounds. But I am to shew you, that the Scots have in constant use, accents of the same nature as those of the

Greeks; that is, that every word they utter, has a syllable distinguished by an acute, grave, or circumflex. The best way to prove this, and at the same time to point out the difference between the Scotch and English accent, will be, to open a dictionary, and let a Scotchman, who speaks no other dialect but that of his own country, pronounce any number of detached words, such as *battle, borrow, habit, &c.* The Scotchman utters the first syllable, in a middle note, dwelling on the vowel; and the second, with a sudden elevation of the voice, and short, as *bā-tlē, bāu-rō, hā-bit.* The Englishman utters both syllables without any perceptible change of tone, and in equal time; as *bat'le, bor'row, hab'it.* Shew a Scotchman any polysyllable, with the stress on the antepenultima, or last syllable but two, and you will perceive a low or grave note on that syllable, followed by a higher on the next, and ending in a very acute, or suddenly elevated note; as in the words *poli'tical, phenōmenon.* Shew him any dissyllable, with the stress on the last, and you will perceive that he always uses a circumflex on the last vowel; that is, he begins the sound of the vowel in a low note, and finishes it in a high one. As in the words—*be'fore—beh'ind—be'lōw*—They also use the circumflex on all monosyllables, except particles; such as *pāst—bōth—bāll—yēs—rō.* Whereas an Englishman never uses more than one note, upon one vowel, and therefore is utterly unacquainted with the circumflex. Every word, in every sentence, that a Scotchman utters, has one of these accents belonging to it; which has given rise to the term *canting* or *chanting*, applied to their pulpit elocution; so disgusting to an English ear, as being at once discordant, and quite opposite to the genius of the

the English tongue. The discordance of this chant, arises from the abuse of these accents; which are so far from being regulated, by the just rules of the Greeks and Romans, that for the most part they are quite opposite to them. Thus, among the ancients, the acute, or high note, was generally placed upon the penultima, or antepenultima, where the Scotch place the grave; and seldom on the last syllable, never among the Romans: Whereas every last syllable in the Scotch is acuted. In the circumflex, the ancients began with an acute, and ended with a grave; the Scots begin with a grave, and end with an acute. The general process of the ancients was, from high to low; that of the Scots, in an opposite direction, from low to high. Thus the sentences of the Scotch always finish with a high note, directly opposite to all principles of music, as well as sense; since Nature herself seems to dictate a fall of the voice to mark that the sense is closed; as the sustaining of it, points out that it is to be continued, according to the practice of the English. Thus, as the laws of the ancient accents, founded upon musical principles, produced melody; those of the Scotch, which take an opposite direction, can produce only discord. Besides, these accents of the Scotch have never been settled by any rule of proportion. Their degrees of elevation and depression are different in different shires and towns, as also in the individuals of the same place. With some, the distance between high and low is much greater; and the transitions from the one to the other, more sudden than with others; and they who use the more moderate pronunciation, such as the inhabitants of Edinburgh, find their ears as much offended by the tones of the natives
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of Inverness or Glasgow, as an Englishman is with those used at Edinburgh. Whereas the proportion between the ancient accents, was fixed by a musical scale. Dionysius of Halicarnassus informs us, that the acute and grave took in the compass of five notes; consequently the acute was a fifth above the grave, and each of them a third from the middle note: the acute, a third above it, and the grave a third below it; and the circumflex, passed from a fifth above, through a third, to a fifth below; so that the distinguished notes in speaking, were always thirds and fifths, and consequently in a musical proportion.

If it be asked, how it was possible that these nice proportions could be observed in common discourse, by a whole people; it may be answered, that this was a matter not left to chance. When the practice of the best orators of Greece, had established the proportion of these accents, observation on the pleasing effects which such proportion produced on the ear, gave rise to the rules of art; and the children of all the better class of people, were regularly taught these proportions, at the same time that they learned to read, by the same masters who taught the art of singing, and playing upon musical instruments: for the use of a false accent, would have been an unpardonable fault, in any one who attempted to speak in public. This uniformity in the higher class, was easily transferred, by imitation and custom, to those of an inferior order. And though possibly, they, who had not the benefit of such regular instruction, might not be so critically exact in the use of those accents, as they who had, yet the difference was but small; and we are particularly assured, that in Athens, where oratory was at its
highest

highest pitch, the utterance of the lowest citizen was as correct, and his ear as pure, as in those of the first class.

As the English have but one accent, so they have but one mark in writing to point it out; and this mark is one of those used in Greek books, as it is pretended, to point out their accents, though in reality they are quite insignificant. But as if there were some fatality, that every thing should contribute to puzzle this subject among the learned, our casually borrowing the mark of the acute accent from the Greek, has made them, by an association of ideas, consider every accented syllable with us, as elevated, or pronounced in a higher note than the rest. So that had the grave, instead of the acute, been adopted to be our mark, they would, upon the same principle, have considered all those syllables as depressed, or uttered in a lower note than the rest. But had we luckily pitched upon some mark of our own, which had no similitude to any of the Greek accents, there never would have been the least question about high and low with regard to those syllables, and the learned would have fallen in of course with the general idea, that of its only marking the syllable on which the stress of the voice is to be laid. For I think I may appeal to all my hearers, whether upon any dispute about the pronunciation of a word, when the question is asked upon which syllable the accent ought to be laid, as, advertisement or advertisement, concordance or concordance, it ever enters into their heads, that this question means, on which syllable the voice is to be raised; or whether they do not understand it to be, on which syllable are we to lay the greatest stress.

Indeed

Indeed the very term itself *the* accent, shews we have but one, for had we more than one, they must be distinguished by different names, as among the Greeks; and that one, I have clearly shewn to be a monotone, as before exemplified by the notes of a drum. The adventitious sense annexed to the term, from adopting the ancient definition, has been the chief cause of the many errors, and endless disputes upon this subject. But there have been also several other meanings annexed to this word, which have served to heighten the confusion. Sometimes it is used instead of emphasis; sometimes to express the different dialects in pronunciation; and sometimes the peculiar tone or brogue of different countries; such as, the Scotch, Irish, or Welsh accent. But I shall always confine it, when speaking of the English accent, to its true meaning, as set forth in the definition, which I shall here repeat. Accent is a certain stress of the voice upon a particular letter of a syllable, which distinguishes it from the rest, and at the same time distinguishes the syllable itself, to which it belongs, from the others in a word.

The only difference of our accent depends upon its seat, which may be either upon a vowel, or a consonant. Upon a vowel, as in the words *glóry*, *fáther*, *hály*. Upon a consonant, as in the word *hab'it*, *bor'row*, *bar'dle*. When the accent is on the vowel, the syllable is long, because the accent is made by dwelling on the vowel a longer time than usual. When it is on the consonant, the syllable is short; because the accent is made by passing rapidly over the vowel, and giving a smart stroke of the voice to the following consonant. Thus the words *ad'd*, *led'*, *bid'*, *red'*, *cub'*,

are

are all short, the voice passing quickly over the vowel to the consonant; but for the contrary reason, the words *áll, láid, bíde, róad, cúbe*, are long; the accent being on the vowels, on which the voice dwells some time, before it takes in the sound of the consonant. Obvious as this point is, it has wholly escaped the observation of all our grammarians, prosodians, and compilers of dictionaries; who, instead of examining the peculiar genius of our tongue, implicitly and pedantically followed the Greek method, of always placing the accentual mark over the vowel. Now the reason of this practice among the Greeks was, that as their accents consisted in change of notes, they could not be distinctly expressed but by the vowels; in uttering which, the passage is entirely clear for the voice to issue, and not interrupted or stopped, as in the case of pronouncing the consonants. But our accent being of another nature, can just as well be placed on a consonant as a vowel. By this method of marking the accented syllable, our compilers of dictionaries, vocabularies, and spelling books, must mislead provincials and foreigners, in the pronunciation of perhaps one half of the words in our language. For instance, if they should look for the word, *endéa-vour*; finding the accent over the vowel *é*, they will of course sound it *endéa-vour*. In the same manner *ded'icate* will be called *dé-dicate*, precip'itate precip'itate, phenom'enon phenó-menon, and so on through all words of the same kind. And in fact, we find the Scots do pronounce all such words in that manner; nor do they ever lay the accent upon the consonant in any word in the whole language; in which, the diversity of their pronunciation from that of the people of England, chiefly

chiefly consists. It is a pity that our compilers of dictionaries should have fallen into so gross an error, as the marking of the accents in the right way, would have afforded one of the most general and certain guides to true pronunciation, that is to be found with respect to our tongue; as it is an unerring rule throughout the whole, without a single exception, that whenever the accent is on the consonant, the preceding vowel has always its first short sound, as set forth in the scheme of vowels, and exemplified in the words, *hát, bét, fít, nót, cub*. And indeed as accent is the chief clue we have to the whole pronunciation of our tongue, while its nature was misunderstood, and its use perverted, it was impossible that provincials and foreigners could ever attain it; and accordingly the difficulty of speaking English properly, has been found insurmountable to all, except the well-educated natives. To such I have but one rule to lay down with respect to the use of accent; which is, that they should always take care to lay it upon the same letter of the syllable in reading, as they are accustomed to do in common discourse, and never to lay any stress upon any other syllable. For there are few who either read aloud, or speak in public, that do not transgress this law of accent, by dwelling equally upon different syllables in the same word; such as, *tór-iúne, náture, in'cróach-ment', con'-jec'-ture, pátién'ce, &c.* But this is not uttering words but syllables, which with us are always tied together by an accent; as, *fórtune, náture, in'cróachment, con'jec'ture, pátiénce*. Any habit of this sort, gives an unnatural constrained air to speech, and should therefore be

be carefully avoided by all who deliver discourses in public.

Having done with words, I shall now proceed to consider sentences; the most important article in which, is that of emphasis.

* ‘ Emphasis, discharges in sentences, the same kind of office, that accent does in words. As accent is the link which ties syllables together, and forms them into words; so emphasis unites words together, and forms them into sentences, or members of sentences. As accent, dignifies the syllable on which it is laid, and makes it more distinguished by the ear than the rest; so emphasis, ennobles the word to which it belongs, and presents it in a stronger light to the understanding. Accent, is the mark which distinguishes words from each other, as simple types of our ideas, without reference to the mutual relation in which they stand to each other. Emphasis, is the mark which points out their several degrees of relationship, in their various combinations, and the rank which they hold in the mind. Were there no accents, words would be resolved into their original syllables: Were there no emphasis, sentences would be resolved into their original words; and, in this case, the hearer must be at the pains himself, first, of making out the words, and afterwards their meaning. Whereas, by the use of accent and emphasis, words, and their meaning, being pointed out by certain marks, at the same time they are uttered, the hearer has all trouble saved, but that of listening; and can accompany the speaker at the same pace that he goes, with

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‘ as clear a comprehension of the matter offered
‘ to his consideration, as the speaker himself has,
‘ if he delivers himself well.’

From this account it might appear, that emphasis is only a more forcible accent than ordinary, laid upon the word to which it belongs, and that it is exactly of the same nature, differing only in degree of force; an opinion, which, to the great prejudice of elocution, has too generally prevailed. But there is an absolute and constitutional difference, between accent and emphasis, as certainly there ought to be, which consists in this; that every emphatic syllable, besides a greater stress, is marked also by a change of note in the voice. To shew the necessity of this, we need only observe, that the mind, in communicating its ideas, is in a continual state of activity, emotion, or agitation, from the different effects which those ideas produce on the mind of the speaker. Now, as the end of such communication is not merely to lay open the ideas, but also all the different feelings which they excite in him who utters them, there must be some other marks, besides words, to manifest these; as words uttered in a monotonous state, can only represent a similar state of mind, perfectly free from all activity or emotion. As the communication of these internal feelings, was a matter of much more consequence in our social intercourse, than the mere conveying of ideas; so the Author of our being did not leave the invention of this language, as in the other case, to man, but stamped it himself upon our nature, in the same manner as he has done with regard to the rest of the animal world, who all express their various feelings, by various tones. Only our's, from the superior rank that we hold, is infinitely
more

more comprehensive ; as there is not an act of the mind, an exertion of the fancy, or an emotion of the heart, which have not their peculiar tone, or note of the voice, by which they are to be expressed, all suited in the exactest proportion, to the several degrees of internal feeling. It is in the proper use of these tones chiefly, that the life, spirit, grace, and harmony of delivery consist ; and the reason that this is a talent so rarely to be found, is, that almost all the nations of the world have lost sight of this language of nature, and substituted fantastical and artificial notes in its room. As this is a subject which has been involved in much obscurity, I shall endeavour to illustrate the whole, by examining the different modes which have been adopted by different nations, with regard to that part of language, which consists in the various tones or notes accompanying speech.

Languages may be divided into two classes, accentual, and emphatical. The accentual are those, in which various notes, or inflexions of the voice, are affixed to words, either in their separate state, or when united in sentences, without any regard to their meaning. The emphatical are those, in which all the various notes and changes of the voice, are wholly regulated by the meaning of the words, and the sentiments which they contain. The accentual may again be subdivided into two classes. The one, where those variations of voice, or accents are wholly left to chance, without rule, without order, without proportion. The other, where the accents are fixed by certain rules, and their due relative proportions settled by a kind of musical scale. Of the former sort are almost all the languages spoken

spoken by the different nations of the world, who have left the mode of utterance to chance and custom, and never thought of reducing speaking to an art. Of the latter, we know only two instances since the creation of the world, and those are the languages of old Greece and Rome. But to one of these three sorts, may all the languages spoken upon earth be referred. In order to throw a clearer light upon this subject, it will be necessary to trace these three different modes of utterance to their source. And first with regard to that which is certainly the most ancient, I mean the emphatical.

In the beginning, barbarous nations have Nature only for their guide, in their speech, as well as in every thing else. With them, therefore, all changes of the voice, and the different notes and inflexions used in uttering their thoughts, were the result of the acts and emotions of the mind, to each of which Nature herself has assigned its peculiar note. In this state the people all speak the emphatic language, and the variety of sounds, of course, result from the nature of the sentiments which they express. In a calm state of mind, the notes of the voice, in unison to that state, are little varied, and the words are uttered nearly in a monotone. When the mind is agitated by passion, or under any emotion whatsoever, the tones expressive of such passion or emotion, spontaneously break forth, being unerring signs, fixed to such internal feelings by the hand of Nature, common to all men, and universally intelligible, in the same manner as the sounds and cries uttered by the several tribes of animals. When they emerge out of barbarism, in proportion as they grow civilized, their language will
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partake of the changes made in their manners, and become consonant to them. But, as in the progress towards improvement, the faculties of the mind by no means keep pace together, those of the fancy far outstripping the slow march of the intellect; the first changes will rather be fantastical, than rational, being produced by caprice, not judgment. These men having observed in their natural speech, that a variety of notes from an animated mind, afforded more pleasure to the ear, than the monotony of one in a tranquil state, will begin to introduce a variety of notes into all sentences alike, whether expressive of emotion or not. But not having the wisdom of Nature to guide them, in suiting each tone to its subject, both in kind and degree, they will be wholly unexpressive; and not having the art of measuring sounds, they will be void of proportion, and discordant. Thus the whole mass of their speech becomes infected by these artificial, unmeaning sounds, and their utterance shocks every ear that is not inured to it. As these sounds are wholly fantastical, having no foundation in nature or reason, they will be found altogether different from each other in different places. From this principle we may trace that great diversity of tones or brogues, which infects the speech of the different nations of the world; and not only so, but of the different provinces of the same nation, speaking one common language. Among us, not only the Scots, Welsh, and Irish, have their different brogues, but almost every county in England has one peculiar to itself: and that they are all disagreeable or absurd, is evident from this, that though each by custom is reconciled to his own, he is either disgusted with, or laughs at the others.

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These all take their rise from a natural principle in man, a love of variety ; but where this principle acts only as a blind instinct, nothing orderly can be expected from it.

Let us suppose then such a nation, after having introduced those sentential tones, should consider them as ornamental, and, desirous to embellish their language still more, should think the best way of doing it, would be that of multiplying sounds of this sort, by affixing one to each word ; we shall find here a natural and easy progress from sentential, to verbal accents. But still this is a farther deviation from Nature ; and such multiplication of unmeaning sounds, not only deprives speech of that clearness and energy which it had, when there was never any change of note in the voice, except what was the result of meaning or sentiment ; but if these notes should be void of all relative proportion to each other, the language will, according to the greatness of their number, be still more discordant, and consequently more disagreeable to an unprejudiced ear ; of which I have before given an example in the intonation of the Scotch, which exactly corresponds to the state now described. Here we have the origin of verbal accents in their irregular state ; which we have good reason to believe prevailed for a long time in Greece, in the same manner as at present in Scotland. Let us now endeavour to trace the causes, which probably reduced them to a state of order and regularity.

Supposing, in such a nation, the verbal accents to have been so incorporated with the speech, in a long succession of time, as to become inseparable from it ; there is no way of rendering such a tongue agreeable to the ear, but that of reforming
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the irregularity of those accents, ascertaining their number, and reducing them to a musical scale. But what motive can there be, to attempt such a change, among a people utterly blind to any imperfection in their speech? or what means can be employed, to overthrow the power of Custom, in an article where his sway is the most uncontrouled? Such a reformation would indeed baffle all the plans that the invention of man could form; and can only be produced, by a chain of necessary causes, acting in a long succession. In the first place the nation must be free, and all public affairs managed by speech, in public debates. When that is found to be the only road to power, all men desirous of obtaining it, will not fail to take all possible pains to cultivate the powers of elocution. The first efforts of oratory, will be exerted about the most essential objects, and to convince the understanding, and move the passions, will for a long time be the chief end of its labour. In process of time, men of inferior talents, will try to succeed by different means. They will try to balance superior strength of understanding, by superior grace. They will employ all their art, to please the ear, and captivate the fancy. They will harmonize their delivery, by well proportioned tones. The people, whose relish for sensual gratification, is much quicker, than for that of the intellectual kind, will listen to them with delight. The plain nervous orator, will no longer gain attention; consequently will no longer have it in his power to persuade. What must he do in this case? He also must endeavour to acquire those ornamental parts of oratory, or hope no more to appear in public with success. Thus we find all who have talents
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for elocution, necessarily engaged in the task of harmonizing their speech. The accents will of course, by repeated experiments, be at length reduced to a musical proportion, as the surest means of delighting the ear. These proportions will at first, like music, be caught only by the ear; but as that grows more refined, and the ardour for the oratorial art increases, they will, like music, be reduced to rule, and methodically taught. In a nation, whose common speech is thus rendered musical, music itself will make a proportional progress. The masters in that art, will establish the use of accents upon invariable principles, and teach the art of regulating the speaking, as they do that of the singing voice. All who are desirous of opening the way to honour and preferment to their children, will not fail to have them so instructed, while the ear is uncorrupt, and the organs of speech are flexible. Thus all public speakers, will become uniform in their use of accents; and their auditors, accustomed to this uniformity, will of course catch it: and thus, a musical speech, will, in time, spread through a whole people, and uniformly prevail, among all ranks and classes of men. This progress of the regular accentual language to its perfection, is not deduced merely from speculation; but, were there occasion for it, might be shewn by very convincing arguments, to have been the real history of the advancement of the Greek, from its most rude, to its most refined state.

I shall now endeavour, in the same manner, to trace the progress of the other mode of speech, which I called the emphatical.

I have said that the emphatical language, was that which was originally spoken, in all barbarous countries,

countries, as the mode of uttering our sentiments dictated by Nature herself. I have shewn the cause of the first deviations from this mode, to be a love of variety, which is also a natural principle in man. I have pointed out the ill effects of this variety, when not regulated by just laws of proportion. I have shewn by what means, such a proportion was introduced, and how a musical speech, became the vernacular one of a whole people. Of the accentual speech, I have mentioned two kinds; one, verbal, the other, sentential. In the former, every word had its accent; in the latter, accents fell upon certain words, only as they happened to be placed in the sentence. The nature of the verbal accents, both in their irregular and regular state, has been sufficiently explained. It now remains to examine those of the sentential kind.

The only nations of antiquity that we know of, who used verbal accents, were the Greeks and Romans. The only modern one are the Scots; unless the Chinese also be an exception. All other nations, as far as we can judge, have fallen into the mode of sentential accents. Sentential accents I have already explained to be, certain elevations and depressions of the voice, which fall at random upon words, according as they happen to be placed at the beginning, middle, or end of sentences, and which are used in all sentences alike. Such sort of accents, it is evident, can have no connexion with meaning; and not being adjusted to each other by any rule of proportion, cannot flatter the ear; consequently they can neither be useful, nor ornamental in speech. That accents of this sort are wholly arbitrary and fantastical, I have already shewn, not only from the

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example of different nations, using those of different kinds, but that of the inhabitants of the several provinces and counties of the same kingdom.

It is only by a reformation of this abuse, that the emphatical language, or that of Nature, can be restored; and when restored, it is by pains and culture alone, that this language of Nature can be brought to the highest degree of perfection, of which the human speech is capable. Great advances have been made towards this, by the polite well-educated natives of England; and to point out the means of effecting the rest, is the main end I have in view in delivering this course.

It is certain that the few natives of England who speak their language correctly, are entirely free from all tone, arising from sentential accents; and use no change of notes in common discourse, but what results from the meaning or sentiments. This was probably effected, without any formed design on the part of men, in the following manner. We know that not only in Scotland, Ireland, and Wales, the natives of each use a different intonation, as well as pronunciation, in uttering English; but likewise in the several counties of England itself. In former days, therefore, we are to suppose that the nobility and gentry, residing chiefly in the country, partook of the dialect of the place where they lived; and when the splendour of a court, business of parliament, and other affairs, drew them to the capital, they brought with them their several brogues or modes of intonation. Such a variety of dialects will not long be suffered in a seat of politeness; and the establishment of a uniformity of speech, as well as manners, will gradually take place. The disagreeableness of tones, in all the different dialects,

to ears unaccustomed to them, will make them reject all alike. This will necessarily end in the restoration of the true natural mode of speech, I mean that of the emphatic kind, in which, no changes of note in the voice will be used, but what result from meaning and sentiment. There will be no other difference between this mode of speech, and that used by people in a state of barbarism, than what will naturally flow from more polished manners. The boisterous loudness of the sounds, will be softened down, and rendered more temperate; and the harshness of the notes, smoothed by proportions more agreeable to the ear. But still this mode of speech will extend no farther than the influence of the court can reach, and will be confined to people in polite life. The provinces and counties will still retain their own dialects. Nay, in the very metropolis itself, there may be two different modes of speech established; one, at the court end of the town; the other, in the city. And in fact we find this to be the case both in France and England. The reason that this true mode of utterance has hitherto been circumscribed in such narrow bounds, and confined chiefly to common discourse, even among those who are in possession of it; without having made its way yet into all the various branches of public delivery, which the nature of our constitution requires, and where it would be of the greatest benefit, shall hereafter be shewn. At the same time infallible means will be pointed out, whereby it may be universally diffused through all ranks of people, in whatever part of the globe English shall be taught, according to the proposed method.

Having explained at large, the nature of the two kinds of language, as distinguished into accen-

tual, and emphatical; it may be a matter of curiosity, to examine which of the two, upon a fair comparison, merits the preference? Though the discussion of this point may be considered as of little use, farther than speculation, yet if it leads us to a discovery, that the mode of utterance which has fallen to our share, is in its own nature superiour to that of the ancients, it may induce us to take pains to carry it to perfection, and obtain that superiority over them, to which we are thus entitled. In comparing them, let us suppose them both in a state of perfection. The accentual, certainly was, among the ancients: the emphatical, through want of attention, never has been so, among us. But as the former has been wholly lost to us, the comparison can never be brought to the test of experiment; and therefore we are reduced to the necessity of considering the point only hypothetically.

In order to judge which kind of language is best, we must first consider what are the ends, which ought to be proposed, in all attempts to bring language to perfection. They are two; one for use, the other for pleasure. To attain the useful end, it is necessary to be able to communicate, all that passes in the mind of one man, to others. To attain the pleasurable end, that this should be done in such a way, as to delight and flatter the ear. The former, is the essential, the latter, the ornamental part of discourse. All that passes in the mind of man, may be reduced to two classes, which I shall call Ideas, and Emotions. By ideas, I mean, all thoughts which rise, and pass in succession, in the mind of man: by emotions, all exertions of the mind, in arranging, combining, and separating its ideas: as well as all the effects produced on the mind itself, by those ideas,

ideas, from the more violent agitation of the passions, to the calmer feelings, produced by the operations of the intellect and fancy. In short, thought, is the object of the one; internal feeling, of the other. That which serves to express the former, I call the language of ideas; and the latter, the language of emotions. Words, are the signs of the one; tones, of the other. Without the use of these two sorts of language, it is impossible to communicate, through the ear, all that passes in the mind of man. But there is an essential difference between the two, which merits our utmost attention. The language of ideas is wholly arbitrary; that is, words, which are the signs of our ideas, have no natural connexion with them, but depend purely upon convention, in the different societies of men, where they are employed; which is sufficiently proved, by the diversity of languages, spoken by the different nations of the world. But it is not so with regard to the language of emotions. Nature herself has taken care to frame that for the use of man; having annexed to every act, and feeling of the mind, its peculiar tone, which spontaneously breaks forth, and excites in the minds of others, tuned invariably by the hand of Nature in unison to those notes, analogous emotions. Whenever therefore man interferences, by substituting any other notes, in the room of those, which Nature has annexed to the acts and feelings of the mind, so far the language of emotions is corrupted, and fails of its end. For the chords of the human heart, thus tuned in unison to the natural notes only, will never vibrate in correspondence to those of the artificial kind. These artificial notes are at best insignificant; when not regulated by certain rules of proportion, as in the irregular accental,

tual, they are discordant to the ear, and deform utterance; and when reduced to the nicest musical proportion, as in the regular accentual, the utmost effect they can produce, is, to delight the ear, and amuse the fancy. But whether this be not purchasing a sensual, or fantastic gratification, at too dear a rate, by sacrificing to it that endless variety of notes, annexed by Nature to that endless variety of thoughts and emotions, may justly bear a dispute. And however high my idea of the ancient orators may be, and whatever powerful effects may have been produced by their mode of delivery, I cannot help thinking that, with the same skill and ability in all the other branches of oratory, they would have produced effects still more powerful, had they delivered themselves in a language constituted like ours, the language of Nature, unsophisticated by Art. This may be illustrated by an instance of a similar kind; for I believe it will be allowed, that the finest opera, with all the charms and expression of music, and performed in the best manner possible, however it may delight the ear, and captivate the fancy, will not make an equal impression on the mind, or move the passions to so high a degree, as a well-acted tragedy, delivered with all the energy of emphatic speech.

From this account of emphasis, the proper use of it in reading, is clearly pointed out; and is to be acquired by a due degree of attention and practice. Every one who understands what he reads, cannot fail of finding out each emphatic word; and his business then is to mark it properly, not by stress only, as in the accented syllables, but by a change of note, suited to the matter, which constitutes the essence of emphasis. If it be asked how the proper change of note is
always

always to be hit upon, my answer is, that he must not only understand, but feel the sentiments of the author; as all internal feeling must be expressed by notes, which is the language of emotions; not words, the language of ideas. And if he enters into the spirit of the author's sentiments, as well as into the meaning of his words, he will not fail to deliver the words in properly varied tones. For there are few people who speak English without a provincial tone, that have not the most accurate use of emphasis, when they utter their sentiments in common discourse; and the reason that they have not the same use of it, in reading aloud the sentiments of others, is owing to the very defective and erroneous method, in which the art of reading is taught; whereby all the various, natural, expressive tones of speech, are suppressed, and a few artificial, unmeaning, reading notes are substituted in their room; which will be made more clear when I come to treat of stops.

There is no article, in which more frequent mistakes are committed, than in this important one of emphasis, both with regard to stress and tone. The chief reason, of this general abuse of emphasis, seems to be, that children are taught to read sentences, which they do not understand; and as it is impossible to lay the emphasis right, without perfectly comprehending the meaning of what one reads, they get a habit either of reading in a monotone, or if they attempt to distinguish one word from the rest, as the emphasis falls at random, the sense is usually perverted, or changed into nonsense. The way to prevent this, is, to put no book into their hands, which is not suited to their slender capacities; and to take care that they never read any thing, the meaning of which they do not fully comprehend.

comprehend. The best way, indeed, of furnishing them with lessons for a long time, would be to take down their common prattle, and make them read it, just as they speak it; only correcting any bad habits they may have acquired in their utterance. Thus they will early be initiated into the practice of considering reading, to be nothing more than speaking at sight, by the assistance of letters; in the same manner as singing by sight is performed in music, by the help of notes. And as it is certain that Nature, if left to herself, directs every one in the right use of emphasis, when they utter their own immediate sentiments, they will have the same unerring rule to guide them after they have been written down; and in process of time, by constant practice in this way, they will be able to deliver the sentiments of others, from books, in the same manner. This will be found the best method, not only of giving them a just and natural delivery in reading, but also of ensuring it to them when they come afterwards to speak in public.

With regard to persons more advanced in life, who have contracted a habit of neglecting, or misemploying emphasis in reading, the best way to remedy this will be, to dedicate a certain portion of time every day to reading aloud some passages from books, written in an easy, familiar style; and, at every sentence, let them ask themselves this question: How should I utter this, were I speaking it as my own immediate sentiments? In that case, on what words should I lay the emphasis, and with what change of notes in the voice? Though at first they may find, that their former habit will counteract their endeavours in this new way, yet, by perseverance, they will
not

not fail of success; particularly if they will get each sentence by heart, for some time, and resolve it in their minds with that view, without looking at the book. Nor should they be discouraged by frequent disappointments in their first attempts, but repeat the same sentence over and over, till they have satisfied themselves. For it is not the quantity that they read, which is to be regarded in this case, but the right manner of doing it; and when they shall have mastered that in some instances, they will afterwards make a rapid progress, towards accomplishing it in all.

The next article to be considered is that of pauses or stops.

Nothing has contributed so much, and so universally, to the corruption of delivery, as the bad use which has been made of the modern art of punctuation, by introducing artificial tones into all sentences, to the exclusion of the natural; for the teachers of the art of reading, in order to distinguish, with greater accuracy, the stops from each other in utterance, annexed to them different notes of the voice, as well as different portions of time. Those which marked an incomplete sense, had an elevated note of the voice joined to them; those which marked a complete sense, a depressed, or low note. This uniform elevation and depression of the voice, in all sentences alike, produced a new kind of tone, which may be termed the reading brogue; with which all who learned to read, even such as were free from every other kind, became infected. I have often tried an experiment, to shew the great difference between these two modes of utterance, the natural, and artificial; which was, that when I found a person of vivacity, delivering his senti-

ments with energy, and of course with all that variety of tones which Nature furnishes, I have taken occasion to put something into his hand to read, as relative to the topic of conversation; and it was surprising to see, what an immediate change there was in his delivery, from the moment he began to read. A different pitch of voice took place of his natural one, and a tedious uniformity of cadence, succeeded to a spirited variety; infomuch, that a blind man in company, would hardly conceive, that the person who read, was the same with him who had been just speaking. Nor is this bogue confined to reading only, but in general has made its way into all the several branches of public speaking: And this, from an obvious cause. Boys are accustomed to repeat their lessons, declamations, &c. in the same manner as they read. This mode is not only confirmed in them by habit, but they acquire a predilection for it. They consider this species of delivery, which they have been taught, as far superior to that kind, which comes of course, without any pains, and therefore judge it the most proper to be used on all public occasions. Thus has this unnatural mode of utterance, spread itself in the senate-house, the pulpit, the bar, the stage, and every place where public declamation is used; infomuch that the instances of a just and natural elocution, are very rare: the want of which is most sensibly, and generally felt in our churches.

Our neighbours, the French, are not altogether in the same predicament with us, with regard to this article, though it is still in a very imperfect state among them. For though they have been employed more than a century, in regulating and refining their tongue, still it is, as with us, the
written,

written, not the spoken language, which has been the chief object of their attention. There is one article of speech, indeed, which they have thoroughly ascertained, and reduced to rule; I mean pronunciation. But as to the art of delivery, it has never so much as been thought of among them; and all their treatises of rhetoric and oratory, have, for their object, like ours, not speech, but only composition in writing. The art of reading, as taught there, differs from our's in one essential article, which has been the main cause of the difference between their public elocution and our's; in which they certainly have a great superiority over us. The article I mean is this; they have laid it down as a maxim, that children are to be taught to read in a perfect monotone; and this monotone is ever after used by them in reading works of all sorts, whether in poetry or prose; and, from custom, is considered by the French, as the only just manner of reading. Nothing, certainly, can be more absurd, nothing more contrary to common sense, nature, and taste, than this mode of reading. Yet it is attended with one advantage, that public elocution is not infected by it, as it is by our method. The monotone is confined wholly to reading; but, in all public declamation, the speakers indulge themselves in the free use of that variety, which is natural to them; and their preachers, who deliver their discourses from memory, not notes, have an elocution more animated, more varied, more just than our's, and produce proportional effects upon their auditors. But this method of reading, was a poor expedient, to bring about a reformation in one of the articles of delivery: for it is probable, that the first motive towards establishing this principle in
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the art of reading, was to put an end to the different tones used by people of the different provinces, by making all read alike in one uniform tone. But this, with regard to the article of reading, was only substituting one evil, and perhaps a worse one, in the room of another; and with regard to the more important use of delivery, whether from memory, or extemporaneous, it produced no effect at all; as each, in that case, resumed his own habitual tone of utterance. They who were in a situation of acquiring a propriety of speech in conversation, from being bred among those who spoke with purity, retained the same in public delivery; while they, whose utterance was vitiated, by being bred up among those, whose provincial tones, or other irregularities of speech, prevailed in private discourse, brought the same faults with them into public also. Thus, in comparing the two different methods, used in England and France, in teaching the art of reading; we find that the former, carries a taint in its root, which spreads through all the branches of elocution, withers the tree, and will never suffer it to bear fruit: whereas the latter is perfectly inoffensive, does neither harm nor good, and leaves nature and custom to take their course. Now this view of these two methods, may serve to point out a third to us; which, avoiding equally the monotony of the French, on the one hand; and the adventitious reading tones of the English, on the other; should teach the art of reading, upon principles of pure and correct speaking.

Beside the abuse of stops, by introducing a false intonation, which I have laid open; the art of punctuation itself, has always been in a very imperfect state, with regard to its professed end,
that

that of dividing periods and sentences properly, into their respective members. * ‘ Stopping, like
 ‘ spelling, has, at different periods of time, and
 ‘ by different persons, been considered, in a great
 ‘ measure, as arbitrary, and has had its different
 ‘ fashions; nor are there, at this day, any sure
 ‘ general rules established, for the practice of that
 ‘ art. It is evident, that to mark the stops properly
 ‘ in writing, every perceptible cessation of
 ‘ sound in the voice, ought to have a mark; but
 ‘ this is far from being the case in the present
 ‘ practice of punctuation; continual instances
 ‘ occurring, where the voice ought to be suspended,
 ‘ without any comma appearing; and
 ‘ instances as frequent, where commas appear in
 ‘ places, in which there ought to be no suspension
 ‘ of the voice. The truth is, the modern art of
 ‘ punctuation, was not taken from the art of
 ‘ speaking, which certainly ought to have been
 ‘ its archetype; and probably would, had that
 ‘ art been studied and brought to perfection by
 ‘ the moderns; but it was in a great measure
 ‘ regulated by the rules of grammar, which they
 ‘ had studied; that is, certain parts of speech are
 ‘ kept together, and others divided by stops, according
 ‘ to their grammatical construction, often
 ‘ without reference to the pauses used in discourse.
 ‘ And the only general rule, by which pauses can
 ‘ be regulated properly, has been either unknown,
 ‘ or not attended to: which is, that pauses, for
 ‘ the most part, depend upon emphasis. I have
 ‘ already shewn that words are sufficiently distinguished
 ‘ from each other, by accent; but to
 ‘ point out their meaning when united in sentences,
 ‘ emphasis, and pauses, are necessary.

* Lect. on Elocution, L. 5th.

' Accent, is the link which connects syllables
 ' together, and forms them into words: emphasis,
 ' is the link which connects words together, and
 ' forms them into sentences, or members of sen-
 ' tences; but, that there may be no mistake to
 ' which emphasis the words belong, at the end of
 ' every such member of a sentence, there ought
 ' to be a perceptible pause. If it be asked, why
 ' a pause should any more be necessary to em-
 ' phasis, than to accent? or why emphasis alone
 ' will not sufficiently distinguish the members of
 ' sentences without pauses, as accent does words
 ' from each other? the answer is obvious; that
 ' we are pre-acquainted with the sounds of the
 ' words—and cannot mistake them when distinctly
 ' pronounced, however rapidly; but we are not
 ' pre-acquainted with the meaning of sentences,
 ' which must be pointed out to us by the speaker;
 ' and as this can only be done, by evidently shew-
 ' ing what words appertain to each emphatic one,
 ' unless a pause be made at the end of the last
 ' word, belonging to the former emphatic one,
 ' we shall not be able to know at all times,
 ' whether the intermediate words, between two
 ' emphatic ones, belong to the former, or the
 ' latter; which must breed a perpetual confusion
 ' in the sense. Through the want of a proper
 ' stop of this sort, there is a passage in the play
 ' of Macbeth, which, as it has been usually
 ' spoken on the stage, and read by most people,
 ' is downright nonsense; I mean an expression of
 ' Macbeth's after he had committed the murder,
 ' where he says,

Will all great Neptune's ocean wash this blood
 Clean from my hand? No—these my hands will
 rather

' The

The multitudinous sea incarnardine,
Making the green one—red.

‘ Now the last line pronounced in that manner,
‘ calling the sea the *green one*, makes flat nonsense
‘ of it. But if the pause be made in the proper
‘ place, as thus—Making the green—o’ne red—
‘ here is a most sublime idea conveyed, that his
‘ hands dipped into the sea, would change the
‘ colour of the whole ocean into *one* entire red.’

There is a line in the *Fair Penitent*, which,
for many years, was spoken by the most celebrated actor of these times, in the following manner—

West of the town—a mile among the rocks,
Two hours ere noon to-morrow I expect thee,
Thy single arm to mine.

It is a challenge given by Lothario to Horatio, to meet him at a place a mile’s distance from the town, on the west side, well known by the name of *The Rocks*. And this would have been evident, had there been a comma after the word *mile*—as—

West of the town a mile, among the rocks, &c.
Whereas by making the pause after the word *town*, and joining *mile* to the latter part,

West of the town—a mile among the rocks—
the ridiculous idea is conveyed, that they had a mile’s length of rocks to scramble over; which made Quin sarcastically observe, that they would run great risque of breaking their shins, before they reached the appointed place of combat.

The best way of getting over the faulty habit of reading, contracted by following such erroneous guides, as the stops usually are, would be, in those of an age sufficiently mature, to copy such passages

passages from authors, as they mean to serve for their daily exercises in reading aloud, without marking any stops at all. In this way, the sense alone must guide them, in the right use of the pauses; nor will they have any thing to mislead them. When they have had sufficient practice in this manner, to be able to make out the sentences with ease, let them return to the printed books, in which they are to pursue the same rule, by giving their whole attention to the meaning of the words, and being as utterly regardless of the stops, as if they were not there. Though at first they may be puzzled at the sight of the stops, and from their former long habit, may be apt frequently to relapse into their old method, yet by persevering in their attention to the words only, they will in time, pay as little regard to the stops, as if they had been wholly obliterated.

As to children, the surest way to prevent the ill consequences arising from the use, or rather abuse of stops, will be to teach them to read without points, according to the practice of the ancients, who never used any, and continue them in this way till they become expert in it. This will necessarily keep their attention to the meaning of what they read, perpetually awake; otherwise it will be impossible for them to make any sense of the passages, as they will not, on any other terms, be able to divide them into their proper sentences, or the sentences into their several members. Whereas in the other way of being taught to read by the aid of stops, they are little attentive to the sense or context; and think they have done all that is necessary, when they have pronounced the words, and observed the stops, in the manner they were instructed to do.

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It was before observed, that they are generally taught to read in books, whose full meaning they cannot comprehend; and therefore it is impossible they should give any attention to the sense. This habit early contracted, is afterwards transferred to books, whose meaning they might fully comprehend, if they did but pay due attention to it; but their accustomed negligence in that article, still continues in its full force; and they either miss the sense by their own false reading, or if they even perceive it themselves, they do not deliver it in a way, proper to point it out to others. It is inconceivable to those, who have not well considered the subject, how much the progress of knowledge, and true taste, is retarded on this account; for in this slovenly, inaccurate manner of reading, there are only a set of confused ideas floating in the mind, without their due order and precision; the sense of the author is, often mistaken, or perverted; the spirit evaporates, and all the grace, and delicacy of sentiment, are lost. The famous Bishop of Cloyne, seems to have been fully convinced of this, when among his other queries, he put the following one: *Q.* Whether half the learning of these kingdoms be not lost, for want of having a proper delivery taught in our schools and colleges?

LECTURE III.

HAVING, in my former Lectures, laid open all the fundamental principles of the Art of Reading, and established rules to direct us in the proper exercise of that art; I shall now proceed to confirm the theory, by practical observations, and illustrate the rules, by examples. For this purpose, I shall begin with comments upon the mode of reading the Church-service; which I have pitched upon rather than any other piece of English composition, because it is the only one publicly and constantly read, and therefore open to every one's observation, in judging of the propriety of those comments.

There is not any thing which can shew the low state of the Art of Reading among us, in a stronger light, than the general complaint, that the service of the Church is so seldom delivered with propriety. At first view, one would be apt to imagine, that in a settled service, open to all to be studied and examined at leisure, every one, by suitable pains, might make himself master of the proper manner of reading it. It is this mistaken notion, which makes the laity so forward to lay the blame at the door of such of the clergy, as do not perform this part of the office well; attributing it wholly to neglect, and the want of taking proper pains. Whereas the true cause of the defect, is, the erroneous manner in which all

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are taught to read, by persons utterly disqualified for the office. They are originally set wrong upon principle, and yet think themselves right. How is it possible therefore, that they should set about amending faults, of which they are not yet conscious? And when this faulty manner has taken root, by custom and a length of years, how difficult, nay impossible would it be, even supposing they were made conscious of it, to change such habits, without the assistance of skilful persons, to point out the particulars in which they are faulty, and shew how they are to be amended! And where are such to be found? As to any information they might receive from their friends or acquaintance, they would be but little the better for it; as they probably are as unskilled in the art, and deficient in the practice, as themselves; even supposing they were willing to give them such information: but it is well known how shy men are upon that head in all articles, unless called upon to do so. And the man who wants such information, from a consciousness of his deficiency, is yet restrained from applying for it, by a false shame; considering it as a disgrace to acknowledge, that he did not know how to read, at that time of life. For this is the light in which they consider it, confounding under one term, two very distinct things, that of mere reading, and reading well. In learning to read, two very different ends may be proposed. The one, that of silent reading, to enable us to understand authors, and store our minds with knowledge; the other, that of reading aloud, by which we may communicate the sentiments of authors to our hearers, with perspicuity and force. All our pains have been employed in accomplishing the former

former end; and with regard to the latter, we are either set wrong by false rules, or left wholly to chance. Now, if it were known that to arrive at perfection in the art of reading in the latter sense, would require much time and pains, even supposing it were taught by a regular system of rules and skilful masters; surely it could never be considered as a disgrace to any one, to be deficient in such an art, who, far from having precepts to guide, or masters to teach him, should be misled by false lights, in the very first principles of the theory, and corrupted by bad examples, in the practical part. For the benefit of such as are desirous of getting rid of their bad habits, and discharging that important part of the sacred office, the reading of the liturgy, with due decorum, I shall first enter into a minute examination of some parts of the service, and afterwards deliver the rest, accompanied by such marks, as will enable the reader, in a short time, and with moderate pains, to make himself master of the whole. And though this may seem to be chiefly calculated for the use of the clergy, yet it will be found the very best lesson that could be given to all others, in the art of reading. In making my comments, I shall not select passages from the different parts of the service, but take them in their order as they lie in the Prayer-book, beginning with some of the texts that are usually read before the exhortation. But first it will be necessary to explain the marks, which you will hereafter see throughout the rest of this course. They are of two kinds; one, to point out the emphatic words, for which purpose I shall use the grave accent of the Greek [']. The other, to point out the different pauses or stops, for which I shall use the following marks:

For the shortest pause marking an incomplete sense, a small inclined line, thus

For the second double the time of the former, two "

And for the third or full stop, three ""

When I would mark a pause, longer than any belonging to the usual stops, it shall be by two horizontal lines, as thus =

When I would point out a syllable that is to be dwelt on some time, I shall use this mark u

or a short horizontal over the syllable.

When a syllable should be rapidly uttered, this o

or a curve turned upwards; the usual marks of long and short quantity in prosody.

The reason for my using new marks for the stops, is this. They who have been accustomed to associate reading notes to the stops, will, on the sight of them, be apt to fall into their old habit; and as the new marks are free from such association of ideas, they will be more likely to be guided, in all the changes of their voice, by the sense only.

I have often heard the following verse read in this manner.

‘Enter not into judgment with thy servant
O Lord, for in thy sight shall no man living be justified.’

Here the words, *not*, *servant*, *sight*, *justified*, between which it is impossible to find any connexion, or dependance of the one on the other, are principally marked. By these false emphases, the mind is turned wholly from the main purport and drift of the verse. Upon hearing an emphasis upon

upon *not*, it expects quite another conclusion to make the meaning consistent; and instead of the word *for*, which begins the latter part of the sentence, it would expect a *but*; as, Enter not into judgment with thy servant, O Lord, *but* regard me with an eye of mercy. When it hears the emphasis on *servant*, it expects also another conclusion; as, Enter not into judgment with thy servant, O Lord, but enter into judgment with those who are not thy servants. And by the emphases on the words *sight*, and *justified*, the true meaning is not conveyed. But if read in the following manner, 'Enter not into judgment with thy servant' O Lord' for' in thy sight' shall no man living be justified.'—the whole meaning becomes obvious, and we see that there is a great deal more implied, than the mere words would express, without the aid of proper emphases. 'Enter not into judgment with thy servant' O Lord'''—That is, enter not, O Lord, into the severity of judgment with thy servant—'for' in thy sight'—which is all-piercing, and can spy the smallest blemish—'shall no man living be justified'—No man on earth, no not the best, shall be found perfect, or sufficiently pure, to stand the examination of the eye of purity itself.

Upon this sentence thus pronounced, the following beautiful passage in Job, may be a comment.

'How then can man be justified with God, or how can he be clean that is born of woman? Behold even to the moon, and it shineth not; yea the stars are not pure in his sight. How much less, man, that is a worm, and the son of man, which is a worm.'

As the first necessary step towards getting into a good habit, is to get rid of a bad one, I shall point out the faults that are usually committed in reading the service; and afterwards propose the amendments.

The Exhortation I have often heard delivered in the following manner:

‘Dearly beloved brethren, the scripture moveth us in sundry places to acknowledge and confess our manifold sins and wickedness. And that we should not dissemble nor cloke them before the face of Almighty God our Heavenly Father, but confess them with an humble lowly penitent and obedient heart, to the end that we may obtain, forgiveness of the same, by his infinite goodness and mercy. And altho’ we ought at all times humbly to acknowledge our sins before God, yet ought we most chiefly so to do when we assemble and meet together. To render thanks for the great benefits we have received at his hands, to set forth his most worthy praise, to hear his most holy word, and to ask those things that are requisite and necessary as well for the body as the soul. Wherefore I pray and beseech you as many as are here present, to accompany me with a pure heart and humble voice to the throne of the heav’nly grace, saying after me.’

In the beginning of this exhortation, we usually find, that the clergyman’s eye is fixed on the book, and that he utters the words as mere matter of form; but, surely, the truly Christian and affectionate address, with which it commences, from a pastor to his flock, ought to be made with earnestness, and his eyes looking round the whole congregation. ‘Dearly beloved brethren!’—And then there should a pause of some length ensue, to give them time to collect themselves, and

and awaken their attention to the solemn duty they are about to perform. Whereas, in the other way, when the eye is on the book, the congregation cannot feel it as an immediate address to them; especially when they find that there is no pause after this address, but that he immediately runs on to the next sentence, which has no connexion with it, misled by the false pointing of a comma after the words, 'Dearly beloved brethren,' which ought to have been marked by what is called a point of admiration. In the latter part of the first period, 'but confess them with an humble lowly penitent and obedient heart, to the end that we may obtain, forgiveness of the same, by his infinite goodness and mercy'—there are several faults committed. In the first place, the four epithets preceding the word heart, are huddled together, and pronounced in a monotone, disagreeable to the ear, and enervating to the sense; whereas each word rising in force above the other, ought to be marked by a proportional rising of the notes in the voice; and, in the last, there should be such a note used as would declare it at the same time to be the last—'with an humble' lowly' penitent' and obedient heart, &c.' At first view it may appear, that the words humble and lowly, are synonymous; but the word lowly, certainly implies a greater degree of humiliation than the word humble. The word, penitent, that follows, is of stronger import than either; and the word, obedient, signifying a perfect resignation to the will of God, in consequence of our humiliation and repentance, finishes the climax. But if the climax in the words, be not accompanied by a suitable climax in the notes of the voice, it cannot be made manifest. In the following part of the sentence,

tence, 'to the end that we may obtain' forgiveness of the same" there are usually three emphases laid on the words, *end, obtain, same*, where there should not be any, and the only emphatic word *forgiveness*, is slightly passed over; whereas it should be read—"to the end that we may obtain forgiveness of the same," keeping the words *obtain* and *forgiveness*, closely together, and not disuniting them, both to the prejudice of the sense and cadence. The following words, 'by his infinite goodness and mercy,' lose much of their force by the manner of repeating them; whereas, by interjecting a pause between the words, *his*, and *infinite*, as, 'by his' in'finite goodness and mercy,' we not only pay the proper reverence due to the Deity, whenever he is mentioned, but there is superadded, by this means, a force to the word, *infinite*, coming after the pause, which alone can make us have an adequate conception of those attributes in him, *whose mercy endureth for ever*—"by his' in'finite goodness and mercy."—"And altho' we ought at all times"—Here the accent of the word *altho'*, is changed, and put upon the first syllable, *áltho'*; and this syllable being pronounced in the same quantity as the word *all*, which follows soon after, occasions a repetition of the same sound so suddenly, as to be disagreeable to the ear; and the want of the due change of note on the word, *all*, obscures the sense—"and áltho' we ought at all times"—whereas, in the right way of pronouncing it, 'and altho' we ought at all times'—the repetition of the same sound is avoided, and the following meaning is evidently implied; though we should embrace every opportunity, when we are alone, and in private meditation, to confess our

sins before God, yet we ought most chiefly so to do, when we assemble and meet together, to join in acts of public worship. Here, also, there is often an unfortunate emphasis on the word, *so*, instead of the word, *chiefly*, 'yet ought we most chiefly so to do, &c.' and this arises from not giving the due emphasis to the word, *all*, in the former part of the sentence, which would have shewn the necessity of giving a correspondent force to the word, *chiefly*, in the latter. 'And although we ought at all times' humbly to acknowledge our sins before God" yet ought we most chiefly so to do' when we assemble and meet together' to render thanks' for the great benefits that we have received at his hands, &c.' Nothing is more frequent than to give the tone of a full-stop at the end of the former part of the sentence, as thus—'yet ought we most chiefly so to do when we assemble and meet together.' What, at any time, in assemblies of amusement and festivity? No, it is only when we assemble and meet together, *to render thanks for the great benefits* we have received at his hands, &c. In this, and what follows, a distinct enumeration is made, of the several parts whereof the public worship is composed. *To render thanks' for the great benefits that we have received at his hands"* Thanksgiving. *To set forth his most worthy praise"* by psalms and hymns. *To hear his most holy word"* in the Lessons. *And to ask those things, that are requisite and necessary, as well for the body, as the soul"* the prayers. On which account, the several sentences containing the distinct parts of the service, ought to be kept more detached from each other, than they usually are; and the words peculiarly expressive of each branch of the service, should chiefly be made emphatical.

emphatical. 'To render thanks' for the great benefits that we have received at his hands" to set forth his most worthy praise" to hear' his most holy world" and to ask those things' which are requisite and necessary' as well for the body' as the soul"" Whereas, in the usual way of running these sentences into one another, the auditor has no time to observe the distinctness of the parts; and I believe it has seldom occurred to any one, that in these four sentences, are separately enumerated, the four capital branches of the church service. 'Wherefore I pray and beseech you as many as are here present'—This is the way in which that passage is usually delivered; but, surely, a more particular and personal address, would have more force to call up attention, than this vague and general one; which will be done only by placing the emphasis on the word *you*. 'Wherefore I pray and beseech *you*' as many as are here present, &c.' That is, I pray and beseech you, and each individual of you, here present, to accompany me, &c. for that is what is implied in the words '*as many as are here present*;' it is addressing them in detail, each individual of the number there present; and if these words be not taken in that sense, they are a mere tautology; for if they had only a general meaning, like the word, *you*, they would express nothing more, than what had been already done by that word.

I shall now read the whole, in the manner I have recommended; and if you will give attention to the marks, you will be reminded of the manner, when you come to practise in your private reading.

‘Dearly belo’ved brethren!—The scripture moveth us’ in sundry places’ to acknowledge and confess our manifold sins and wickedness’ and that we should not dissemble nor cloke them’ before the face of Almighty God’ our Hea’venly Father’ but confess them’ with an humble’ lowly’ penitent’ and obèdient heart’ to the end that we may obtain forgiveness of the same’ by his’ infinite goodness and mercy’ And altho’ we ought at all times’ humbly to acknowledge our sins before God’ yet ought we most chiefly so to do’ when we assemble and meet together’ to render thanks’ for the great benefits we have received at his hands’ to set forth’ his most worthy praise’ to hear’ his most hōly word’ and to ask those things’ which are requisite and necessary’ as well for the bo’dy’ as the sōul’ Wherefore I pray and beseech yōu’ as ma’ny as are here present’ to accompany mē’ with a pure heart’ and humble voice’ to the throne of the heavenly grace’ saying after me.’

Now, to examine the Confession in the same way.

‘Almighty and most merciful Fàther.’—Here the greatest stress is usually laid on the word, *Father*; whereas it ought to be on the attribute *merciful*. We are making a confession of our sins, and imploring pardon for them of God; and it is upon the greatness of his mercy, that we presume to approach him in this manner, or to hope for pardon; which is implied in the words properly read—‘Almighty’ and most merciful Fàther—’ Another fault here committed, is the dropping the voice at the end, as if it were a full stop; whereas, it is evidently an incomplete member of a sentence, as would appear if it were immediately followed by the subsequent

sequent one, which belongs to it, without the reader's being interrupted by the congregation. But that interruption ought to make no change in the proper manner of delivering it, which should be in a sustained note, and which the reader would use, were he to continue it without such interruption. 'Almighty' and most merciful Father' we have erred and strayed from thy ways' like lost sheep'" These two last words are often run into one another, and pronounced as if they were but one; instead of 'like lost sheep,' it is read, 'like lossheep.' We have followed too much the devices and desires of our own hearts.' Here, by laying the stress on the word, *much*, there is no more implied, but that we have given way to our inclinations more than we should do; and that may admit of being interpreted, but in a small degree. But when it is repeated thus—'We have followed too much' the devices and desires of our own hearts' it implies, in a great degree, there are no boundaries fixed to our wanderings; and not only so, but the tone of voice accompanying that emphasis, includes at the same time self-condemnation, and contrition. 'We have followed too much' the devices and desires of our own hearts. We have offended against thy holy laws. We have left undone those things which we ought to have done; and we have done those things which we ought not to have done.' In which way of reading, the repetition of the word, *done*, four times in so short a space, and in the same tone, is at once disagreeable to the ear, and obscures the meaning. But in the right way of reading it—'We have left undone' those things which we ought to have done' and we have done those things which we ought not to

to have done¹¹⁷ The two emphases placed on the two negatives, make the word, *done*, with which they are connected, pass unnoticed by the ear; and the different notes of voice, used to the same word, twice repeated with emphasis, give at once an agreeable variety to the ear, and enforce the meaning to the understanding. Which is no more than this; ‘We have left u’ndone’ what we ought to have do’ne; and we have done’ what we ought not to have done’ what we ought not to have done. And there is no health i’n us.’ In this way the stress is improperly laid upon, *in*, and the important word, *health*, is passed over unmarked. It should be read—‘and there is rō health in us.—But thou O Lord have mercy upo’n us miserable offenders. In this way of running the words of the invocation one into another, all reverence to the Deity is lost—‘But thou O Lord; Whereas, by interjecting a small pause before the immediate address to him by name, and at the same time lowering the voice, in token of respect, the manner would be such, as alone can become a creature, addressing his Creator. ‘But thou’ O Lōrd’ have mercy upo’n us’ miserable offenders¹¹⁸ In these words, here, as well as in all other places where they are repeated, it is usual to lay the emphasis on the insignificant word, *upon*, instead of the important one, *mercy*; by saying,—‘have mercy upo’n us’—instead of ‘have me’rcy upon us’ miserable offenders.’—‘Spare thou them O God which confess their faults.’ In the first part of the sentence, the words, *thou them*, when run too closely together, have a bad effect on the ear. ‘Spare thou them’—which may be avoided by a small separation of those words; as, ‘Spāre thou’ the’m’

the'm' O God' which confe's their faults.—Restore thou them that are penitent.' Here is a repetition of the same words, *thou them*, which has a still worse effect on the ear, and is to be remedied in the same way. 'Restō'e thou' the'm that are penitent. According to thy promises' declared unto mankind in Christ Jesu our Lord' And grant O most merciful Father for his sake'—Here we have another instance of the want of respect to the Deity, by not making the proper pause before the immediate address to him; and indeed the same may be observed throughout the whole service. It should be read thus: And grant' O mō'st me'rciful Father' for hi's sake' that we may hereafter' live a go'dly' righteous' and sōber life'' to the glory of thy holy name.

In reading the Absolution, it is usual to begin it in the same manner, and tone of voice, as if it were a prayer addressed to the Almighty, instead of speaking of him, and delivering a commission in his name. As thus—'Almighty God! the Father of our Lord Jesus Christ'—instead of the authoritative tone of one speaking in his name, and who has received *power and commandment* from him, to declare his gracious pleasure to his people. The words, as they stand, have indeed the same air, as several prayers beginning in the same manner: which probably has betrayed most into the same mode of delivering them. But whoever will suppose them to be preceded by the article, *the*, which is understood, as thus—*The* Almighty God, Father of our Lord Jesus Christ, &c. will immediately see the necessity of using a tone very different from that of supplication; and will easily bring himself to the use of it.—'Who desireth not the death of a sinner, but rather
that

that he may turn from his wickedness and live.' Here the emphases on the words, *sinner*, in the first part, and, *turn from his wickedness* in the latter, obscure the main purport of the sentence; which is, The Almighty takes no pleasure in seeing a sinner perish everlastingly (which is implied in the *death of a sinner*), but wishes rather, by a course of penitence and reformation, he may receive eternal life; which is implied in the word, *live*. How strongly marked therefore should words be of such powerful import! 'And hath given power and commandment to his ministers, to declare and pronounce to his people being penitent'—The words, by being thus huddled together, lose much of their import and clearness. But read in the following way—And hath given power' and commandment to his ministers' to declare and pronounce to his people'—the different parts of each member of the sentence, and their reference to each other, are distinctly pointed out. He hath given to his ministers commandment' to declare' and power' to pronounce' the absolution of sins—upon a certain condition. Ought not the condition then, to be particularly marked and enforced, instead of being flurred over as it usually is? 'to declare and pronounce to his people being penitent the absolution, &c.' should it not have the solemnity of a pause, both before and after it, accompanied by a lower tone of voice, to give it its due weight? As thus—to declare, and pronounce to his people' being penitent' the absolution' and remission of their sins. 'He pardoneth and absolveth all them that truly repent, &c.' Here the observation formerly made, recurs, of the slight manner in which the Almighty is often mentioned, and which must be
much

much more striking on this occasion, where his minister is commanded in his name, to declare his pleasure to his people, upon so important an article. Surely this cannot be done with too much solemnity, and may be effected by dwelling with a tone of reverential awe, on the relative which stands for his name, followed by a suitable pause; thus—He' pardoneth and absolveth all them that truly repen't' and unfeignedly believe his holy Gospel.—'Wherefore let us beseech him to grant us true repentance, &c.' In this, as in all other places, where there is a particular address to the congregation, it is to be wished that it were brought more home to them, by force of emphasis on the proper word; as thus—Wherefore let us beseech him to grant us' true repentance—that is, let us all who are here assembled, unite to beseech him that we may be made fit partakers of this covenant; the covenant just before published to all Christians. From which, each pastor takes occasion to exhort his own particular flock, earnestly to pray to God, that they may partake of it.

These are the principal faults usually committed in reading the Absolution. Others, of smaller note, I shall not expatiate on, but leave them to each one's observation, by reading the whole in what appears to me to be the right manner.

'Almighty God' the Father of our Lord Jesus Christ' who desireth not the death of a sinner' but rather that he may turn from his wickedness' and live' and hath given power' and commandment to his ministers' to declare and pronounce to his people' being penitent' the absolution and remission of their sins' He' pardoneth and absolveth all them that truly repen't' and unfeignedly

believe his holy gospel^{'''} Wherefore let us beseech him['] to grant u[']s true repentance['] and his holy spirit^{''} that those things may please him['] which we do at thi[']s present['] and that the rest['] of our life hereafter['] may be pure and holy^{''} so that at the last['] we may come to his eternal joy['] through Jesus Christ our Lord^{''}

I now come to the Lord's prayer. Nothing can shew the corrupt state of the art of reading, or the power of bad habit, in a stronger light, than the manner, in which that short and simple prayer, is generally delivered. In the first words of it, 'Our Father which art in Heaven'—that false emphasis on the word, *art*, has almost universally prevailed. This strong stress upon the affirmative, *art*, looks as if there might be a doubt, whether the residence of God were in Heaven, or not; and the impropriety of the emphasis will immediately appear, upon changing the word we are accustomed to, to another of the same import. For instance, should any one instead of saying—Our Father who residest in Heaven—read—Our Father who residest in Heaven, the absurdity would be glaring. The other consequently should be read in the same way—'Our Father' which art in Heaven'—with the emphasis upon Heaven, and the voice somewhat raised. I have known a few who have seen this mistake, and to avoid it, have run into another error, as thus—'Our Father whichart in Heaven,' making the two words, *which* and *art*, appear but as one, by too precipitate an utterance—whichart—They should be pronounced distinctly, but without any stress; and this will be accomplished, in spite of habit, by frequent trials, if care be taken to reserve the emphasis for the word Heaven, as thus—'Our Father' which art in Heaven' hallowed be thy name⁼⁼

name—'Thy kingdom come, thy will be done on Earth as it is in Heaven.'—By running the words and members of the sentences thus into each other, the importance of the sentiments, and the relation which one member of the sentence bears to the other, are lost. The first, expresses a wish for the coming of the promised kingdom of Christ; the other, a desire of the consequences to be expected from the coming of that kingdom, that the will of God may be done on Earth, as it is in Heaven; which we are told will be the case, when Christ begins his reign. The meaning of the first, is the same as if it were written—May thy kingdom come; but the word, *may*, being understood, its place should be supplied by a small pause before the word, *come*—'thy kingdom' come' and after a due pause, to let so solemn a wish make its proper impression, the reason of this wish, that is, in order that the will of God may be done on Earth, as it is in Heaven, should be distinctly pointed out, by a small pause before the words, *on Earth*, and, *in Heaven*, as thus—'Thy kingdom' come" thy will be done' on Earth' as it is' in Heaven'—with the emphasis on the word, *be*, and a pause before it, to correspond with the pause and emphasis, before, and on, the word, *come*; as there is the same reason for both, *may*, being here understood, as in the former case; 'may thy kingdom come' may thy will be done'" and upon the absence of that optative, the emphasis, in order to supply its place, should be transferred to the auxiliary, *be*, as it is in all other cases. By reading it in the usual way, mislead probably by false pointing, they make these two, detached sentences, utterly independent of each other. Whereas in the other way, the latter is a consequence of, and closely connected with, the former. 'Thy kingdom' come"

come' thy will' be done' on earth' as it is' in Heaven—' and from this reading only can the true meaning of the passage be disclosed.—' Give us this day our daily bread'—Here the emphasis on the word, *day*, is unfortunately placed, both with regard to sound and sense. The ear is hurt, by the immediate repetition of the same sound, in the word *daily*—' Give us this day our daily bread'—And the true meaning is not conveyed; for this is supposed to be a prayer to be daily used, and a petition to be daily preferred, composed for our use by him, who bade us take no thought for the morrow; wherefore it should be thus pronounced—' Give us this day' our daily bread'—' And forgive us our trespasses, as we forgive them, that trespass against us.'—There are so many faults committed, in this manner of reading the sentence, that to enter into a minute examination of them, would take up too much time unnecessarily; as I apprehend that the bare reading of it in the right manner, will carry conviction with it, and needs no other comment. ' And forgive us' our trespasses' as we forgive them' who trespass against us.' I must here, however, shew the necessity there is, for laying a strong emphasis on the little word, *as*, which is always flurried over; because that particle, implies the very condition on which we expect forgiveness ourselves, that is, in like manner as we grant it to others. There is another fault committed by some, in removing the accent from the last syllable of the word, *forgive*, to the first; as, ' Give us this day our daily bread, and forgive us our trespasses, &c.' by which they seem to make an opposition between the words, *give* and *forgive*, where there is none intended; than which nothing can be more absurd and puerile.—' And lead us not into

into temptation, but deliver us from evil.'—It were to be wished, for obvious reasons, that the strong emphasis on the word, *lead*, were transferred to the word, *temptation*; instead of saying, 'and lead us not into temptation'—that it were read—'and lead us not into temptation, but deliver us from evil'—'For thine is the kingdom, and the power, and the glory, for ever and ever.'—In this way of reading, the fine close of this admirable prayer, is changed in its movement, from the solemn and majestic, to a comic and cantering pace. 'For thine is' the kingdom' and the power' and the glory' for ever' and ever.' The measure in this way, to speak in the prosodial language, becomes purely amphibrachic, used only in comic poems and ballads; whereas by making a pause after the word, *thine*, and separating the other members of the sentence, the movement becomes chiefly anapestic, full of force and dignity.—'For thine' is the kingdom" and the power" and the glory" for ever' and ever.'

I shall now read the whole in the proposed manner.

'Our Fāther' which art in Hea'ven' hallowed be thy name=Thy kingdom' co'me" thy will' be done on ea'rth' as it i's' in Hea'ven=Give us th'is day' our dāily bread'" And forgive u's our trespasses' a's we' forgive them' that trespass against u's'" And lead us not into temptation' but deliver us from evil=For thine' is the kingdom" and the power" and the glory" for ever' and ever='

'O Lord open thou our li'ps'—In this way of reading, the address to God seems only to be, to open our mouths, which surely does not require his intervention; but when the emphasis is placed right, as thus—'O Lō'd open thou our li'ps'—the figurative meaning starts forth, which is, do thou

thou inspire us with a true spirit of thy devotion,
'and our mouth shall shew forth thy praise.'

Ô Gôd' make spêed to save us''

Ô Lôrd' make hâste to help us'''

'Glory be to the Father, and to the Son, and to the Holy Ghost.'—To give a due solemnity to this, and to prepare the hearer's attention to the three persons, to each of whom glory is to be attributed, I would recommend a small pause, before the naming of the first person, and a longer one after that, and the second; as thus—
'Glory be' to the Fâther'' and to the So'n'' and to the Hôly Ghôst''' As it wâs' in the begi'nning'' it's nôw'' and e'ver shâll be' world without end''

Präise yê' the Lôrd''

The Lord's name bè praised=

Thus far I have been minute in my observations, because it will save me the trouble of commenting upon similar faults, when they occur in the rest of the service; and as those which are most generally committed throughout, have been laid open in the course of this discussion, I shall content myself hereafter, with reading and marking the remainder of the usual service, in a proper way; and shall reserve my comments only for such passages, as are most difficult, or in which the most glaring faults are committed. For a discussion throughout equally minute, would run these discourses to an unreasonable length.

'O come' let us sîng unto the Lôrd'' let us heartily rejoice' in the stren'gh of our salvâtion'''

Let us come before his presence with thank-gî'ving'' and shew ourselves glâ'd in him' with psâlms'''

For the Lord' is a grêat Go'd'' and a great, Kîng' above àll Gods''

In

In hi's hands' are all the corners of the earth'
and the strength of the hills' is his also'''

The sēa is hi's, and hē made it' and hi's hands
prepared the diȳ land'''

O come' let us worship and fall do'wn' and
knēel before the Lōrd our Maker'''

For Hē' is the Lord our God'' and wē' are
the people of hi's pasture' and the sheep of hi's
hand'''

To day' if you will hēar his voice' hārden not
your hearts' as in the provocātion' in the day of
temptātion in the wilderness'''

When your fathers temptēd me' prōved me'
and sēw my works'''

Fōrty years long' was I griēved with this ge-
neration'' and said' it is a people that do er'r in
their hēarts' for they have not known mȳ ways'''

Unto whom I swāre in my wrāth' that they
shoul'd not enter into mȳ rest'''

Glōry be' to the Fāther'' and to the So'n'' and
to the Hōlv Ghōst'''

As it wa's' in the begi'nni'ng'' is' nōw'' and ever
sha'll be' world without end''' Amen'''

Next follows the Te Deum.

We prāise thēe' O Gōd'' we acknow'ledge thee
to be the Lōrd'''

All the earth' doth wōrship thee' the Fāther
everlā'sting'''

To thēe' all āngels cry aloud'' the hea'vens' and
āll the powers therein'''

To thēe' Cherubin and Seraphin continually do
cry'

Hōly'' Hōly'' Hōly' Lord God of Sabaoth'''

Heaven' and earth' are full of the majesty of
thy glory'''

The

The glorious company of the apo'stles' praise thee"

The goodly fellowship of the pro'phets' praise thee"

The noble army of martyrs' praise thee"

The holy Church' thro'out all the world' doth acknowledge thee

The Father' of an infinite majesty!"

Thine honourable' true' and only Son"

Also the Holy Ghost' the comforter"

Thou art the King of Glory' O Christ"

Thou art the everlasting Son of the Father"

When thou tookest upon thee to deliver man' thou didst not abhor the virgin's womb"

When thou hadst overcome the sharpness of death" thou didst open the kingdom of heaven' to all believers"

Thou sittest at the right hand of Go'd' in the glory of the Father"

We believe' that thou shalt come to be our judge"

We therefore pray thee' help thy servants' whom thou hast redeemed' with thy precious blood"

Make them to be numbered with thy saints' in glory everlasting"

O Lord' save thy people' and bless thine heritage"

Govern them' and lift them up for ever"

Day by day' we magnify thee"

And we worship thy name ever' world without end"

Vouchsafe' O Lord' to keep us thi's day without sin"

O Lord' have mercy upon us" have mercy upon us"

O Lord'

Ō Lōrd' let thy mercy li'ghten upon us' as our
tru'st is in thee'''

Ō Lōrd' in thee have I trusted' let me ne'ver
be confounded=

Ō be jo'yful in the Lōrd' all ye lan'ds' serve
the Lōrd with gla'dness' and come before his
presence' with a so'ng'''

Be ye sūre' that the Lōrd' Hē is Go'd'' it is
Hē that hath made us' and not wē oursel'ives'' we
are hi's people' and the sheep of his pasture'''

Ō go your way into his gātes' with thanksgiv-
ing'' and into his cōurts' with praise'' be than'kful
unto him' and speak goo'd of his name''

For the Lōrd' is grācious'' his mēcy' is ever-
lasting'' and his trūth' endureth from generātion
to generation=

Glory be, &c.?

It is not part of my province, to descant
upon the propriety of appointing these hymns to
be read, as part of the church service; though,
surely, they seem much better calculated for
singing. But since it is a necessary part of the
service, nothing can be more absurd, than de-
livering them in the usual cold monotonous man-
ner. What can be more incongruous to the
matter, than such a mode of uttering the following
verse—

'O come let us sing unto the Lord, let us
heartily rejoice in the strength of our salvation—
Or this

'O be joyful in the Lord all ye lands, serve
the Lord with gladness, and come before his pre-
sence with a song.'

Surely hymns, such as these, ought to be de-
livered in tones of that enthusiastic ardour, which
naturally result from a heart filled with admira-
tion,

tion, love, and gratitude, towards its great Creator and Benefactor.

After these follows the Creed.

‘I believe in God’ the Father Almighty’ maker of heaven and earth” and in Jēsus Chrīst’ his only Son’ our Lord” Who was conceived’ by the Holy Ghost” born’ of the Virgin Mary” suffered’ under Pontius Pilate” was crucified’ dead’ and buried” he descended into hell” the third day he rose again from the dead” he ascended into heaven” and sitteth on the right hand of God’ the Father Almighty” from thence’ he shall come to judge’ the quic’k and the dead” I believe in the Hōly Chōst’ the hōly ca’tholic church” the communion of saints” the forgiveness of sins” the resurrection of the body” and the life everlasting.’

This Creed will admit of little change in the notes of the voice. It ought to be pronounced with distinctness and solemnity; to which nothing will contribute so much, as a due observation of the pauses, in the sentences, and their several members. There is one wrong emphasis constantly used here, which gives a false meaning to the passage, where it is said—‘the third day he rose again from the dead.’ Now, rising again, certainly means rising twice. As when we say of a man, he was thrown on the ground, and *rose* again; he was thrown a second time, and rose *again*. In the first instance, the word *again* is redundant, and is a mere mode of speech. In the second it is necessary, and has its true meaning. That sentence therefore ought to be read thus—‘The third day, he rose again from the dead.’

‘The Lōrd’ bē wīth you.’

Here the emphasis ought to be on the auxiliary verb, *be*, as, *may*, the sign of the optative, is omitted,

omitted, as was mentioned in a former case. This adds to the solemnity of the wish. Whereas, in the common way of repeating it, 'The Lord be with you,' it is exactly the same as the common mode of expression, in bidding farewell.

'And with thy spirit.

Let us pray"

Lōrd' have me'rcy upon us"

Christ' have me'rcy upon us'

Lōrd' have me'rcy upon us=

Our Father, &c. as before.

Ō Lōrd' shew thy me'rcy upon us"

And grant us thy salvation"

Ō Lōrd' save the King"

And mercifully hear us' when we call upon thee.

Endue thy mi'nisters' with righteousness"

And make thy chōsen people' joyful"

Ō Lōrd' save thy people"

And ble'ss thine inheritance"

Give pēace in our time' Ō Lōrd"

Because there is none other that fighteth for us' but only thou' Ō God"

Ō God' make cleān our hearts within us"

And take not thy hōly spirit from us=

Ō Gōd' who art the aūthor of pēace' and lōver of co'ncord" in knowledge of whom' standeth our ete'rnal life" whose se'rvicē' is perfect freedom" defend u's' thy humble servants' in all assaults of our e'nemies" that we' sūrely trusting in thy defence' may not fear the power of any adversaries' thro' the might of Jesus Christ' our Lōrd=

Ō Lōrd' our heavenly Father' almighty and everlasting God" who hast sūfely brought us to
the

the begin'ning of this day" defend us i'n the same with thy mighty power" and grant that thi's day' we fall into rō s'n' neither run into any kind of dānger" but that all our dōings' may be ordered by th'y governance' to do ālways that' is righteous in th'y sight' thro' Jesus Christ' oūr Lōrd=

Ō Lōrd' our hea'venly Father' high and mighty' King of kings' Lord of lords' the ōnly Ruler of princes' who dost from thy throne behold all the dwellers upon earth" most heartily we beseech thee' with thy favour to behold' our most gracious sovereign Lord' King George" and sō replenish him with the grace of thy holy spirit' that he may ālway incline to thȳ wi'll' and walk in thȳ way" Endue him ple'nteously' with hea'venly gifts" grant him in health and wealth lō'ng to live" stren'gthen him' that he may vanquish and overcome all his enemies" and finally' after thi's life' he may attain everla'sting joy and felicity' thro' Jesus Christ' oūr Lōrd=

Almīghty Gōd' the fountain of all goodness' we humbly beseech thee to bless our gracious Queen Charlotte' his Royal Highness George Prince of Wales' and all the Royal family" Endue them with thy hōly spi'rit' enric'h them with thy hea'venly grāce" prosper them with all happine'ss" and bring them to thine everla'sting kingdom' thro' Jesus Christ our Lord=

Almīghty' and everla'sting Gōd' who alōne workest great marvels" send down upon our Bishops' and Curates' and all congregations committed to their charge' the healthful spirit of thȳ grace" and that they may truly please thee' pour upon them the contin'ual dew of thȳ blessing" Grant this' Ō Lōrd' for the hō'nour of our advocate and mediator' Jēsus Chrīst=

Almīghty

Almighty Gōd' who hast given us grace at thi's time' with o'ne accōrd to make our common supplications unto theē' and dost promise that when two or three are gathered together in thȳ name' thou wilt grānt their requests' fulfil nōw' O Lōrd' the desires and petitions of thy servants' as may be most expēdient for them' granting us' in thi's world' knowledge of thy trūth' and in the world to co'me' life everla'sting=

The grāce' of our Lōrd Jēsus Chrīst' and the lo've' of God' and the fellowship' of the Hōly Ghōst' bē with us all e'vermore'=

Upon the foregoing prayers I shall only make a few remarks. In that for the King, the following passage is often thus read.—Most heartily we beseech thee with thy favour, to behold our most gracious sovereign Lord King George'—By which false pauses the passage is rendered absurd. It is evident in the first part of the sentence, that the words —' with thy favour to behold'—should be kept together, preceded and followed by a small pause —' most heartily we beseech thee' with thy favour to behold' our most gracious Sovereign Lord King George'—in which way of reading the last words, without any pause, ' Lord King George' the title given to his Majesty appears ludicrous, instead of the proper and solemn one given to him by interjecting the due pause —' our most gracious Sovereign Lord' King George.'

In pronouncing the benediction in the usual way, as thus—' The grāce' of our Lord Jesus Christ, and the lo've' of God' and the fellowship' of the Holy Ghōst'—all its solemnity and force is lost. The three distinct attributes, referred to the three persons in the Godhead, ought to be pointed out by due emphases and pauses. ' The grāce' of

our

our Lord Jesus Christ' and the lo've' of God'' and the se'llowship' of the Holy Ghost'' be with us all' evermore.' In the last part, by laying the stress upon the unimportant preposition, *with*, the pious and ardent wish, included in the benediction, is lost, which can only be manifested by a forcible emphasis on the words, *be*, and *all*, 'bè with us àll, evermore'= on, *bè*, as expressive of the wish, which was before explained; on, *all*, as extending the benediction to the whole, and each individual of the congregation.

I shall now proceed to such parts of the Evening Service, as are not contained in that of the morning.

'My soul doth ma'gnify the Lōrd' and my spirit hath rejoiced' in Gōd my Sāvour''

For he hath regarded the lo'wliness of his handmaiden''

For behold from he'nceforth' àll generations shall call me blessed''

For Hē that is mīghty hath magnified me'' and Hōly is his name''

And his mercy is on them that fear him' throughout all generations''

He hath shewed stre'ngth with his àrm'' He hath scattered the prōud' in the imagination of their hearts''

He hath pūt dōwn the mīghty' from their seat'' and hath exàltd' the hu'mble and mēek''

He hath filled the hu'ngry' with goo'd things'' and the ric'h' he hath sent em'pty away''

Hē' remembring his mercy' hath holpen his servant Israel'' as he pro'mised to our forefathers Abraham and his seed for ever=

Glory be, &c.

Lord' now lettest thou thy servant depart in pēace' according to thy word''

For

For' mine eyes have seen thy salvation"

Which thou hast prepared before the face of all people"

To be a light' to lighten the Ge'n tiles" and to be the glòry of thy people I'srael=

Ô Gôd' from whom all hōly desîres' all gôod counsels' and all jūst wor'ks do proceed" give unto thy servants' tha't pēace' which the world can no't give" that both' our hearts may be set to obèy thy commandments' and also' that by thēe' we' being defended from the fear of our enemies' may pass our time in rest and quìetness' thro' the merits of Jēsus Chrīst' our Saviour=

Lighten our darkness we beseech thee' Ô Lord' and by thy great me'rcy' defend us from all perils and dangers of thi's night' for the love of thy ònly Son' our Sāviour' Jēsus Chrīst'=

LECTURE

LECTURE IV.

The LITANY.

Ō Gōd the Fāther" ōf Heaᵛen" have me'rcy
upon us' miserable sinners'''

Ō Gōd the So'n" Redeēmer of the wor'ld"
have me'rcy upon us' miserable sinners'''

Ō Gōd the Hōly Ghōst" proceed'g from the
Fāther and the So'n" have me'rcy upon us' mis-
erable sinners'''

Ō hōly' blessed' and glōrious Tri'nity" three
Pe'rsons' and o'ne Go'd" have me'rcy upon us'
miserable sinners==

Reme'mber not' Lōrd' o'ur offences' nor the
offences of our forefāthers" neither take thou ve'n-
geance of our sins'" Spare us' gōod Lōrd" spāre
thy people' whom thou hast redēemed with thy
most pre'cious bloo'd' and be not an'gry with us
for e'ᵛer'''

Spāre us' gōod Lōrd'''

From all ēvil and mischiel'" from s'n" from
the cra'fts and assaul'ts of the de'vil" from th'ᵛ
wrāth" and from everla'sting damnātion'

Gōod Lōrd deli'ᵛer us'''

From all bli'ndness of heārt" from prīde' vain-
glōry' and hypo'crisy" from e'nv'y' hātrēd and
ma'lice" and all uncha'ritableness'

Good, &c.

From lightning' and te'mpest" from plāgue'
pe'ililence' and fa'mine" from ba'ttle' and mu'rder"
and from su'dden dea'th'''

Good, &c.

From

From all sedition' privy conspiracy' and rebellion' from all false doctrine' heresy' and schism' from hardness of heart' and contempt of thy word and commandment'

Good, &c.

Bẏ the mystery of thy hōy incarnation' bẏ thy hōly nati'vity' and circumcī'sion' by' thy ba'ptism' fa'sting' and temptātion'

Good, &c.

Bẏ thine a'gony and bloody swea't' by thy cro's and pa'ssion' by thy pre'cious dea'th and bu'rial' by thy glōrious resurre'ction and ascen'sion' and by the coming of the Hōly Ghōst'

Good, &c.

In all time of our tribulātion' in all time of our wea'lth' in the hour of dea'th' and in the day of judg'ment'

Gōd Lōrd deli'ver us=

=Wē sīnners' do besēech thee to hēar us' Ō Lord Gōd' and that it may please thee to rule and govern thy hōly Chu'rch universal' in the right way'''

We besēech thee to hēar us' gōd Lōrd'''

That it may please thee' to kēep' and strengthen' in the trūe worshipping of thee' in rīghteousness' and hōliness of life' thȳ sērvant George' our most gracious Kīng and Governor'''

We, &c.

That it may please thee' to rule his heart' in thy fāith' fēar' and lōve' and that he may evermore have affiance in thee' and ever seek thȳ honour and glory''

We, &c.

That it may please thee' to be his defe'nder' and kēeper' giving him the vi'ctory over āll his enemies'''

We, &c.

G

That

That it may please thee' to ble'ss and preſerve
our gracious Queen Charlotte'' his Royal High-
neſs George Prince of Wales'' and all the Royal
family''

We, &c.

That it may please thee' to illuſtrate all
biſhops' prieſts' and deacons' with true knowledge
and underſtanding of thy word'' and that both by
their preaching' and living' they may ſet it forth'
and ſhew it accordingly'''

We, &c.

That it may please thee, to endue the Lords of
the Council' and all the nobility' with grace'
wiſdom' and underſtanding''

We, &c.

That it may please thee' to bleſs' and keep the
ma'giſtrates'' giving them grace to execute juſtice'
and to maintain truth''

We, &c.

That it may please thee' to bleſs' and keep' all
thy people'''

We, &c.

That it may please thee' to give to all nations'
unity' peace' and concord''

We, &c.

That it may please thee' to give u's an heart
to love' and dread thee'' and diligently to live
after thy commandments'''

We, &c.

That it may please thee' to give to all thy
people increaſe of grace' to hear meekly thy
word'' and to receive it with pure affection'' and
to bring forth the fruits of the ſpirit''

We, &c.

That it may please thee' to bring into the way
of truth' all ſuch as have erred' and are deceived''

We, &c.

That

That it may please thee' to stren'gthen' such' as do stand'' and to comfort' and help the weak-hearted'' and to raise up' them that fall'' and finally to beat down Sâtan under our feet'''

We, &c.

That it may please thee' to succour' help' and comfort' all that are in danger' necessity' and tribulation''

We, &c.

That it may please thee' to preserve all that travel' by land' or by water'' all women labouring of child'' all sick persons' and young children'' and to shew thy pity upon all prisoners and captives''

We, &c.

That it may please thee' to defend' and provide for' the fatherless children' and widows'' and all that are desolate' and oppressed'''

We, &c.

That it may please thee to have me'rcy upon all men''

We, &c.

That it may please thee' to forgive our enemies' persecutors' and slanderers' and to turn their hearts'''

We, &c.

That it may please thee' to give' and preserve to our use' the kindly fruits of the earth' so as in due time we may enjoy them'''

We, &c.

That it may please thee' to give us true repentance'' to forgive us all our sins' negligences' and ignorances'' and to endue us with the grace of thy holy Spirit' to amend our lives according to thy holy word==

We beseech thee to hear us' good Lord==

G 2

=So'n

=So'n of God' we beseech thee to hear us"
 O La'mb of God' that takest away the sins of
 the world'

Grant us thy pēace"

O La'mb of God' that takest away the sins of
 the world'

Have me'rcy upon us"

O Chri'st' hear us"

Lōrd' have me'rcy upon us"

Chri'st' have me'rcy upon us"

Lōrd' have me'rcy upon us=

I shall now make a few observations upon
 some passages in the above service.

In the opening of the Litany, there is something so wrong in the composition, that it will be very difficult to set it right by any mode of reading. The usual way of delivering it—'O God the Father of Heaven'—certainly does not make it sense. God may properly be styled the Creator of Heaven, as well as of Earth; but as we should be struck with the impropriety of calling him the Father of Earth, custom alone could prevent our perceiving, that it is equally absurd, to style him the Father of Heaven. Besides, there is evidently intended here, in the opening of the Litany, a distinct address to each of the Persons of the Trinity; not only by their different appellations, but by specific attributes to each. Thus in the address to God the Son, he is peculiarly characterised as Redeemer of the world. In that to the Holy Ghost, as, Proceeding from the Father and the Son. The like was probably intended with regard to the address to God the Father, at the opening, by the words, '*of Heaven,*' as considering that to be peculiarly his province,

as that of the Earth, more immediately belonged to our Redeemer. If this was the intention, as it certainly ought to have been, of the writer, it is so obscured by the ill choice and arrangement of the words, that all the world have mistaken it. Had he inserted the word, Ruler, or Creator, the sense would then have been plain, and the composition perfect; as thus—‘O God the Father! Ruler of Heaven, &c.

O God the Son! Redeemer of the world, &c.

O God the Holy Ghost! proceeding from the Father and the Son, &c.’

There is no doubt, that as it was intended that the opening of the Litany, should be, by a distinct address to each of the three Persons of the Trinity, this intention should have been manifested in the first instance of the address, to the first Person, God the Father; which it is not at all, in the manner in which it is always delivered—‘O God the Father of Heaven’—for this is not God the Father, considered as one of the Persons of the Trinity, that is, the Father of Jesus Christ, or God the Son; but expressly, God the Father of Heaven; and therefore has no relation to, or connexion with, the two following invocations, to God the Son, and God the Holy Ghost. The only way to remedy this defect, is, by making a pause after—‘God the Father’—as I have read and marked it—Thus—O God the Father of Heaven—That is, peculiarly God of Heaven, as we style the Son, our Saviour and Redeemer, more peculiarly Lord of Earth. This may at first seem uncouth from its novelty, but the reason for it will soon appear, and its propriety be made manifest.

In

In that part of the Litany, where we pray for a deliverance from all kinds of evil, there is one fault that constantly runs through the whole; which is, that at the end of every passage which the clergyman utters, he makes a full stop; though there is not one of them which contains a complete sense, till it be joined with the following part, spoken by the clerk and congregation. Thus, in the first passage—‘From all evil and mischief, from sin, from the crafts and assaults of the devil, from thy wrath, and from everlasting damnation’—It is evident that the sentence is not closed, as it does not contain a single verb; nor can it be made sense, till the words—*Good Lord deliver us*—be joined to it. And the same may be observed throughout all that part of the Litany. The best way to get rid of this bad habit, is, that the clergyman should throughout, join with the congregation in repeating those words—‘Good Lord deliver us’—and then he will of course see the necessity, of not giving the tone of a full stop, to the preceding part of the sentence.

It is usual when that part of the Litany is ended, in which we deprecate evil, to run on immediately, and in the same tone of voice, to the next part, in which we pray for good. But surely there ought to be a pause of some duration, to mark this change; and the tone should be lowered to that of one who supplicates, and beseeches the grant of favours, to which he is not entitled; as is manifest from the very first words with which it sets out.—‘*We sinners*’ do beseech thee to hear us’ *Ō Lord God*, &c.

There is a passage in that part of the Litany, often improperly read thus—‘That it may please thee to defend and provide, for the fatherless children

children and widows, &c.'—in which way of stopping, *for*, is equally associated to the former verb, *defend*, as to the latter, *provide*; but we know that, *defend* and *for*, can never be united, as *defend for*, is not English. We should therefore read it thus—That it may please thee to defend, and provide *for*, the fatherless children, and widows, &c.

I shall not detain you with any remarks upon the slighter faults committed in this part of the service, but proceed to the rest.

O Lōrd' deal not with us a'fter our ſins"
Neither reward us a'fter our ini'quities=

O Gōd' mērciful Fāther' that deſpiſeſt not the ſighing of a cōntrite heart' nor the deſire of ſuch as be ſorrowful" mērcifully aſſiſt our prayers" that we make before thee in all our troubles and ad'verſities' whenſoever they oppreſs us' and graciouſly hear us that thoſe evils' which the craft and ſublety' of the devil' or man' worketh againſt us' be brought to nought" and by the providence of thy goodneſs they may be diſperſed" that we' thy ſervants' being hurt by nō perſecutions' may e'vermore give thanks unto thēe' in thy holy church' through Jeſus Chriſt' our Lord"

O Lord' ariſe" help us' and deliver us' for thy nāme's ſake"

O Gōd' we have heard with our ears' and our fathers have declared unto us' the nōble works that thou didſt in their days' and in the old time before them"

O Lord' ariſe" help us' and deliver us for thine ho'nour.

From our enemies defend us' O Chriſt"

Graciouſly look upon our afflictions"

Pitiuſly

Pitifully behold the sorrows of our hearts"

Mer'cifully forgive the sins of thy people"

Favourably' with me'rcy' hear our prayers"

O Son of David' have me'rcy upon us"

Both no'w' and e'ver' vouchsafe to hear us'
O Chrīl"

Graciously hear us' O Chrīl" graciously

hear us' O Lōrd Chrīst"

O Lō'd' let thy me'rcy be shew'd upon us'

As we do put our trust in thee=

Let us pray=

'We humbly beseech thee' O Fāther, me'rci-
fully to look upon our iniquities' and for the
glōry of thȳ nāme' tu'rn from us all those evils'
that we most ri'ghteously have deserved" and
grant' that in all our troubles' we may put our
whole trust and confidence in thȳ mercy' and
evermore se've thee' in holiness and pureness of
living' to thȳ honour and glōry' through our only
Mediator and Advocate' Jēsus Chrīst our Lōrd=

PRAYERS and THANKSGIVINGS upon several
Occasions.

O Almighty Gōd' King of all kings' and Gover-
nour of all things" whose power no creature is
able to resist" to whom it belongeth justly to
punish sinners" and to be merciful to them that
truly repent" save and deliver us' we humbly
beseech thee' from the hands of our enemies"
Abate their pride' assuage their malice, and con-
found their devices" that we' being armed with
thȳ defence' may be preserved evermore from all
perils' to glorify thee' who art the only giver of
all victory' thro' the merits of thy only Son
Jēsus Chrīst our Lord=

Most

Most gracious Gōd' we humbly beseech thee' as for this kingdom in ge'neral' so especially for the high court of Parliament' under our most religious and gracious King at thi's time assembled' that thou wouldst be pleased to dire'ct' and prosper' all their consultations' to the advancement of thȳ glory' the good of thȳ Church' the safety' honour' and welfare of our Sovereign' and his kingdoms' that all things may be sō ordered and settled by their endeavours' upon the best' and sūrest foundations' that peace and happines' truth and justice' religion and piety' may be established among us' for all generations' These' and all o'ther necessities' for the'm' for u's and thy whole church' we humbly beg' in the name and meditation of Jesus Christ' our most blessed Lōrd and Saviour==

Ō Gōd' the Creātor' and Preser'ver of all mankind' we humbly beseech thee' for all sorts and conditions of men' that thou wouldst be pleased to make thy ways known unto them' thy saving health unto all nations' more especially we pray for the good estate of the Catholic Church' that it may be sō guided and governed by thȳ good spirit' that all who profess and call themselves Christians' may be led into the way of truth' and hold the faith in unity of spirit' in the bōnd of peace' and in righteousness of life' Finally' we commend to thy fatherly goodness' all those' who are any way' afflicted or distressed' in mind' body' or estate' That it may please thee to cōmfort and relieve them' according to their several necessities' giving them patience ūnder their sufferings' and a happy issue out of all their afflictions' And this we beg for Jesus Christ his sake==

Ō Gōd' whose nature and property is' e'v' to have me'cy' and to forgi'v' receive our humble petitions' and tho' we be tied and bound with the chain of our sins' yet let the pitifulness of thy great mercy loose us' for the honour of Jesus Christ' our mediator and advocat' =

Almighty Gōd' Father of all mercies' wē thine unworthy servants' do give thee most humble' and hearty thanks' for all thy goodness' and loving kindness' to us' and to all men.' We bless thee' for' our creation' p'p'servation' and all the blessings of this life' but abōve all' for' thine inestimable love' in the redemption of the world by our Lord Jesus Christ' for' the means of grace' and for' the hope of glory'. And we beseech thee' give us that due sense of all thy mercies' that our hearts may be unfeignedly thankful' and that we may shew forth thy praise, not only with our lips' but in our lives' by giving up ourselves to thy service' and by walking before thee in holiness and righteousness all our days' thro' Jesus Christ our Lord'. To whōm' with thee' and the Hōly Ghōst' be all ho'nour and glōry' world without end' =

THE COMMUNION.

'Almighty Gōd' unto whom all hearts be open' all desires known' and from whom no secrets are hid' cleanse the thoughts of our hearts by the inspiration of thy holy spirit' that we may perfectly love thee' and worthily magnify thy holy name' thro' Christ our Lord' =

Gōd spake these words' and said' I' am the Lord thy God' thou shalt have none o'ther Gods but me' =

Lord

Lord have me'cy upon us' and incline our hearts to keep thi's law'''

Thou shalt not make to thyself any graven image' nor the likenes of any thing that is in heaven abo've' or in the earth beneath' or in the waters under the earth'' thou shalt not bow down to them' nor wo'rship them'' for I' the Lōrd thy God' am a jea'lous God' and visit the sins of the fāthers' upon the children' unto the third and fourth generation of them that hate me' and shew mercy unto thousands in them that lo've me' and kēep my comamādmēnts'''

Lord, &c.

Thou shalt not take the name of the Lord thy God in vain'' for the Lord will not hold hi'm guil't-les' who taketh his name in vain'''

Lord, &c.

Remember' that thou keep holy the Sabbath day'' si'x days shalt thou labour' and do all that thou hast to do'' but the se'venth day' is the Sabbath of the Lord thy God'' In it' thou shalt do no manner of work'' thou' and thy son' and thy daughter'' thy man-servant' and thy maid-servant'' thy cattle' and the stranger that is within thy gates''' For in si'x days' the Lord made heaven and earth' the sea' and all that in them is'' and rested the seventh day'' wherefore the Lord ble'ssed the seventh day' and ha'llowed it'''

Lord, &c.

Honour thy Father and thy Mother' that thy days may be long in the land' which the Lord thy God giveth thee''

Lord, &c.

Thou shalt do no mu'rder'''

Thou shalt not commit adultery'''

Thou

Thou shalt not steal^m

Thou shalt not bear false witness against thy neighbour^m

Thou shalt not covet thy neighbour's ho'use^m
thou shalt not covet thy neighbour's wife^m nor his
servant^m nor his maid^m nor his o'x^m nor his ass^m nor
any thing that is his^m

Lord have me'cy upon us^m and write all
these thy laws in our hearts we beseech thee==

Almighty Gōd^m whose kin'gdom^m is everlasting^m
and po'wer^m i'nfinite^m have me'cy upon the whole
church^m and tō rule the heart of thy chosen
servant^m George^m our King and Governor^m that
Hē^m knowing whōse minister he is^m may^m above all
things^m seek thy honour and g'ory^m And that wē^m
and all his subjects^m duly considering whōse autho-
rity he hath^m may faithfully serve^m honour^m and
humbly obey him^m i'n thēe^m and for thēe^m accord-
ing to thy blessed word and ordinance^m thro'
Jesus Christ our Lord^m Who^m with thee^m and
the Holy Ghost^m liveth and reigneth ever o'ne
God^m world without end==

I believe in òne Gōd^m the Father Almighty^m
maker of heaven and earth^m and of all things
vi'sible and i'nv'isible^m and in o'ne Lōrd^m Jesus
Christ^m the only begotten Son of God^m begotten
of his Father before all worlds^m Gōd of God^m
Līght of light^m v'ery God of v'ery God^m begotten^m
not made^m being of o'ne substance with the Father^m
by whom all things were made^m Whō^m for us men^m
and for our salvation^m came down from Heaven^m
and was incarnate bȳ the Holy Ghost^m of the
Virgin Mary^m and was made man^m and was cruci-
fied also for us under Pontius Pilate^m He suffered
and was buried^m and the third day he rōse again^m
according to the scriptures^m and ascended into
Heaven^m

Heaven" and sitteth on the right hand of the Father"" And He shall come again' with glōry' to ju'dge both the quick and the dead" whose kingdom shall have no end"" And I believe in the Hōly Ghōst' the Lord and giver of life" who proceedeth from the Father and the Son" who with the Father and the So'n together is worshipped' and glorified" who spake by the prophets"" And I believe one Ca'tholic and Aposto'lic Church" I acknowledge o'ne baptism for the remission of sins" and I look for the resurre'ction of the dea'd' and the life of the world to co'me.'==

In the prayer for the King, there is often a false emphasis laid in the following sentence, thus 'that He knowing whose mi'nister he is'—whereas it should be—'that he' knowing whose minister he is'—that is, knowing that he is the minister of the Almighty God—And the same emphasis should be preserved in the subsequent part—'and that we, and all his subjects, duly considering whose authority he hath, &c. for the same reason.

There is a passage in the creed often faultily delivered, in the following manner—'Go'd of Go'd, Light of light, ve'ry God of ve'ry God'—In which mode of expression—'Go'd of Go'd'—according to the common acceptation, it would imply a superiority in him over God; as, when we say, 'King of Kings;' but, by laying the stress on, 'o'f,' as 'God o'f God'—the true meaning is pointed out, which is, 'God proceeding fro'm God, light fro'm light, very God fro'm very God.'

I shall now proceed to the rest of the service of the Communion.

'Let

Let your light sò shine before men' that they may see your good works' and glorify your Father which is in Heaven==

Lay not up for yourselves treasures upon earth' where the rust and moth doth corrupt' and where thieves break thro' and steal' but lay up for yourselves treasures in Hea'ven' where neither rust nor moth doth corrupt' and where thieves do not break thro' and steal==

Whatsoever ye would that men should do unto you' even sò do unto the'm' for this' is the law and the prophets==

Be merciful after thy po'wer' if thou hast much' give plenteously' if thou hast little' do thy diligence gladly to give o'f that little' for so gatherest thou thyself a good reward' in the day of necessity==

He that hath pity upon the pòor' lendeth unto the Lòrd' and look what he layeth out' and it shall be paid him again'==

Blessed be the man that provideth for the sick and needy' the Lòrd shall deli'ver him in the time of trouble==

Almighty and e'rliving God' who by thy holy Apostle hast taught us to make prayers and supplications' and to give thanks for all men' we humbly beseech thee' most mercifully to receive these our prayers' which we offer to thy divine Majesty' beseeching thee to inspire continually the universall church' with the spirit of truth' unity' and concord' And grant that all they that do confesse thy hōly nāme' may agree in the truth of thy hōly wōrd' and live in unity' and godly love' We beseech thee also' to save' and defend' all Christian Kings' Princes' and Governors' and especially thy sèrvant George' our Kīng' that under him we may be godly and quietly governed' And grant

grant unto his whole council' and to all that are put in authority under him' that they may truly' and indifferently' minister justice'' to the punishment' of wickedness and vice'' and to the maintenance of thy true religion and virtue''' Give grace' O Heavenly Father' to all Bishops and Curates' that they may both by their life' and doctrine' set forth thy true and lively word' and rightly and duly administer thy holy sacraments'' And to all thy people' give thy heavenly grace'' and especially to this congregation here present' that with meek heart' and due reverence' they may hear' and receive thy holy word' truly serving thee in holiness and righteousness all the days of their life''' And we most humbly beseech thee' of thy goodness O Lord' to comfort and succour all them' who' in this transitory life' are in trouble' sorrow' need' sickness' or any other adversity''' And we also bless thy holy name' for all thy servants departed this life' in thy faith and fear' beseeching thee to give us grace' to follow their good example' that with them' we may be partakers of thy Heavenly kingdom''' Grant this' O Father' for Jesus Christ's sake' our only mediator and advocate==

Dearly beloved in the Lord'' Ye that mind to come to the holy Communion of the Body and Blood of our Saviour Christ'' must consider' how Saint Paul exhorteth all persons' diligently to try and examine themselves' before they presume to eat of that bread' and drink of that cup'' For' as the benefit is great' if with a true penitent heart' and lively faith' we receive that holy sacrament'' (for then we spiritually eat the flesh of Christ' and drink his blood'' then we dwell in Christ' and Christ in us'' we are one with Christ' and

and Christ with us") so is the danger great if we receive the same unworthily^m For then' we are guilty of the body and blood of Christ our Saviour" we eat and drink our own damnation' not considering the Lord's body" we kindle God's wrath against us" we provoke him to plague us with diverse diseases' and sundry kinds of death"^m Judge therefore yourselves' Brethren' that you be not judged of the Lord" repent you truly for your sins past" have a lively and stedfast faith in Christ our Saviour" amend your lives' and be in perfect charity with all men" so shall ye be meet partakers of those Holy Mysteries"^m And above all things' you must give most humble and hearty thanks' to God the Father' the Son' and the Holy Ghost' for the redemption of the world' by the death and passion of our Saviour Christ' both God' and man" who did humble himself even unto the death upon the Cross' for us' miserable sinners" who lay in darkness and the shadow of death' that he might make us the children of God' and exalt us to everlasting life"^m And to the end that we should alway remember' the exceeding great love of our Master and only Saviour' Jesus Christ' thus dying for us" and the innúmerable benefits' which' by his precious blood-shedding' he hath obtained to us' Hē' hath instituted and ordained Holy Mysteries' as pledges of his love' and for a continual remembrance of his death' to our great and endless comfort"^m To Him therefore' with the Father' and the Holy Ghost' let us give' as we are most bounden' continual thanks' submitting ourselves wholly' to his holy will and pleasure" and studying to serve him' in true holiness and righteousness' all the days of our life=

Ye'

Ye' that do truly' and earnestly repent you of your sins' and are in love and charity with your neighbours' and intend to lead a new life' following the commandment of God' and walking from henceforth in his holy ways' draw near with faith' and take this holy sacrament to your comfort' and make your humble confession to Almighty God' meekly kneeling upon your knees==

Almighty God' Father of our Lord Jesus Christ' Maker' of all things' Judge' of all men' we acknowledge' and bewail our manifold sins and wickedness' which we' from time to time' most grievously have committed' by thought' word' and deed' against thy divine Majesty' provoking most justly thy wrath and indignation against us' We do earnestly repent' and are heartily sorry for these our misdoings' The remembrance of them is grievous unto us' the burden of them is intolerable' Have mercy upon us' have mercy upon us' most merciful Father' for thy Son our Lord Jesus Christ's sake' forgive us all that is past' and grant that we may ever hereafter serve and please thee' in newness of life' to the honour and glory of thy name' thro' Jesus Christ our Lord==

Almighty God' our heavenly Father' who' of his great mercy' hath promised forgiveness of sins' to all them that with hearty repentance' and true faith' turn unto him' have mercy upon you' pardon and deliver you from all your sins' confirm and strengthen you in all goodness' and bring you to everlasting life' thro' Jesus Christ our Lord==

Hear' what comfortable words' our Saviour Christ saith' unto all that truly turn to him'

Come

Come unto mē all ye that travel' and are heavy laden' and I will refresh you"

Sō God lov'd the world' that he gāve his only begotten Son' to the end that all that believe in him' should not perish' but have everlasting life==

Hear also what Saint Paul saith"

This' is a true saying' and worthy of all men to be received' that Christ Jesus came into the world' to save sinners==

Hear also what Saint John saith"

If any man sin' we have an Advocate with the Father' Jesus Christ the righteous" and Hē is the propitiation for our sins==

Li'ft up your hearts"

We lift them up unto the Lōrd"

Let us give thanks unto our Lord God"

It is meet and right sō to do"

It is v'ry meet' right' and our bounden dūty' that we should at all times" and in all places' give thanks unto thee' O Lōrd' Hōly Fāther' Almighty' everlasting God"

Therefore with āngels' and ārchangels' and with all the company of Hea'ven' we laud' and magnify thy glōrious nāme' evermore prāising thee' and saying' Hōly' hōly' hōly' Lord God of hosts" Heaven and Earth are full of thy glōry" Glōry be to thee' O Lōrd mōst High==

We do not presume to come to this thy table' O merciful Lōrd' trusting in our o'wn righteousness' but in thy manifold and great mercies"" We are not worthy so much as to gather up the crumbs under thy table" but thou art the sāmē Lord' whose property is' ālways to have mercy"" Grant us therefore grācious Lōrd' sō to eat the flesh of thy dear Son Jesus Christ' and to drink
his

his blood' that our sinfull bodies' may be made cleane' by his body" and our souls washed through his most precious blood' and that we' may evermore dwell in him' and he' in us==

Almighty God' our Heavenly Father' who' of thy tender mercy' didst give thine only Son Jesus Christ to suffer upon the crosse' for our redemption' who made there' by his one oblation of himself' once offered' a full' perfect' and sufficient sacrifice' oblation' and satisfaction' for the sins of the whole world" and did institute' and in his holy Gospel command us to continue' a perpetual memory of that his precious death' until his coming again" Hèar us' O merciful Father' we most humbly beseech thee' and grant that we' receiving these thy creatures of bread and wine' according to thy Son our Saviour Jesus Christ's holy institution' in remembrance of his death and passion' may be partakers of his most blessed body and blood" Who' in the same night that he was betrayed' took bread" and when he had given thanks, he brake it" and gave it to his Disciples' saying" Take' eat' this is my body which is given for you' do this in remembrance of me" Likewise' after supper' he took the cup" and when he had given thanks' he gave it to them saying" Drink ye all of this' for this is my blood of the New Testament' which is shed for you' and for many' for the remission of sins" Do this' as oft as ye shall drink it' in remembrance of me==

The body of our Lord Jesus Christ' which was given for thee' preserve thy body and soul unto everlasting life" Take' and eat this' in remembrance that Christ died for thee' and feed on him in thy heart' by faith' and thanksgiving==

The blood of our Lord Jesus Christ' which was shed for thee' preserve thy body and soul unto everlasting

everlaſting life^{'''} Drink thiſ['] in remembrance
that Chriſt's blood was ſhed for thee['] and be
thankſul==

O Lord['] and Heavenly Father['] we thy humble
ſervants['] entirely deſire thy fatherly goodneſſ[']
mercifully to accept thiſ['] our ſacrifice of praïſe and
thankſgi'ving^{'''} moſt humbly beſeeching thee to
grant['] that by the merits and death of thy Son
Jeſus Chriſt['] and through faith in his blood['] we[']
and all thy whole Church['] may obtain remiſſion
of our ſins['] and all o'ther benefits of his paſſion^{'''}
And hère we offer and preſent unto thee['] O Lord[']
ourſelves['] our ſouls and bo'dies['] to be a reaſon-
able['] hòly['] and lively ſacrifice unto thee^{'''} Humbly
beſeeching thee that all wē['] who are partakers of
this Holy Communion['] may be fulfilled with thy
grace and Heavenly benediction^{'''} And although
we be unworthy['] through our manifold ſins['] to
offer unto thee any ſacrifice['] yet we beſeech thee
to accept this our bounden duty and ſervice^{'''} not
weighing our me'its['] but pardoning our offences[']
through Jeſus Chriſt our Lord^{'''} by whom['] and
with whom['] in the unity of the Holy Ghoſt['] all
honour and glory be unto thee['] O Father Almighty[']
world without end==

Glo'ry be to Gōd on high^{'''} and on ea'rtl['] pēace[']
gōod will towards me^{'''} We praïſe thee['] we
bleſs thee['] we worſhip thee['] we glorify thee['] we
give thanks to thee for thy great glory['] O Lord
God['] Heavenly King^{'''} God the Father['] Almighty^{'''}
O Lord['] the only begotten Son Jeſu Chriſt^{'''}
O Lord God['] La'mb of God['] So'n of the Father[']
that takeſt away the ſins of the world^{'''} have
mercy upon us^{'''} Tl.ō. that takeſt away the ſins
of the worl'd['] receive our prayer^{'''} Thōu that
ſitteſt

fitteſt at the right hand of God the Father' have mercy upon us''' For' Thōu only art hōly' T'ōu only art the Lōrd' Thōu only' Ō Chriſt' with the Hōly Ghōſt' art moſt high' in the glory of God the Fāther=

The pēace of Gōd' which paſſeth all underſtanding' keep your hearts and minds in the knowledge and lo'Ve of Gōd' and of his Son Jeſus Chriſt our Lord'' And the bleſſing of God Almighty' the Fāther' the So'n and the Hōly Ghōſt' be amongſt you' and remāin with you always=

Aſſiſt us mercifully' O Lord' in theſe our ſuppliations and prayers'' and diſpoſe the way of thy ſervants towards the attainment of everlaſting ſalvation'' that among all the changes and chances of this mortal life' they may ever be defended by thy moſt grācious and ready help' through Jeſus Chriſt our Lord=

Grant' we beſeech thee' Almighty God' that the words which we have heard this day with our outward ēars' may' through thy grace' be ſo grafted inwardly in our hearts' that they may bring forth in us' the fruit of good living' to the honour and praiſe of thy name' through Jeſus Chriſt our Lord=

Prevent us' O Lord' in all our doings' with thy moſt grācious favour' and further us with thy continual help' that in all our works' begun' continued' and ended in thee' we may glōrify thy hōly name'' and finally' by thy mercy' obtain everlaſting life' through Jeſus Chriſt our Lord=

Almighty God' the fountain of all wiſdom' who knoweſt our neceſſities before we aſk' and our ignorance in aſking'' we beſeech thee to have compaſſion

compassion upon our infirmities" and those things which for our unworthiness we dare not and for our blindness we cannot ask" vouchsafe to give us for the worthiness of thy son Jesus Christ our Lord=

Almighty God who hast promised to hear the petitions of them that ask in thy son's name we beseech thee mercifully to incline thine ear to us that have made now our prayers and supplications unto thee and grant that those things which we have faithfully asked according to thy will may effectually be obtained to the relief of our necessity and to the setting forth of thy glory through Jesus Christ our Lord=

I shall not enter into any particular remarks on this part of the service, as it would be only repeating observations already made on similar passages: yet there is one part of it, where the bread and cup are distributed to the communicants, which I cannot pass over, and which is capable of great improvement, merely by the force of a different emphasis. It is usually thus delivered—'The body of our Lord Jesus Christ which was given for thee, preserve thy body and soul to everlasting life. Take and eat this in remembrance that Christ died for thee, and feed on him in thy heart by faith with thanksgiving.'—Now as this is spoken in their turns to each communicant, the latter part would have much more force if the emphasis were placed upon *thee*, and thus—'take and eat this' in remembrance that Christ died for *thee*—as it would bring it more home to each individual. And I would reserve this emphasis for the latter place, rather than give it to the former, where it is said—'The body of our Lord Jesus Christ which was given for thee, &c.' because there

there is something more affecting and emphatical in the last expression—‘who died for thee’ and two similar emphases in the two contiguous passages, would not have a good effect. There is another emphasis in the first part, which ought also to be changed from the usual manner of delivering it—‘The body of our Lord Jesus Christ preserve thy body and soul, &c.’ Here the two emphases on the same word, *body*, have a bad effect; and therefore one of them should be changed, as thus—‘The body of our Lord Jesus Christ preserve thy body and soul, &c.’ But the emphasis on the word *body* is to be restored in the second part, where the cup is administered; and only the blood of Christ mentioned; as thus—‘The blood of our Lord Jesus Christ which was shed for thee’ preserve thy body and soul unto everlasting life.’—But in this also I would preserve the emphasis on the word, *thee*, in the latter part, thus—‘Drink this in remembrance that Christ’s blood was shed for thee’ and be thankful.

Having now gone through those parts of the Church-service which are in most general use, I shall leave the remainder of the Liturgy to the particular investigation of each individual, by the help of those general lights which have been thrown out during the course; and which, if due attention be paid to them, will be found sufficient guides. I would recommend it to all who are desirous to make themselves masters of the other parts of the service, to follow the model here laid down for them. That is, to write out such parts as they want to deliver properly, without any of the usual stops; and after having considered them well, to mark the pauses and emphases, by the new signs which have been annexed to them, according to the

the best of their judgment. But above all, I would have them particularly attentive to the pauses, in the observation of which, the generality of readers are chiefly defective, as the clearness of the meaning, and the solemnity of the service, so much depend upon them. The different degrees of length in the several pauses, must be left to every one's own judgment. To proceed thus far, will be sufficient to such as are contented to discharge their office with due decorum, without aiming at any thing beyond it. But to such of the clergy as are men of true piety and devotion, and consequently desirous of exciting them in others, I would recommend it to go farther; and as soon as they shall have made themselves masters of the right manner of reading, to lay aside the use of the book entirely, and deliver the whole from memory. For it is impossible, whilst the eye is on the book, that the heart can be upward; and therefore no earnest and fervent prayers can be produced, which alone can inspire the listening congregation with true devotion. I once prevailed upon a clergyman, a man of real piety, to try this experiment; and it is incredible what effects were produced by it. I have heard many of his auditors declare, among whom were several respectable members of his own order, that they never knew what it was to have true devotion excited, or to pray fervently in church, till they heard him deliver the service in that manner. I know that this will be attended with some difficulty at first, as they who have been always accustomed to the assistance of the book, may lose their presence of mind when deprived of that aid, and not be able to repeat even what is perfectly rooted on the memory. Like persons accustomed

to

to swim with the help of corks, who would immediately sink if they were deprived of them. Nay, I have known some clergymen so exceedingly timid in that respect, that they never could venture even to deliver the Lord's prayer before the sermon, without having it written down. The way to get the better of such apprehension, will be to practise it first in private family duties; and when they find they can perform it there without difficulty, they will be emboldened to do the same in public worship also. But for their farther security, they may for some time turn over the leaves of the service as they advance, so as always to have the passage before them which they are reciting, to which they may have recourse in case they should at any time find themselves at a loss. Every clergyman, upon trial, will find that this change of mode will not only produce excellent effects on the congregation, but will be the source of a perpetual fund of satisfaction to himself. For, as nothing can be more irksome than the drudgery and weariness arising from going over continually one and the same settled service, in the usual cold and mechanical way; so nothing can cause greater inward satisfaction, than praying from the heart, as all must have felt who pray earnestly in their private devotions. How much more pleasing must it be to a pastor, when he not only feels himself the delight arising from a pure and rational devotion, but reflects that he is communicating sensations of the same kind to his flock; and by so doing, takes the most effectual method to recover the strayed, and conduct the rest in the right way!

L E C T U R E S
ON THE
ART OF READING;
SECOND PART:
CONTAINING
The Art of Reading Verse.

IN WHICH ALSO
The whole PROSODY of the *English Language*,
and *Art of Versification*, are, for the first Time,
laid open, and placed in a clear Light.

essential and constitutional difference between them. Thus, because the French measured their verses by the number of syllables which composed them, on account of a defect in their tongue, which rendered it incapable of numbers formed by poetic feet (as shall hereafter be explained), we did the same; and in consequence of this, our English heroic line was said to consist of ten syllables. The falsity of which rule will sufficiently appear, by producing lines of eleven, twelve, thirteen, nay fourteen syllables. Of which I shall chuse the following specimens: First, of a line containing eleven syllables,

And the shrill sounds ran echoing thro' the
wood.

Here the advocates for the rule will say, that the vowel *o* in the word echoing ought to be struck out by an apostrophe; but would any one in that case really sound it thus,

And the shrill sounds ran ech'ing through the
woods?

Can any thing be more absurd than to omit a vowel in the writing, which cannot be omitted in the utterance? What could be done with the following line, in which there are thirteen syllables?

O'er many a frozen, many a fiery Alp.

Would any pronounce it thus—

O'er man' a frozen, man' a fi'ry Alp.

What a monstrous line would this appear, uttered in that manner, instead of a noble verse, when all the syllables are distinctly pronounced!

I have given two instances of lines, one, containing eleven, the other, thirteen syllables. I shall now produce a couplet, of as fine sound perhaps

perhaps as any in our language, wherein the former line has fourteen, the latter, twelve syllables.

And many an amorous, many a humorous lay,
Which many a bard, had chaunted many a day.

This rule of measuring English verse by syllables, and confining the heroic line to ten, was universally received, till, not many years since, some essay writers shewed that it was formed by feet, like that of the ancients; and taking it for granted, that they were exactly of the same nature, they boldly applied most of the rules of the Latin prosody, to our versification; though scarce any of them answered exactly, and many of them would not square at all with the genius of our tongue. Yet they either did not, or would not see the errors into which this led them. The chief source of which errors lay in what I mentioned before, that of considering the English poetic feet, as exactly the same with the Roman, and treating them as such, when in reality there is a material difference between them; for the Latin poetic feet are formed by quantity, the English by accent. Though these two terms are in continual use, and in the mouths of all who treat of poetic numbers, I do not know any, to which more confused or erroneous ideas are annexed. Yet, as the knowledge of the peculiar genius of our language, with regard to poetic numbers, and its characteristic difference from others, in that respect, depends upon our having clear and precise notions of those terms, it will be necessary to have them fully explained. The general nature of accent, has been sufficiently laid open in my former course, and will now require only

only some observations on its particular use in forming metre. That of quantity, was reserved for this part which treats of poetic numbers, as being more peculiarly its province.

If you ask a scholar what he means by the word, Quantity, he will tell you, that it is a term in prosody which relates to the length or shortness of syllables. If you ask him to define the difference between a long and a short syllable, he will tell you, that a long one, is double the length of a short one. Now the plain meaning of this, is, that it takes up double the time in sounding that a short one does; and of this the ear alone can be the judge. But this is an idea which never entered into the scholar's head; for I will undertake to shew, that it never was taken into consideration by any of our writers upon the article of quantity, as they have all endeavoured to adjust the proportion of length and shortness in syllables, by rules which have no reference to the ear. So that, according to these rules, they call some syllables long, which are the shortest that can be pronounced by the organs of speech; and others short, which, in sounding, take up double the time of those which they call long. And I think I shall be able to shew the cause of their falling naturally into this error, gross as it may seem. Mr. Mason, who, in his two Essays on English numbers, has collected every thing that was said on the subject by others, and added something of his own, lays it down as a rule, that every accented syllable is naturally long; and in this he seems to fall in with the opinion generally received. Whereas I have clearly proved in my former course, that the accent, in some cases, as necessarily makes a syllable short, as in others, it makes
it

it long; according as it is placed either on the vowel, or on the consonant. Dr. Pemberton, who found by his ear that the rule before mentioned could not be true, has said in one place, 'That though the accent does not indeed make every syllable upon which it is placed really long, yet we must consider it as long.' That is, if we only fancy it to be so, it will answer the end equally well, as if it really were so. *Crede quod habes & habes.* In vain shall the poor ear put in its claim of judging upon this occasion; it will be told that it has no concern in this business; that the college proceeds upon an entirely new system, and that the modern learned have transferred the power of judging of sounds, from the ear to the eye. Hard as this censure may seem, it is notwithstanding demonstrably true, as I shall presently make appear.

It is known to all the learned, that when a syllable in Latin ends in a consonant, and the subsequent syllable commences with one, the former is always long, to use the technical term, by the law of position. This rule was strictly observed in the Roman pronunciation of their own tongue, who always made such syllables long by dwelling on the vowels; whereas the very reverse is the case with us, because a quite contrary rule takes place in English words so constructed, as the accent or stress of the voice, is, in such cases, always transferred to the consonant, and the preceding vowel is rapidly passed over, which of course makes those syllables short. We may form a just idea of the difference between the old Roman pronunciation in this respect, and ours, by shewing that there is the same difference now existing between the French and us, in sounding all syl-

lables of that structure. Thus the French pronounce the word *cómbat*, which we call *com'bat*; *cóllege*—*col'lege*; *cómmun*—*com'mon*; *óbstacle*—*ob'stacle*; *dócteur*—*doc'tor*; *sim'ple*—*sim'ple*; and so on throughout. Hence it follows, that having adopted a rule of pronunciation in our tongue, directly opposite to that of the ancient Romans, as well as some modern tongues derived from theirs, we render all those syllables short, which by the law of position were sounded long by them, as well as by some of our neighbours.

The Romans had another rule of prosody, that when one syllable, ending with a vowel, was followed by another, beginning with a vowel, the former syllable was pronounced short: whereas in English there is generally an accent in that case on the former syllable, as in the word *píous*, which renders the syllable long. Pronouncing Latin therefore according to our own rule, as in the former case, we make those syllables short, which were sounded long by them; so in this, we make all such syllables long, which with them were short. Thus in pronouncing this hemistich of Virgil,

Ille méas errare bóves—

we are guilty of two false quantities, by laying the accent on the vowel *e* in *meas*, and the *o* in *boves*, which are both short in the metre. In the words *scío*, *túus*, and in general all dissyllables of that structure, we are guilty of a false quantity in pronouncing them; it is the same in pronouncing the words *leo* and *pleo*; but when we throw the accent farther back in their compounds, as in *rédeo*, *in'pleo*, we then give their true short quantity to those syllables, which before we pronounced long. So that we not only do not observe the

the just quantity in pronouncing Latin, but wholly pervert it, changing long into short, and short into long, in perhaps the greater part of its syllables, as these rules are very comprehensive. Nor are these the only wrong rules which have been established; there is another still more extensive, by which it is rendered impossible for us ever to give a long quantity, to the last syllable of any Latin word. In laying open this rule, and shewing the foundation of it, I shall be able to point out one of the chief sources of the confusion which has reigned among the moderns, not only of our own country, but of the neighbouring nations, with regard to poetic numbers; and which has given rise to so many endless controversies among the literati of Europe, without throwing any other light on the subject, except what has left it, to use Milton's expression, in *darkness visible*.

The modern prosodians found a rule in the ancient writers upon the Roman language, that there never was an accent laid upon the last syllable of a Latin word; which rule they immediately adopted, without considering that the term accent, is used by us, in a very different sense from what it had among the Romans. With them, the term had reference only to the elevation or depression of the voice, in giving a higher or lower note to certain syllables: in our accent, the elevation or depression of the voice, has no concern, nor is there any sensible difference of a high or low note, belonging to one syllable of a word, to distinguish it from the rest, but the distinction is made merely by a greater stress of the voice upon that syllable, than upon any other. Now had they seen this difference, they would have seen the absurdity

absurdity of adopting this rule. If instead of making use of the common term, accent, by which they were deceived, in saying, we are assured that the ancient Romans never laid an accent on the last syllables of their words, and therefore we ought to lay no accent; they had substituted the definition, in the room of the term, and said, we are assured that the ancient Romans never raised or lowered their voices beyond a certain degree, on the last syllables of words, therefore we must not lay any stress on those syllables; the fallacy would instantly have appeared, and would have prevented their falling into so absurd a practice. For, as we have no other way of marking a long syllable, but by this stress of the voice, in saying that we must never lay an accent on a last syllable, they said that we must never make a last syllable long. By this means the quantity of all last syllables which are long, is not only changed to its opposite; but the short quantity of the preceding syllable, in all dissyllables, is changed into a long one, by receiving the accent which in truth belonged to the last. Thus in the first line of the *Æneid*—

Arma virum'que cāno—

the syllable *ca*, which is short, is made long by the accent; and *no*, which is long, is made short by being deprived of it. Here we have also another instance of the absurdity of this rule, for we lay the accent upon *rum* the last syllable of the word *virum*, because the connective *que* is added to it, which prevents its appearing to be the last syllable of the word; whereas were the connective away, and *virum* stood alone, we should lay the accent upon the first syllable *vi*, and so render the

the short long; as would be the case did the line run thus—

Arma vīrum cecini, &c.

So that in following these three rules, much the greater part of Latin syllables, are falsely pronounced by us. The true quantity of the first and last syllables of words, is never pointed out to the ear with any certainty; and it is only in some of the intermediate syllables, that it is perceptible. Such as the penultima of the infinitive in the second and third conjugations of verbs, the former of which, is always sounded long, and the latter, short; as in the word *docēre* and *legēre*. Such as the nouns of the third declension increasing in the genitive, whose penultimas are also short; as, *Littus littōris*, *testitudo testitudinis*. But the number of syllables, whose real quantity is pointed out to the ear by the observation of the rules of prosody, is extremely small, in comparison of those whose quantity is perverted by them. It may be asked, that if all this be so, how can it be accounted for, that the ear of a person skilled in Latin metre, should be so much hurt by the use of any false quantity in a verse? To this I answer, that it is not the ear that is offended on this occasion; as a proof of which, it is only necessary to observe, that the same individual syllable, uttered exactly in the same time, is used in metre sometimes as a long, and sometimes as a short syllable. Thus the termination *is* in the nominative and genitive singular of nouns, is always short; and long in the dative and ablative plural. The last syllable in *tristis*, *gentis*, is short; the same individual syllable, sounded exactly in the same time, is called long in *fatis*, *pratis*; and any person skilled in the laws of prosody, would be

offended

offended to see the latter used as short in metre, or the former as long; though it is evident that the ear can have really no concern in it, and it is only by an illusion of the fancy, that he thinks the ear is offended. It is just the same as in the article of spelling, where those who have been properly instructed in that art, are offended when they see words written differently from the established mode, though perhaps the combination of letters in the false spelling, may be much better calculated to represent the true sounds of the words.

If it be asked, what method the Romans took to manifest to the ear the different quantities of the same syllable, composed of the same letters, that of *tis* for instance, before quoted; the answer is easy. By pronouncing the syllable, when short, as in the case of the nominative and genitive singular, in the same way that we do, *tristis*, *gentis*, where the voice hurries over the vowel to the consonant; and by resting on the vowel in the plural cases, as *tatis* [tatees] *pratis* [pratees]. This may be clearly gathered from an observation of St. Austin on the first line of the *Æneid*; who says, that had the word *primis* being put instead of *primus*, the measure would have been spoiled: now in our way of pronouncing the syllables *mus* and *mis*, the ear can acknowledge no difference of quantity; but if the one be sounded *primus*, and the other *primées*, and were the line to be thus repeated,

Arma virumque cano, Trojæ qui *primeas* ab
oris—

the false quantity would be perceived, and the measure destroyed to our ears, as well as to those of the ancients.

In

In pronouncing the first line of Virgil's Eclogues after our manner, it is scarcely credible how much the quantity is perverted.

Tit'yre tú pat'ulæ rec'ubans sub' teg'mine fâgi—

Here, of seven long syllables, there are but two which can be acknowledged as such by the ear; which are *tú* and *fâ* in *fâgi*, where the stress or accent is laid on the vowels. The syllables, *Tit*, *pat*, *rec*, *sub*, *teg*, where the stress is on the consonant, are sounded in the shortest time possible. We know that the first syllable in *Tityre* is long, and the first syllable in *patulæ* is short; and yet can any ear distinguish the least difference of quantity between *Tit* and *pat*? In like manner, we know the first syllable in *recubans* is short, and that in *tegmine* is long; yet sound *rec* and *teg*, are they not both equally short? The last syllable in *Tityrë* is short, that in *patulæ* is long, yet by depriving the latter of its accent (according to the rule before mentioned) it has exactly the same sound, and is pronounced in the same short time as the former. But if the line were pronounced in the following manner,

Tētīrē tú pā'ūlæ' rēcūbāns sūb tēgmīnē fāgī—

the quantity of the syllables would be obvious to every ear, and the true movement of the verse be preserved. Yet this, from prejudice, would sound very uncouth to the ears of those who have been taught to pronounce Latin in a different way. And that it is only the effect of prejudice, we may gather from this, that foreigners are as much disgusted with our pronunciation of Latin, as we are with theirs.

I have sufficiently shewn you, under what prejudices the learned, after having imbibed their first ideas

ideas of quantity in the rules laid down for it in Latin prosody, (rendered for the most part false by our vitiated pronunciation of that language) must come, to judge of the state of it in our own. The ear being there deprived of its authority, in its own peculiar province, and tyrannised over by laws established without its consent; inured to a state of slavery, and to receive implicitly long syllables for short, and short syllables for long; was in no condition to reclaim its rights, or exert its powers afterwards. Very different indeed are the ears of the modern learned, from those of the ancients, as described by their writers; *Tarites & religiosæ, difficles & morosæ, quarum est superbissimum judicium*: 'Polished and religious, difficult and morose, whose judgment is of the proudest nature.' Ours are the reverse of all this; and in their debauched state, losing their distinguishing faculties, submissively receive any laws, which the inscience of pedantry shall lay down. Thus one of the first rules established for ascertaining quantity in our language, was, that every accented syllable was long. The falsity of which rule, I have already sufficiently shewn, and yet it has been universally adopted. Dr. Forster, in his Essay on Accent and Quantity, asks with an assured air, '*Whether any person in England usually pronounces an English dissyllable or polysyllable without making the voice rest longer on some one syllable than on the other?*' To which I answer, that all Englishmen who pronounce well, certainly in such words distinguish one syllable from the rest, but not always by dwelling upon it, as he imagines, which is only the case when the accent is on the vowel; but on the contrary, when the accent is on the consonant, far from dwelling on that syllable,

lable, it is pronounced as rapidly as possible, and the syllable in that case is distinguished from the rest, by the mere *ictus* or more forcible stroke of the voice upon the consonant, than upon others. It is the Scots alone who mark all accented syllables alike, by dwelling equally upon them, as well when the seat of the accent is on the consonant, as when it is on the vowel; and this it is which constitutes the most material difference between their pronunciation and ours. He then by way of example asks, 'Do we not employ 'more time in uttering the first syllables of ' *heavily, hastily; quickly, slowly*; and the second 'in *solicit, mistaking; researches, delusive*; than 'in the others?' In some of these words we certainly do; as in *hástily, slowly, mistáking, delúfive*; where the accent is on the vowels, which renders their sound long. But in all the others, *hev'-il-y, quick'-ly, sol-lis'-it, refer'-ches*, where the accent is on the consonant, the syllables *hev', quick', lis', fer'*, are pronounced as rapidly as possible, and the vowels are all short. In the Scotch pronunciation indeed they would be all reduced to an equal quantity, as thus; *háiv-vi-ly, háis-ti-ly; quéek-ly, slów-ly; sol-leé-sit, mis-tá-king; re-sáir-ches, de-lú-five*. But here we see that the four short vowels, are changed into four long ones of a different sound, occasioned by their placing the seat of the accent on the vowels, instead of the consonants; thus instead of *hev'*, they say, *háiv*; for *quick'* *quéek*; for *lis'* *leese*; and for *fer'* *fair*.

From what has been said, an inference may be drawn, that the quantity of English syllables is adjusted by one easy and simple rule; which is, that when the seat of the accent is on a vowel,

the

the syllable is long; when on a consonant, short; and all unaccented syllables are sounded short. It is true that this rule sufficiently ascertains the quantity of all the syllables of our words, when separately pronounced. But what shall we say, when after having thus, to all appearance, fixed the quantity of our syllables by one simple easy rule, we find that it will not hold with regard to words arranged in sentences? where we see that the quantity is perpetually changing; and that the same individual syllable, of the same word, is sometimes long, and sometimes short, according to the rank which the word holds in the sentence. That the quantity of the accented syllable of a word, depends upon the importance of its meaning. In short, that it is by emphasis, that the time or quantity is regulated.

If what I have just now advanced upon this head be true, (as I shall hereafter incontestibly prove it to be) the whole modern theory of quantity, will be found a mere chimera. For there is not one of the writers on that subject, who seems to have the least idea of the mutable nature of our quantity; on the contrary, they consider it as certainly fixed to the syllables, in the same manner as the Roman, and lay down their rules accordingly. This error proceeds from the same source as the rest; that of applying principles and rules of one tongue to another, with which they cannot square, on account of their constitutional difference. Thus, as in the article of accents, I have shewn one essential difference between the ancient languages and ours; so in the article of quantity, I shall shew another as essential; inasmuch as theirs was, for the most part, immutably fixed to the several syllables of their words; and ours, is
liable

liable to continual change. So that they who have laid down laws for it, as considering it to be fixt like the Roman, have been endeavouring to bind a river in chains.

Effugiet tamen hæc sceleratus vincula Proteus.

And indeed it is ridiculous enough to any one who can read properly, to see how lamentably these gentlemen have marked the long and short syllables of the English verses, which they give as examples of their rules, after the Roman manner. But let us for a while forget the article of quantity, and examine what it is which constitutes English verse.

I grant there can be no true poetic numbers, without a due observation of quantity in reciting them; but in composing English verses, the poet need not pay the least attention to quantity, which will result of course from the observation of other laws, as shall hereafter be explained. Trissino, a famous Italian poet, in writing on the measures of their verse, says, that as the ancients were determined by the quantity of the syllables, in his language they are determined by the accent: and the same is true of the English. This has given rise to many endless disputes, occasioned by a misapprehension of the term, accent, as used by Trissino, who employed it in the same sense as that which I have annexed to our accent; and those who combated this opinion, took it in the sense of the ancient accents. It is in this light Dr. Forster considered it, where he says, ‘Notwithstanding the confidence with which it is often affirmed, that the English metre depends upon accent, and not on quantity, which I have endeavoured to refute; and tho’ I have seem’d to allow that accent jointly with quantity doth
direct

‘direct it; yet I cannot help thinking that the
 ‘essence of it is founded in quantity alone. And
 ‘to this I am induced by the following fact: Let
 ‘a Scotchman take some verses of any of our
 ‘poets, as these,

‘*All human things are subject to decay,*

‘*And when fate summons, monarchs must obey.*

‘He will pronounce them with the accent trans-
 ‘posed thus,

‘*All human things are subject to decay,*

‘*And when fate summons, monarchs must obey.*

It is evident from this example, that Dr. Forster takes the term accent, in the ancient sense; and by the accentual mark over the last syllables of the words, human, subject, summons, monarchs, he does not mean that the Scots, in these words, change the seat of the true English accent, or stress of the voice, because they do not; but only that they elevate the voice on these syllables, contrary to the practice of the English; which is true. And in what follows, Dr. Forster clearly shews this to be his meaning. For he says, ‘Now though
 ‘he alters the tones, and transfers the acute from
 ‘the beginning to the end of words, yet in this
 ‘pronunciation the metre still essentially subsists,
 ‘because founded in quantity, which is not vio-
 ‘lated by him.’ And this is true in his use of the term accent; but had the Scotchman, instead of giving higher notes to those syllables, transferred the seat of the English accent, from the first to the second syllables, by laying a greater stress on them, as thus,

All human things are subject to decay,

the metre would have been entirely destroyed. The perplexity and confusion of ideas, which

Dr.

Dr. Forster seems to have laboured under upon this occasion, as may be easily gathered from this expression, 'and though I have seemed to allow that accent jointly with quantity doth direct it, yet I cannot help, &c.' have evidently arisen from his never having had a true conception of the English accent; for he would then have seen, that English metre is not constructed either by quantity, or tone, but stress only; and that a due arrangement of those accented syllables, according to certain laws, is what produces verse. Perhaps it may appear to you, that I have taken up more time than was necessary to explain these two points; and I confess that were I to speak upon the subject to persons who had never before received any impressions of accent or quantity, it might be done in a much narrower compass. But the entanglements of error, formed by early wrong instruction, and knit together by the force of prejudice and habit, are to be unravelled by a patient hand.

Having thus brought you past these two false guides, which, like two posts left standing to old roads, after the ways had been changed, were sure to mislead every traveller who consulted them; I shall now conduct you, by an unfrequented path, to our part of Parnassus, and lead you to a steep hill (to use a passage of Milton), 'laborious indeed at the first ascent, but else so smooth, so green, so full of goodly prospects, and melodious sounds on every side, that the harp of Orpheus was not more charming.'

I have already shewn that our verse is not formed by the number of syllables; I have said that it is composed of feet, like that of the ancients; and that the only difference is, that their feet, de-
pended

pended upon the quantity of the syllables which composed them, ours, upon accent. Our accented syllables, corresponding to their long ones, our unaccented, to their short, in the structure of these feet. That is, an accented syllable followed by an unaccented one in the same foot, answers to their trochee; and preceded by an unaccented one, to their iambus; and so with the rest.

For the use of such of my hearers as are not acquainted with Latin prosody, I shall here explain the nature of poetic feet. Feet in verse correspond to bars in music; a certain number of syllables connected form a foot in the one, as a certain number of notes make a bar in the other. They are called feet, because it is by their aid that the voice as it were steps along through the verse in a measured pace; and it is necessary that the syllables which mark this regular movement of the voice, should in some manner be distinguished from the others. This distinction was made among the ancient Romans, by dividing their syllables into long and short, and ascertaining their quantity by an exact proportion of time in sounding them; the long being to the short, as two to one; and the long syllables, being thus the more important, marked the movement. In English, syllables are divided into accented and unaccented; and the accented syllables being as strongly distinguished from the unaccented, by the peculiar stress of the voice upon them, are equally capable of marking the movement, and pointing out the regular paces of the voice, as the long syllables were by their quantity, among the Romans.

All feet used in poetry consist either of two, or three syllables; and the feet, among the ancients, were denominated from the number and quantity
of

of their syllables. The measure of quantity was the short syllable, and the long one in time was equal to two short. A foot could not consist of less than two times, because it must contain at least two syllables; and by a law of poetry, needless to be explained at present, a poetic foot would admit of no more than four of those times. Consequently the poetic feet were necessarily reduced to eight; four of two syllables, and four of three. Those of two syllables must either consist of two short, called a pyrrhic; two long, called a spondee; a long and a short, called a trochee; or a short and a long, called an iambus. Those of three syllables were, either three short, a tribrach; a long and two short, a dactyl; a short, long, and short, an amphibrach; or two short and a long, an anapæst.

For the benefit of those who are not acquainted with the Latin, I shall here draw out a scheme of the feet, adding English names to them, to explain their nature; that they may the more easily become acquainted with them, as the Latin terms, from use, are rendered more familiar to them.

Diffyllable.

Trissyllable.

Roman.	English.	Roman.	English.
Trochee °	1st diff.	Dactyl ° ° °	1st triss.
Iambus ° °	2d diff.	Amphibrach ° ° °	2d triss.
Spondee ° ° °	double diff.	Anapæst ° ° °	3d triss.
Pyrrhic ° ° °	un-diff.	Tribrach ° ° °	un-triss.

The English terms here need but little explanation. 1st diff. signifies a foot of two syllables, in which the accent is on the first. 2d diff. where it is on the second. Double diff. where it is on both; and un-diff. on neither. The same in the trissyllabic feet. The term diff. standing for diffyllable, triss. for trissyllable. The long syllable is marked

marked by a small straight horizontal line as thus, -; the short, by a small curve turned upwards as thus, °, according to the usual practice of marking the quantity in Latin.

We are now sufficiently prepared for entering upon an examination of English numbers; and I shall begin with those which belong to our heroic verse, as the most considerable. And first, I shall consider the feet which enter into the composition of that species of verse.

The Greeks and Romans made use of but two feet in the structure of their heroic verse, the dactyl and spondee. The English verse admits all the eight before enumerated; notwithstanding the confidence with which it has been asserted, that it is purely iambic, except that in some cases a trochee is admitted, as I shall immediately shew. In this line of Milton,

Prone on the flood | exten | ded long | and large,
the first foot is a 1st diff. (trochee), the second a 2d diff. (iambus).

In this,

And thē | shrill' | sounds | ran echoing thro' the
wood,

the first is an un-diff. (pyrrhic), the second a double diff. (spondee).

Thus in these two lines, we have examples of the four dissyllabic feet. I shall now give instances of the four trissyllabic.

Mur'muring | and with him fled the shades of
night.

The first foot here is a first triss. (dactyl).

O'er man'y | a frō | zen man'y | a fīe | ry Alp.

This line contains no less than three of the second triss. (amphib).

The

The great [Hērā]chal standard was to move.
Here the second foot is a third triss. (anapæst).

Innū|merable | before th' Almighty's throne.

Here in the second foot we find an un-triss. (tribrach). And thus I have given you examples of all the trissyllabic, as well as dissyllabic feet.

What an amazing advantage must the use of so many feet give, in point of variety, to our heroic verse, over that of the ancients, who were confined to two only, were we to make the use of it which we might! But through the indolence of our poets in general, and their want of skill in the theory of numbers, some false rules have been established, which have, in a great measure, deprived us of that benefit.

It may perhaps be matter of wonder to some, to hear it asserted, that any of our best poets were ignorant of the theory of numbers; nor will they easily be brought to believe, that they could make such good verses, without such knowledge. And yet it would be no difficult matter to prove, that scarce any of them, except Milton and Dryden, ever took the trouble to dive ~~it~~ into that mystery; and their most admired verses proceeded wholly from ear and imitation, in the same manner as Scotch and Irish tunes have been composed, by persons utterly unacquainted with the art of music. The ear being constituted the sole judge, in a short time, smoothness supplanted expression, and the charms of variety were sacrificed to a flowing uniformity. Critics, as little enlightened as the poets, established rules of art upon their practice, and confined our versification by laws to those narrow bounds. Hence it was a received rule, that an English heroic verse should consist wholly of iambs, excepting now and then that a trochee

I

might

might begin the line, for the sake of variety. Yet even this liberty Dr. Pemberton disapproves of, in spite of the vast number of some of the finest verses in our language, which are so constructed; and in spite of the example of Mr. Pope, the smoothest of our versifiers, who is remarkable for his use of it.

Her lively looks a sprightly mind disclose,
Quick' as | her eyes | and as unfix'd as those;
Fávours | to none | to all she smiles extends,
O't she | rejects | but never once offends.
Bright as | the sun | her eyes the gazers strike,
And like the sun, she shines on all alike.

Here you see in some of his most pleasing lines, there are four successive ones which begin with a trochee. Yet, upon the strength of Dr. Pemberton's rule, I have heard the author of a celebrated heroic poem boast, that all his verses were composed of pure iambics.

I cannot see what great merit an author can claim, from confining himself to the use of one foot only, in a long work, where he was at liberty to regale the reader with that pleasing variety, which the use of eight might have furnished. But the best of it is, that this gentleman passed this censure upon himself, without meriting it; for however he might have been intentionally guilty of using no other foot but the iambic, he was not able to carry his design into execution; as I can point out several passages throughout his work, where he has unknowingly used the four several kinds of dissyllabic feet. And indeed it would be difficult to find any considerable number of successive lines in our poetry, in which the pyrrhic and spondee are not to be met with, as well as the trochee and iambus. To give some instances

instances of this from Mr. Pope, first of the pyrrhic.

As shades | more sweet|ly re|commend | the
light.

Where we find the third foot consists of the last syllable of sweetly, and the first of recommend, both unaccented, and both short.

Not half | so swift|ly the | fierce eagle moves.

The same may be observed of the third foot of this line.

Now of the spondee.

Hill's peép | o'er hill's | and alps | on alps | arise.

Here the four first syllables are accented, and make two feet equivalent to two spondees.

Sēē thē | bold youth | stráin up' | the threat'ning
sleep.

Here the first foot is a trochee, the second a genuine spondee by quantity, the third a double diss. equivalent to a spondee.

And now, some instances of lines, containing both the pyrrhic and spondee.

Thāt ōn | wēak wīngs | from far pursues your
flight.

Here the first foot is a pyrrhic, the second a spondee.

'Thrō' thē | fāir scēne | rōll slōw | the ling'ring
streams.

The first foot a pyrrhic, the two next spondees.

On hēr | whīte breast' | a sparkling cross she
wore.

The first a pyrrhic, the second a spondee. But I need not multiply instances, as these feet are to

be found every where throughout his works, as well as those of all our best poets.

It is amazing that our critics, with such instances before their eyes, could have been so deceived; but this, as well as most of their other errors, took its rise from the source before mentioned, that of trying always to square our measure, to the rules of Latin prosody. Thus, because the pyrrhic was but little used in the Roman poetry, they seem not to know that we have any such foot, notwithstanding that it is of more frequent use in heroic measure than any, except the iambic. And because the spondee was seldom employed by them, except in heroic measure to temper the dactyl, having excluded the dactyl from ours, they shut out the spondee also, mistaking it for an iambus. Thus one of our * latest legislators in verse, having pronounced that all our measure was either iambic or trochaic, produces the following as an instance of the iambic kind:

Mōst gōod | mōst fāir—

which surely are manifestly two spondees.

But though the false rule laid down by these gentlemen, has but little affected the practice of our poets, with regard to the four dissyllabic feet, yet those of the trissyllabic kind, have for a long time been wholly banished; and the law seems at present firmly established, that an English heroic line should never exceed ten syllables; by which law, the trissyllabic feet are all necessarily excluded. And to this our poets pay such an implicit obedience, that when they introduce a greater number of syllables into a verse, they always strike out such as they account supernumerary, by

* Vide Johnson's Grammar.

an ellision, even where those syllables are to be pronounced. Thus, though the words amorous and humorous, are always pronounced as three syllables, when a poet uses them, he cuts out the middle syllables of each, and writes them am'rous and hum'rous, that his verse might not appear to have more syllables in it than the law ordains. Thus, Mr. Pope writes,

Thin glitt'ring textures of the filmy dew;
through all the world, in reading the verse, pronounce the three syllables of the word glittering.

But it may be said, if our poets really do make use of these feet in their verses, which are obvious to the ear when pronounced, that no inconvenience can arise from their cutting out one of the vowels to the eye, by an apostrophe; and all that can be said of it is, that it is an unnecessary practice, which custom has established. This argument would be of force, if they really did make all the use of these trissyllabic feet which they might; but the observation of this rule has made them studiously avoid them; and they never attempt to make use of any of them, except where the words are capable of being easily reduced from three to two syllables, or from two to one, by an ellision. Thus, though they would write like Milton—

Thro' God's high sufferance—

because the word sufferance may be reduced from three to two syllables, and be pronounced suff'rance—yet they would never conclude the line as he does—for the *trial* of man—because the word *trial* never can be reduced by an ellision to one syllable; and this line therefore, to an ear under the influence of this rule, would appear to have a syllable *too many*—

Thro'

'Thro' God's high suff'rance for the trial of man.
Nor would they write, like him,

With these that never fade, the spirits elect—
because the word spirits cannot be contracted into one syllable. In short, Milton is the only one of all our poets, who has enriched and varied his versification, by the frequent use of trissyllabic feet; yet this beauty is lost upon those who are prejudiced by the rule; or rather indeed appears a blemish.

Variety certainly contains a charm in itself, independent of every other consideration; but it is from the proper application of variety, that its greatest beauty and power arise. Now in order to know how to apply properly the different feet, it is necessary to be acquainted with their several natures, as they have all different properties, and are fitted to different uses. And in order to this, it will be first necessary to know what it is which constitutes poetic numbers.

Manifest as the difference is between verse and prose to all readers, yet, if they were called upon to explain precisely wherein that difference consisted, there are few, if any, who would not find themselves at a loss. The perception of the difference between verse and prose is common to most readers; but there is a wide distance between a perception of the difference, and a knowledge of its cause. Most of our writers upon numbers, mistaking the one for the other, have not thought it at all necessary to examine into the nature of this difference, contenting themselves with laying down rules for the mechanical structure of verse. Some very ingenious men have attempted it without success; and among others * one of uncommon

* The Author of Elements of Criticism.

penetration,

penetration, after much pains taken upon this subject, has given a very lax, unsatisfactory description of this difference, in saying, 'Verse is more musical than prose; and of the former, the modulation is more perfect than of the latter. The difference betwixt verse and prose resembles the difference in music, properly so called, betwixt the song and the recitative. And the resemblance is not the less complete, that these differences, like the shades of colours, approximate sometimes so nearly as scarce to be discernible.

According to this account, that of verse being only more musical than prose, and having a more perfect modulation, they differ from each other merely in degrees of the same quality, and consequently there can be no essential difference between them. And yet that there is an essential difference I hope to make evident, by pointing out in what it consists. In order to which, I shall here trace numbers from their first principles, up to their most extended powers. The want of doing which, has been the source of much error and confusion in the writings upon that subject.

Numbers, in the strict sense of the word, whether with regard to articulate, or inarticulate sounds, to poetry, or music, consist in certain impressions made on the ear at stated and at regular distances.

The lowest species of numbers, is a double stroke of the same note or sound, repeated a certain number of times, at equal distances. The repetition of the same single note in a continued series, and exactly at equal intervals, like the ticking of a clock, has nothing numerous in it; but the same note twice struck a certain number of times, with a pause between each repetition,

of

of double between the time between the strokes, is numerous. The reason is, that the pleasure arising from numbers, consists in the observation of proportion; now the repetition of the same note, in exactly the same intervals, will admit of no proportion. But the same note twice struck, with the pause of one between the two strokes, and repeated again at the distance of a pause equal to two, will admit of the proportional measurement in the pauses of two to one, to which we can beat time, and this is the simplest and lowest species of numbers; which may be exemplified on the drum. As, tu'm-tu'm -- tu'm-tu'm -- tu'm-tu'm -- tu'm-tu'm -- tu'm-tu'm.

The next progression of numbers is, when the same note is repeated, but in such a way, that one makes a more sensible impression on the ear than the other, by being more forcibly struck, and therefore having a greater degree of loudness. As, tĩ-tu'm -- tĩ tu'm—or, tu'm-tĩ -- tu'm-tĩ. Or, when two weak notes precede a more forcible one; as, tĩ-tĩ-tu'm -- tĩ-tĩ-tu'm -- tĩ-tĩ tu'm—or when they follow one; as, tu'm-tĩ tĩ -- tu'm-tĩ-tĩ.

In the first and lowest species of numbers which I have mentioned, as the notes are exactly the same in every respect, there can be no proportion observed but in the time of the pauses. In the second, which rises in degree just above the other, though the notes are still the same, yet there is a diversity to be observed in their respective loudness and softness, and therefore a measurable proportion of the quantity of sound. Numbers of this species may also be exemplified on the drum, whose notes are always the same in kind, and will admit of no other variety, but different degrees of loudness or softness.

In

In this latter species, beside the proportion of time in the pauses, and of force in the notes, there is another thing to be taken into consideration, which is, the order of the notes; whether they proceed from strong to weak, or from weak to strong, as tu'm-ti -- tu'm-ti -- or ti-tu'm -- ti-tu'm -- tu'm-ti-ti -- tu'm-ti-ti -- or ti-ti-tu'm -- ti ti tu'm. This diversity of order occasions a great difference in the impressions made on the ear, and in the effects produced on the mind. To express this diversity of order in the notes in all its several kinds, I shall make use of the common term *Movement*; as the term *Measure* shall be made use of to express the different proportions of time, both in the pauses and the notes.

So far I have described the lower species of numbers, into which order and proportion can be admitted, by supposing only one and the same note to be repeated at measured intervals, with different degrees of loudness or softness. But as the ear is soon fatiated with a continued repetition of the same sound, Nature has furnished us with another source of pleasure, which though not essential to numbers, is yet their chief ornament, I mean, *Variety*; the parent of *Melody* and *Harmony*. Here then we ascend to a higher species of numbers, in which the delight arising from the diversity of high and low notes, of flats and sharps, &c. is superadded to the pleasure which we before received, merely from order and proportion. This species of numbers may be exemplified, by performing the same movement which had before been beat on the drum, on any stringed instrument, which will not admit of a prolongation of a note. But it has no other advantage over the former, than what arises from the mere diversity of sounds, and the relative proportions of high or low, flat

or sharp, &c. which they bear to each other. The notes themselves being incapable of prolongation, like those of the drum, can bear no relative proportion of time to each other, in point of sound; the measure therefore, as in the case of the drum, must be wholly made out, by a proportional observation of intervals between the notes. The movement indeed in this may be different; as beside loud and soft, the only way by which it could be distinguished in the former case, it may proceed from high to low, or from low to high. So that all the advantage that it has over the former, arises merely from the variety of notes.

This leads me to the last, and noblest species of numbers, in which the notes themselves can be prolonged at pleasure; and in which, consequently, a proportional measurement of time, in the sounds themselves, as well as in the intervals and pauses between them, may be introduced. This species is daily exemplified in the performances on the organ, the trumpet, flute, all wind instruments, the violin and others of that species, and in the human voice; and here it is that the whole power and beauty of numbers are displayed in their utmost perfection.

The necessity there was of laying before you this general view of numbers, from those of the most simple, to those of the most complex kind, will appear, when I come to apply the principles upon which they are founded, to the several species of English poetic numbers.

Poetic numbers are founded upon the same principles with those of the musical kind, and are governed by similar laws. Proportion and order are the sources of the pleasure which we receive from both, and the beauty of each, depends upon
a due

a due observation of the laws of measure and movement. The essential difference between them is, that the matter of the one, is articulate, of the other, inarticulate sounds: but syllables in the one, correspond to notes in the other; poetic feet, to musical bars; and verses, to strains: they have all like properties, and are governed by similar laws. The reason that this close affinity between them has been so little known, is, that the one art has been studied and cultivated with the utmost pains and assiduity, so that a thorough knowledge in theory, and skill in the practical part, may be obtained by those who apply to it; while the other, has been so wholly neglected, that nothing but error and confusion meet us, when we enter into the speculative, and very rarely are instances to be found of a just execution in the practical part.

From what has been laid down, it is evident, that the essence of numbers consists, in certain impressions made on the mind through the ear, at stated and regular distances of time, with an observation of a relative proportion in those distances; and the other circumstances of long or short in the syllables, or diversity of notes in uttering them, are not essentials, but only qualities of numbers. And this may be demonstrated by shewing that there is no kind of metre that may not be beat upon the drum, which is incapable of producing long or short, high or low notes. So that, according to this rule, English verse composed of feet formed by accent only, may have as just measurement of time, as those formed by quantity; and this as certainly, as the drum can answer exactly in time to the trumpet, in the same movement; or that the harpsichord can play in concert with the organ. But it may be said, according to
my

my own account, that feet by quantity, must have the same advantage over those formed by accent, as the trumpet has over the drum, or the organ over the harpsichord: consequently the ancient measure had a like superiority over ours. This would certainly be true, if all the feet of English metre were formed by an accent on consonants only; but we are to remember, that the feet formed by an accent on vowels, may be exactly of the same nature with the ancient feet, and may have the same just quantity in their syllables. So that in this respect, we have all that the ancients had, and something which they had not. We have as it were duplicates of each foot, yet with such a difference between them, as to fit them for different purposes, to be used at our pleasure. It is agreed on all hands, that if the harpsichord could be made capable of swelling and prolonging the notes at pleasure, it would be superiour to the organ; the reason of which is, that all the smarter, sharper, and sprightly notes, are expressed with more spirit on the merely stringed instrument, than on those that are supplied with wind; and if one instrument possessed the qualities of both, it must of course be superiour to either.

In order to shew more clearly the difference between verses composed of feet formed by accent, and those formed by quantity; and also to shew by what management the time in the one, is to be rendered equal to that in the other, I shall produce examples of both, by repeating some lines of each species. And though we shall have continual opportunities of observing this difference, in most of the verses which we shall have occasion to examine; yet to satisfy you at present, I shall give you an instance or two. The following line of Pope consists of pure iambics by quantity.

O'er

O'er héaps | of rú | in stalk'd | the státe | ly
hínd |

where you see the accent is upon the vowel in each second syllable. In the following line you will find the same iambics, but formed by accent upon consonants, except the last syllable—

Then rus' | tling crack | ling crash' | ing
thun' | der down.

If you will attend, you will find that the time of the short accented syllables, is compensated by a short pause at the end of each word to which they belong, rustling, crackling, crashing—

Then rus' | tling crack | ling crash | ing
thu'n | der down—

I have given you a specimen of a verse formed by quantity, and of another by accent. In the former the vowels are dwelt upon, and you see by that means how smoothly the line flows on—

O'er héaps of rúin stálk'd the stáately hínd—

In the other the accent is on consonants, and you see what force and spirit it gives to the verse,

Then rus'tling crackling crash'ing thun'der
down.

This specimen will give you a glimpse at present of the advantage which may arise to English numbers, from the use of these duplicates of feet, either in entire lines, or by intermixing them in the same verse. I have given you an instance of the one, I shall now produce one of the other. And in order to make the difference more sensible, I shall first repeat some lines where the feet are formed by quantity; and then others in which those formed by accents are intermixed.

And

And all the while harmonious airs were heard
 Of chí | ming string's | and chár | ming'pipes, |
 and winds
 Of gentlest gale Arabian odours fann'd
 From their soft wings, and Flora's earliest
 smells.

Now of the other,

So spake the sovereign voice, and clouds began
 To darken all the hill, and smoke to rowl,
 In dus' | ky wreáths | reluc' | tant flámes | the
 signs
 Of wrath awak'd.

At present I shall desire your attention only to
 two lines in these passages, of exactly the same
 structure in movement and pauses; with this only
 difference, that the feet of the one, are formed by
 quantity, and the other has two feet by accent
 intermixed.

Of chí | ming string's || or chár | ming pipes || and
 winds—

In dus' | ky wreáths || reluc' | tant flámes || the
 signs—

In the first of these, where the accent is on long
 syllables, how smoothly flows the verse! how
 sweetly adapted to the pleasing subject—

Of chíming string's or chárming pipes—

In the other, where the accent is twice on con-
 sonants,

In dusky wreaths reluctant flámes—

How happily fitted is this intermixture to paint
 a scene of horror!

Having sufficiently shewn the vast variety of
 which our poetic numbers are capable, I shall now
 enter

enter into an examination of the rules by which it is to be regulated, and the effects which may be produced by such regulation.

In order to this, I shall first consider our versification, with regard to what is essential to numbers; and afterwards, with regard to their accessory or ornamental parts.

Feet and pauses, as the essentials of poetic numbers, are first to be attended to. I have already pointed out the eight different feet used in poetry; and I have shewn that they may all find place in our heroic verse. But the foot which is most congenial to that verse, is the iambic; because it is the only one of which an entire heroic line can be composed: and our poetry abounds with verses, into which no other foot is admitted. Such as,

The pow'rs | gave éar | and grán'ted hálf his
práy'r,
The rest | the wínds | dispérs'd | in emp'ty
áir.

As the movement of this foot is from weak to strong, and the stress of the voice is on the second or final syllable, such as resemble it in any of these respects, have the most affinity with it, and may be the most frequently employed. Thus the amphibrach, being in its commencement, or in the two first syllables, an actual iambus; the anapaest, in its finishing, or two last syllables, another; and the spondee, having a stress on the last syllable, as well as the first, may all be admitted without much change in the movement. With regard to the amphibrach, the instances I gave in the beginning, may serve to shew how congenial that foot is to the iambic movement.

O'er many | a fró|zen man'y | a síery alp.

To

To which we may add numberless instances from Milton. Such as,

With wheels | yet ho'ver|ing o'er the ocean
brim

Shot par'al | lel to the earth his dewy ray,
Discov'ering in wide landscape all the east, &c.

Where we find this foot used in three successive lines.

As to the anapæst, we may see in the instances already given, how aptly that foot may be employed.

The great|Hierár|chal standard was to move.

And the spondee is every where to be met with.

Nōw cāme | still ēve|ning on, and twilight
grey, &c.

Sō smōōths | her charming tones, that God's|
ōwn ēar, &c.

All sēem'd | well plēas'd, | all sēem'd | but
were not all.

The admission of these feet, which have a similarity in their movement, though they differ from each other in number of syllables, or in quantity, is not so hard to be accounted for: but there is something surprising at first view, in the admission of feet which have a movement directly opposite, such as the trochee and dactyl, as they have the stress on the first syllable, and proceed from strong to weak; or in admitting feet which make no impression at all, such as the pyrrhic and tribrach. And yet, that the matter of fact is so, may be seen every where in the verses of our best poets. I have given several instances of lines beginning with a trochee, a movement which Mr. Pope was particularly fond of. But Milton

has

has introduced this foot often into other places of the verse. Such as,

That all was lost | back' to | the thicket sunk—
Of Eve whose eye | darted | contagious fire—
All these our notions vain | scés and | derides—
Shall breathe her balm—but first | whom shall |
we send—

Love no where to be found | less' than | divine—
Of many a coloured plume | sprin'kled | with
gold—

In like manner, wherever the trochee found admission, he has occasionally used a dactyl. Such as,

Hov'ring | on wing under the cope of hell—
Tim'orous | and slothful yet he pleas'd the
ear—

Abje& and lost lay these | cov'ring | the flood—
Of truth in word | mightier | than they in
arms—

As to the pyrrhic, it is, as I before observed, the foot most in use after the iambus.

She said, and melting as in tears she lay,

In ä | soft silver stream dissolv'd away.

Pant on thy lip | and tö | thy heart be prest—

The phantom flies me | äs ün|kind as you—

Leaps o'er the fence with ease | intö | the
fold—

————— and laid me down

Ön the | green bank | to look | intö | the
clear

Smooth lake | thät tö | me seem'd another sky.

————— with tempest fell

Ön the | proud crest of Satan.

You

You can open no part of our best poets, without finding the pyrrhic every where interspersed; and with regard to the tribrach, if it be considered only with respect to real quantity, it is of continual use; but if we consider it with respect to accent, that is a foot of three syllables without any accent, or as I have called it an untriss. it is very rarely to be found, because a succession of so many short syllables unaccented, would leave no impression, and consequently could not be agreeable to the ear.

But it may be said, that though I have supported what I have advanced, with regard to the admission of all those feet into our heroic verse, by examples drawn from our best poets; yet the question is, whether these poets were right in indulging themselves in such liberties; and whether, in so doing, they have not offended against the first principles of numbers. For, from what I have laid down on that head, it may appear, that equality of time in the feet which compose the verse, upon which measure depends; and regularity of impressions made at equal distances by accents, which constitutes the movement, are essential to poetic numbers. And that by admitting feet into the same verse of unequal times, such as the spondee and iambus, the dactyl and trochee, the former of which consist of four, and the other only of three times, no regularity of measure can be observed: and as the trochee and iambus, the dactyl and anapæst, are of movements directly opposite, the impressions made by the accented syllables in an intermixture of those feet, must be at unequal distances.

To this I answer, that in my definition of numbers at large, I did not say, impressions made
at

at equal distances, but at stated and regular distances, for the former belongs only to those of the simplest kind. But to render numbers for any time pleasing to the ear, variety is as essential as uniformity; and it is a due mixture of these two, which constitutes numbers of a higher order: in which a new ratio is introduced, both with regard to measure and movement. With regard to measure in this way, the quantity of each distinct foot, or portion of a verse, is not separately weighed, but the sum total of two or more feet is taken to balance the account. Thus, a spondee and pyrrhic united, make up the exact time of two trochees, or of two iambics; and where these two are found in the same line, intermixed with iambics, the time upon the whole is the same as if the line consisted of pure iambics. Thus in this line,

On hēr | whīte brēast | a sparkling cross she
wore—

the first portion of this verse consists of two feet, a pyrrhic and a spondee, which make up the time of two iambics. The same may be observed in the following instance,

Say first, for Heav'n hides nothing from thy
view,

Nōr thē | dēep trāct | of hell.

Sometimes there are two spondees together, compensated by two subsequent pyrrhics—as

————— and wild uproar

Stōod rūl'd | stōod vast | inf'in | iūde | con-
fin'd—

Stē āl | nīght lōng | hēr āmō | rōus dēs | cant
sung.

Sometimes

Sometimes we find the spondee and pyrrhic alternately intermixed; as in this line,

Mōre glō | riōus ānd | mōre drēad | thān frōm |
nō fall.

And with regard to the whole of the quantity of a verse, we are allowed great latitude, both in exceedings and diminutions; because a scrupulous exactness in point of time, is not essential to us, as it was to the ancients. First, because their feet were entirely formed by quantity, and therefore exactness of time was as essential to them, as to bars in music. Whereas, ours being formed by accent, require no more than that the accents should be disposed according to rule, to constitute right verses, without any references at all to quantity. Secondly, because the recitation of the Roman poetry usually was, and might always be accompanied by instruments; which brought on the necessity of an exact observation of quantity, that the musical and poetical time might coincide on the same syllables. But we, who recite our verses without any such criterion to try the quantity by, are under no such limitation. It is true indeed, the more closely a poet keeps to the just measurement of five iambs, the more agreeable the lines will be to the ear, from exactness of proportion: and if in versification nothing else were to be considered, but the mere gratification of the ear, this proportion ought never to be departed from, no more than in music. But there is this difference, between poetical and musical composition, that in the former, together with the sounds, ideas are conveyed to the mind; in the latter, sounds are only communicated. In the former, the chief object is, the delight arising from

from the sentiments so communicated; in the latter, the chief end is, the pleasure arising from the sounds themselves. It is obvious therefore, that the one, is much more strictly bound by the laws which render sounds pleasing to the ear, than the other; for wherever in poetry the sentiment can receive any additional force or grace, by receding a little from the strict rules of composition, there the severity of the musical laws is to be relaxed, in favour of those of a superior nature; the end is to be regarded rather than the means; and the interests of the understanding, to be preferred to those of the ear. This is what is called Expression in Numbers; which is chiefly to be perceived in those deviations which are allowed from the strict laws, and which, judiciously managed, give a beauty to versification, far superior to the finest melody.

From this description, it is obvious that there are three points chiefly to be attended to in versification. The first is, to please the ear by an agreeable flow of verse, which I call Melody. The second is, to relieve the ear by change of numbers, which might otherwise be satiated, by a continual repetition of the same melody, however fine in itself; to which I have given the name of Variety. And the third is, to consider what disposition of numbers, is best suited to convey sentiments and images, in the most forcible and clear manner, to the mind; whether such disposition coincide with the laws of the finer melody, or sometimes start aside from them; to which I have given the name of Expression. I shall now therefore endeavour to explain the laws of simple melody, under the direction of which, that of the purest kind may be obtained. By what rules,

rules, and in what bounds, variety is to be governed and restrained, without prejudice to the laws of the purer melody; and what deviations it is allowed to make from those laws, in favour of expression.

Verse is composed of feet and pauses; and upon the management of these, depend all the properties of versification. To avoid perplexity, I shall first consider these articles separately, and afterwards conjointly. And first, with regard to feet, so far as concerns melody. Experience shews us, that verses composed of pure iambics, have a fine melody; but as the stress of the voice, in repeating such verses, is always in the same places, that is, on every second syllable, such a uniformity would disgust the ear in any long succession, and therefore such changes were sought for, as might introduce the pleasure of variety, without prejudice to melody; or which might even contribute to its improvement. Of this, nature, was the introduction of the trochee to form the first foot of an heroic verse; which experience has shewn us, is so far from spoiling the melody, that in many cases it heightens it. Of this I have already given some instances, and shall now offer a few more.

Glōws whīle | hē rēads | but trembles as he
writes——

Sōft īs | thē strāin | when Zephyr gently
blows——

Pan'ts ōn | hēr neck | and fans her parting
hair——

Stīl' ās | thē seā | ere winds were taught to
blow——

Fāvours | to non'e | to all she smiles extends—
Pleas'ure | or wron'g | or rightly understood—

The

The trochees which commence these lines are of different kinds. In the first, there is a little rest of the voice after the first syllable of the foot, and the second, by a rapid utterance, is joined to the next foot. As—

Soft' is the strain——

Pants' on her neck———

Still' as the sea ——

Whereas in the second kind, the whole foot is completely founded, as,

Favours | to none—

Pleasure | or wrong—

Now in the first case, the ear perceives a movement more congenial to the iambic metre, than in the other; for, by the stress on the first syllable, followed by a little pause, that syllable has the force of a syllabic iambus; and the latter being joined to the succeeding foot, is to the ear a true anapaest; which, as I observed before, is a congenial foot. By a syllabic iambus, I mean a foot which is much used in some kinds of English metre, whereof one syllable is suppressed, whose place is supplied by a pause, to make out the time of two, and so to preserve the measure. Of this, in the four following lines, take as many instances.

Sinks | my soul | with gloo | my pain?

See | the smiles | 'tis joy | again!

Swells | a passion in | my breast?

Hark | she speaks | and all | is rest.

A trochee, we find, may begin a line even with improvement of the melody; but it cannot well be admitted into any other part of the verse, without prejudice to it. The reason is, that in any other situation, it interrupts and stops the usual movement, by an opposite one; whereas

when

when it is placed first in the line, it cannot interrupt the movement, being itself the beginner of it. But though it be excluded with regard to melody, it may be placed in other parts of the verse to great advantage, with regard to expression, as we shall see hereafter.

The next change admitted for the sake of variety, without prejudice to melody, is the intermixture of pyrrhics and spondees; in which, two impressions in the one foot, make up for the want of one in the other; and two long syllables compensate two short, so as to make the sum of the quantity of the two feet, equal to two iambics. I need only repeat some of the instances before mentioned, to shew that this may be done without prejudice to the melody.

On hēr | whīte brēast | a sparkling cross she
wore—

Nōr thē | dēep trāct | of hell—say first what
cause—

————— and laid me down

On thē | grēen bānk | tō lōok | īntō | the
clēar

Smōoth lāke | thāt tō | mē fēemed | another
sky—

This intermixture may be employed, *ad libitum*, in any part of the line; and sometimes two spondees may be placed together in one part of the verse, to be compensated by two pyrrhics in another; as in the instances before mentioned;

Siōod rūl'd | stōod vāst | īnfīn | itūde | con-
fined—

Shē āll | nīght lōng | hēr āmō | rōus def |
cant sung—

The

The next variety admitted is that of the amphibrach, which may have place in any part of an heroic line. Of this I have already given a proof in a couplet before quoted—

And man'y | an am'ō | rōus man'y | ā hū-
mōur | ōus laȳ

Which man'y | ā bārd | hād chaun' | tēd
man'y | ā daȳ—

In the first line of which, we find that all the feet, except the last, are amphibrachic.

Here it may be objected, that the introduction of this foot, necessarily alters the measure. That the first of these lines, for instance, having four trissyllabic feet in it, must exceed in time a line consisting wholly of disyllabic. That an amphibrach consisting of a short, a long, and a short, contains four times; whereas an iambus has but three: consequently this verse, containing four amphibrachs and an iambus, must exceed a line purely iambic by four times.

In answer to this, I shall only think it necessary to remind you of the distinction I made, between the English and Roman feet. That the latter, were wholly regulated by quantity; the former, by accent. That the accent with us is sometimes on a short, and sometimes on a long syllable; and it is only when the accent is on the long syllable, that our feet correspond in quantity to the Roman; when it is on a short, they agree in movement only, not in measure.

Movement, as I have already explained it, regards the order of syllables in a foot; measure, their quantity. The order of syllables respects their progress from short to long, or long to short, as in the Roman; or from strong to weak, or

K

weak

weak to strong, that is from accented or unaccented syllables, as with us. Thus, the movement of the trochee and dactyl, is from long to short in the Roman, and from strong to weak syllables with us. Of a direct opposite movement are the iambus and anapæst; yet the measure of the iambus and the trochee, of the dactyl and the anapæst, in the Roman feet, is exactly the same; the former being each made up of a long and a short syllable; and the latter of two short and a long, though differently arranged. But as we have duplicates of each foot with us, one agreeing exactly with the Roman both in measure and movement; the other in movement only, not in measure; so we must introduce a double ratio, in considering the respective value of these feet. On which account, whenever I shall have occasion to mark the distinction between these duplicates of feet, I shall make use of the English terms, first, second dis, &c. for the accentual feet; and of the Roman terms, trochee, iambus, &c. for those which agree in quantity with the Roman. And it will be necessary to bear this distinction in mind, as we shall frequently have occasion to have recourse to it. I am now furnished with one, in order to answer the objection made with regard to the line in question; for, if the four feet in that line were two amphibrachs by quantity, there would be, as was observed, an exceeding of four times in that line; but as they are only second trifles, that is, amphibrachs by accent, but in fact, tribrachs by quantity, the objection falls to the ground: for a tribrach, consisting of three short, is exactly equal in time to an iambus, consisting of a long and a short. Consequently, the time of the line is exactly equal to that of a pure iambic.

And

And man'y an am'orous man'y a humourous lay.

Where you find that the first syllables of *man'y*, twice repeated in the line, and *am'orous*, have the accent on the consonant, and are short. If it be objected, that the accent on the first syllable of the word humourous, is on the vowel, and consequently by my own rule must be long; I must remind you, that this rule was laid down only with regard to words in their separate state; and that it was at the same time mentioned, that the quantity of most of our syllables was variable, when words came to be arranged in sentences, depending chiefly upon emphasis; which shall be made clear, when we come to treat of that article. For there is nothing in the nature of the vowels themselves that makes them necessarily long, as their quantity depends wholly on our dwelling on them or not; and where the sense and the metre require that we should not dwell upon them, we must always reduce them to short syllables: which is precisely the case in the above instance; for the word humourous, having no superiority over the word amorous, but being exactly on a par with it in the sentiment, ought not to have more force given to it, by dwelling longer upon it than the other; and the measure too demands that the times of the feet should be equal in both, to prevent an exceeding of quantity in the verse. On both which accounts, to recite this verse properly, the first syllable of humourous, should be pronounced in the same space of time as that of amorous.

It is for this reason, that the genuine amphibrachs by quantity, cannot enter into an heroic line of the first melody, as it would occasion an exceeding in the measure; so that in forming this foot, such words are to be avoided, whose accented syllables are not capable of being reduced to a

short time; which is the case in some of our syllables, though in a small proportion with regard to the rest. And in order to give this foot all its beauty, it is not sufficient that the accented syllable be pronounced in a short time, but it is necessary also, that those which follow it, should not be of a nature to give a check to the freedom and rapidity of its motion. Thus in this line,

Rous'd from their slumber on | that fire | ry
couch—

the second triss (or English amphib.) passes swiftly on, the accented *i* in fiery running into a short *e*, which forms the next syllable, and that followed by a short syllable, *ry*. But in the following line,

While the | promis'd | our crowd stood yet
aloof,

the accented syllable, *mis'*, being followed by *cu*, which does not admit of an easy union with it; and that also being succeeded by two other syllables, *our*, *crowd*, the latter of which is of the same nature, so retards the progress of the verse, and gives it such a hobbling gait, as to reduce it to prose. But this will be more evident, by taking the same word, and shewing what a difference will be made in it, by a small alteration in the letters which follow it. In this line,

O alienate from God! | O spirit—accurs'd—

the word spirit ending in a single consonant, and being followed by a vowel, has no obstruction, and is pronounced in the time of a pyrrhic. But let the same word be used in the plural,

O alienate from God, O spirits accurs'd,

and we find that the addition of the *s* retards the march of the foot, and gives length to the last syllable.

syllable. And this will be still more perceptible, by making the word which follows it, begin with a consonant instead of a vowel.

O alienate from God! O spirits profane—

Where the march of the verse is so stopped, by the time necessary to put the organs into a position of sounding the syllable *pro*, after the *ts* final of the word *spirits*, as to destroy the metre. And that this is caused merely by the trissyllabic foot, is evident from this; that were the word *spirits* reduced to one syllable, and pronounced *sprits*, or *sprites*, the measure would be good—as,

O alienate from God! O sprites profane!

From whence we may conclude, that wherever the second triss, or English amphibrach, is introduced, it should consist of syllables that may be pronounced in the shortest time, and followed by such as will not impede its motion. On which account the following line is deficient in melody:

————— colour'd with the florid hue
Of rainbows | and starry eyes.

Where the quantity in both syllables of the word *rainbows*, will never admit of its being introduced into a trissyllabic foot. But in all the following lines that foot is properly introduced.

Up to | thē fē | ry con | cāve tow'ēr | ing
high.

With wheels | yēt hov'ēr | ing o'er the ocean's
brim

Shōt par'āl | lel to the earth his dewy ray,
Discov'ēr | ing in wide landscape all the east
Of Paradise, &c.

Their glit'ēr | ing tents he pass'd—

Every thing which adds to the variety, without prejudice to the melody of versification, improves
it.

it. *Quid enim auribus jucundius potest esse, quam cum & varietate mulcentur, nec æqualitate fraudantur?* 'What can be more pleasing to the ear than to find itself soothed by variety, without being robbed of the pleasure of equality?' The use of this foot in our heroic verse answers this description exactly. Its equality is perceived in the accent and quantity, corresponding in both to the iambus. The accent being seated on the second syllable, and three short syllables corresponding in quantity to a short and a long. Its variety, inasmuch as it has one syllable more than the other, which very circumstance gives it an advantage, as those feet, which, with an equal quantity, exceeds others in syllables, are on that account richer than they.

But it is not merely in the article of variety, that this foot is to be considered as improving our versification; we shall see presently, when we come to treat of expression, of what use it is in that point also. Of which, by the way, take the following instance.

Throws his steep flight" | in man'y | an æc- |
ry whirl.

How happily adapted is this foot to express the kind of motion here described! The foot itself seems to whirl; the first and last unaccented syllables, turning round on the middle accented one as their axis; and two successive feet of this sort, giving a series of six short syllables, add an amazing rapidity to that species of motion.

Throws his steep flight" in man'y | an æc- |
ry whirl.

To shew that it is to the use of this foot, that the verse owes its expression, let us change the movement to the common iambic, as thus,

Throws

Throws his steep flight in many airy whirls,
and it is reduced to simple description, instead of
that magical power of numbers, which presents
the object itself to the imagination.

Every foot has, from nature, powers peculiar
to itself; and it is upon the knowledge and right
application of these powers, that the art of
painting in numbers chiefly depends. But how
were we to expect instances of this art, from
poets, many of whom have written verses, ay, and
fine flowing ones too, without once suspecting that
metre was composed of feet? And such as did
know it, seem in general only to have learned their
names, but to have little acquaintance with their
nature. For instance, the very foot we are now
speaking of, has been considered by all who have
written on the subject, as having no existence in
English numbers; and this upon the same prin-
ciple from which flowed their many other errors;
which is, that it was not admitted into the Latin
versification. Though there actually exists a
species of poetry among us, whose feet are alto-
gether amphibrachic, as I shall hereafter shew;
and it is worthy of pity to see what lamentable
pains they take to torture these feet into anapaests,
in order to support their rule.

In considering the use of these feet with regard
to expression, there will probably be opened to
you, a new region of poetic numbers, with which
none of our writers seem to have been thoroughly
acquainted, except Milton; and it is not long
before I shall conduct you to it. But first, I have
a few words more to say with regard to melody;
and variety, considered as coinciding with melody.

I have shewn you that the iambus, and amphi-
brach by accent, or second triass. the spondee and
pyrrhic,

pyrrhic, may be used in our measure with great latitude. That the trochee may at all times begin the line, and in some cases, with advantage to the melody. There now remains only to add, that the dactyl may be introduced in the place of the trochee, having the same movement; and the anapaest in the place of the iambus.

From this view we may see, what an inexhaustible fund of riches, and what an immense variety of materials are prepared for us,

To build the lofty rime——

For we are not only allowed the use of all the ancient poetic feet, in our heroic measure, but we have duplicates of each, agreeing in movement, though differing in measure, and which make different impressions on the ear; an opulence peculiar to our language, and which may be the source of a boundless variety. We are therefore but little obliged to those gentlemen, who, in the place of such a charming variety, endeavour to substitute a dull uniformity, by confining our heroic verse to one movement only, even should we consider merely the interests of the ear in point of melody. But when we come to see how much the power of expression, far the nobler province of versification, will be affected by it, we shall look upon this, not as an attack on the body, but on the very soul of poetry.

LECTURE II.

HAVING treated, in my former Lecture, of melody and variety of numbers, I should now enter upon the third article, that of Expression, but that it will be necessary first to take a view of the other constituent part of heroic verse, before mentioned, under the name of Pauses.

Of the poetic pauses, there are two sorts; one denominated cesural, the other I shall call the final. The cesural divides the verse into equal, or unequal parts; the final closes it. There may be more than one of the cesural kind in a verse; it is evident there can be but one final.

The cesural pause is known to all who have any acquaintance with the nature of verse; but the final has hitherto escaped the observation of all the writers upon that subject. It is for that very reason, that there has not hitherto been given an adequate idea of verse, in contradistinction to prose; since it is the use of this final pause, which, on many occasions, alone marks the difference between the two. It is the line drawn between their boundaries, which can never be mistaken whilst it remains; remove it, and it is impossible, in many cases, to distinguish one from the other.

Do we not observe, that verse is written differently from prose? Do we not find that in each species of versification, every line is bounded by the measure, that is, must terminate when the

number of feet which belongs to the kind of metre is completed? Is not this done to mark the metre distinctly? and is it to the eye only that the metre is to be marked? the eye, which, of itself, can form no judgment of measure in sounds, nor take any pleasure in such arrangement of words; and must the ear, the sole judge of numbers, to which Nature herself has annexed a delight in the perception of metre, be left without any mark to point out the completion of the measure? If it were indeed a law of our versification, that every line should terminate with a stop in the sense, the boundaries of the measure would then be fixed, and could not be mistaken. But when we know, that one of the greatest perfections in our blank heroic verse, is, that of continuing the sense from one line to another, I am afraid, in that case, if there be no mark to shew where the measure ends, it will be often carried away by the sense, and, confounded with it, be changed to pure prose. Let us suppose a reader, who had never seen the *Paradise Lost*, nor known that it was written in verse; and let us suppose, that the exordium of that poem were given him to read, written like prose, as thus—

‘ Of man’s first disobedience, and the fruit of
 ‘ that forbidden tree, whose mortal taste brought
 ‘ death into the world, and all our woe, with loss
 ‘ of Eden! till one greater man restore us, and
 ‘ regain the blissful seat: Sing heavenly muse:
 ‘ that on the secret top of Horeb, or of Sinai,
 ‘ didst inspire that Shepherd, who first taught
 ‘ the chosen seed, in the beginning, how the
 ‘ heavens and earth rose out of chaos: or if Sion
 ‘ hill delight thee more, and Siloa’s brook that
 ‘ flowed fast by the oracle of God, I thence in-
 ‘ voke

'voke thy aid to my adventurous song; that with
'no middle flight intends to soar above the Aonian
'mount, whilst it pursues things, unattempted
'yet in prose or rhyme.'

I fancy in such a case, that the reader would not easily find out that this was verse, but would rather take it for poetical prose.

Yet the metre is undoubtedly good, and fulfils all the laws of English heroic verse. But the thing wanting to make it appear so, is, that same final pause of which I have been speaking; and with the aid of which, I will undertake presently to shew them in their genuine shape of true verses.

In answer to this it may be asked, how any stop can be made at the end of lines whose sense is imperfect; and in which, to convey the meaning, it is necessary that the concluding words, should be joined immediately with those which begin the following line? Though it might serve to mark the measure more distinctly, and improve the melody, yet would it not confound the sense? and would it be right to sacrifice the interests of the understanding, to the gratification of the ear?

Certainly not. But if such a pause can be made, without at all interfering with the sense, would not this at once reconcile the interests of the ear and understanding, and clothe verse with all its beauty and power? The method of doing this, is what I am about to explain. There are two sorts of pauses, one for sense, and one for melody; utterly distinct from each other. I shall call the former, Sentential, the latter, Musical pauses. The sentential pauses are those which are known to us by the name of stops, and have names given them and marks in writing; as the comma, semicolon, colon, and full stop. In the
nature

nature of these, however inaccurately, all persons are instructed, when taught to read. But so low is the art of reading among us, that here it stops. It has not advanced one step beyond what absolute necessity required. Its sole end hitherto has been, to enable persons to point out the mere meaning of the words, without which, reading aloud could be of no use, and even to this end, the means have been found very inadequate. But the nobler and more ornamental object of this art, that of moving the soul, and charming the ear, has never so much as been taken into consideration. Accordingly, among many other of its higher branches, the article of musical pauses, to which verse is indebted for one of its chief ornaments, has been omitted. The cesura indeed has got a name among us, but it is a mere name; for we are neither taught the use of it in reciting verse, nor has it any mark in writing: and the final pause, by far the most important of the musical, has not even been dreamt of. The consequence is, that persons thus lamely instructed in the art of reading prose, and left wholly to themselves, to acquire the infinitely more difficult art of reading verse, without principle, without precept, without example, of course fall into a variety of errors. But nothing has puzzled the bulk of readers, or divided their opinions more, than the manner, in which those verses ought to be recited, where the sense does not close with the line; and whose last words have a necessary connexion with those that begin the subsequent verse. Some, who see the necessity of pointing out the metre, make a pause at the end of such lines; but never having been taught any other pause but those of the sentential kind, they use one of them, and pronounce the
last

last word in such a note, as usually accompanies a comma, in marking the smallest member of a sentence. Now this, in the case before mentioned, is certainly improper; because they make that appear to be a complete member of a sentence, which is an incomplete one; and by disjoining the sense, as well as the words, often confound the meaning. Others again, but these fewer in number, and of the more absurd kind, drop their voice at the end of every line, in the same note which they use in marking a full stop; to the utter annihilation of the sense. Some readers, of a more enthusiastic kind, elevate their voices at the end of all verses, to a higher note than is ever used in the sentential stops; but such a continual repetition of the same high note at the close of every verse, though it marks the metre distinctly, becomes disgusting by its monotony; and gives an air of chanting to such recitation, extremely disagreeable to every ear, except that of the reciter; who, in general, seems highly delighted with his own tune, and imagines it gives equal pleasure to others. It was to a reader of this sort, Cæsar said, 'If you read, you sing; and if you sing, you sing very ill.' To avoid these several faults, the bulk of readers have chosen what they think a safer course, which is, that of running the lines one into another, without the least pause, where they find none in the sense; in the same manner as they would do in sentences of prose, were they to find the same words there so disposed; and by this means, they reduce poetry to something worse than prose, to verse run mad. In vain to such readers has Milton laboured the best proportioned numbers in blank verse; his order is turned into confusion, his melody

melody into discord. In vain have Prior and Dryden in the couplet sought out the richest rhyme; the last word, hurried precipitately from its post into the next line, leaves no impression on the ear; and lost in a cluster of words, marks not the relation betwixt it and its correlative, which their distinguished similar posts in the verse had given them. You will not wonder, however, that the bulk of readers should easily adopt this last method, because they have all learned to read prose, and it costs them no pains to read verse like prose.

But it may be asked, if this final pause is neither marked by an elevation, or depression of the voice, how is it to be marked at all?

To this the answer is obvious, by making no change at all in the voice before it. This will sufficiently distinguish it from the other pauses; because some change of note precedes the others, either by raising, or depressing the voice; here it is only suspended; on which account I shall call it the stop of suspension: for it will be necessary to give it a name when we speak of it hereafter; and it is so little known among us, that hitherto it has neither a name, nor a mark in writing; which perhaps is the very reason that it is so little known. For had any grammarian, after pointing out its use, ever given it a name, and a mark in writing, it must have been as generally known as any of the other stops, at least to readers of taste; since it is of such importance, that it is impossible to read poetic numbers properly, without the use of it; and not only so, but it is often one of the greatest ornaments, and gives the most force to delivery in prose too.

This pause of suspension, was the very thing wanting to preserve the melody at all times, without

out interfering with the sense. For the pause itself perfectly marks the bound of the metre, and being only made by a suspension, not change of note in the voice, can never affect the sense: because, as the sentential stops, or those which affect the sense, have all a change of note; where there is no such change, the sense cannot be affected.

Nor is this the only advantage gained to numbers, by this stop of suspension; it also prevents that monotone, that sameness of note at the end of lines, which, however pleasing to a rude, is disgusting to a delicate ear. For as this stop of suspension has no peculiar note of its own, but always takes that which belongs to the preceding word, it changes continually with the matter, and is as various as the sense.

I shall now endeavour to illustrate this by an example; for which purpose I shall choose the same passage of Milton, which I before read into prose, and restore it to its true state of verse, merely by observing this pause of suspension; which I have accordingly marked at the end of the lines where it was wanting, as also the cesural pause, in the different parts of the line where it falls.

Of man's first disobedience," and the fruit"
Of that forbidden tree," whose mortal taste"
Brought death into the world" and all our woe,
With loss of Eden," till one greater man"
Restore us," and regain the blissful seat,
Sing heav'nly muse!" that on the secret top"
Of Oreb, or of Sinai" didst inspire"
That Shepherd," who first taught the chosen
seed"

In

In the beginning" how the Heav'ns and
Earth"

Rose out of chaos." Or, if Sion hill"
Delight thee more," and Siloa's brook, that
flow'd"

Fast by the oracle of God," I thence"
Invoke thy aid" to my adventurous song:
That with no middle flight" intends to soar"
Above the Aonian mount" whilst it pursues"
Things, unattempted yet" in prose or rhyme.

I have made no other change in repeating these lines, but that of marking distinctly the cesural and final pauses. By looking over them, you will find, that out of sixteen, there are thirteen lines, which terminate without any stop; and if in the recitation such a number of lines be run into one another, it leaves not the least trace of verse behind; for beside the loss of measure, through want of its being marked, the movement is also on many occasions wholly changed by this means; as you will perceive by repeating the two first lines in that way—

‘Of man’s first disobedience | and the | fruit
of | that’ for | bid’den | tree, whose mortal | taste
brought, &c.’ Where you see, by not observing the final pause, the movement in all the following feet, is changed from iambic to trochaic: whereas with the final pause,

—— and the fruit"

Of that' | forbid' | den tree | whose mor | tal
taste"

the ear acknowledges a perfect heroic verse, consisting of iambics.

And now having said all that is necessary with regard to the final, we will proceed to examine the cesural pause.

To these two pauses I have given the denomination of Musical, in opposition to those of the sentential kind; the office of the one, being to mark the melody, as that of the other, to point out the sense. The cesural, like the final, sometimes coincides with the sentential, sometimes has an independent state; that is, exists where there is no stop in the sense. In that case, it is exactly of the same nature with the final pause of suspension before described, and is governed by the same laws.

The cesura is by no means essential to verse, as the shorter kinds of measure are without it; and many heroic lines, where it is not to be found, are still good verses. It is true, it improves and diversifies the melody, by a judicious management in varying its situation, and so becomes a great ornament to verse; but still this is not the most important office which it discharges. Were there no cesura, verse could aspire to no higher ornament than that of simple melody; but by means of that, there is a new source of delight opened in poetic numbers, correspondent in some sort to harmony in music; which takes its rise from that act of the mind, which compares the relative proportions that the members of a verse, thus divided, bear to each other, as well as to those in the adjoining lines. In order to see this in a clear light, let us examine what effect this produces in single lines, and afterwards in comparing contiguous lines with each other.

With regard to the place of the cesura, some have contended, and Mr. Pope, among the rest, has expressly declared, that no line appeared musical to his ear, if the cesura were not on the fourth, fifth, or sixth syllable of the verse. Some have

have enlarged its empire to the third and seventh; while others have asserted, that it may be admitted into any part of the line.

There needs only a little distinguishing, to reconcile these different opinions. If melody alone is to be considered, Mr. Pope and others are in the right, in fixing its seat in, or as near as may be, to the middle of the verse; but with regard to variety and expression, there is no part of the verse into which it may not be admitted with advantage; as I shall shew hereafter. At present I shall examine the cesura with regard to melody only; in which respect, I admit, that to form lines of the first melody, the cesura must either be at the end of the second, or of the third foot, or in the middle of the third.

Now to give examples of these several kinds.

1st, Of the cesura at the end of the second foot.

Our plenteous streams" a various race supply;
The bright-ey'd perch" with fins of Tyrian
dye;

The silver eel" in shining volumes roll'd;
The yellow carp" in scales bedropp'd with
gold.

2dly, At the end of the third foot.

With tender billet-doux" he lights the pyre,
And breathes three amorous sighs" to raise the
fire.

Oh say what stranger cause" yet unexplor'd,
Could make a gentle Belle" reject a Lord?

3dly, In the middle of the third foot,

The fields are ravish'd" from the industrious
swains,
From men their cities" and from gods their
fanés.

Reund

Round broken columns" clasping ivy twin'd,
O'er heaps of ruin" stalk'd the stately hind.

All the lines of these several species are certainly of a fine melody, yet they are not quite upon an equality in that respect. Those which have the cesura in the middle of the third foot, are of the first order; those which have it at the end of the second foot are next; and those which have the pause at the end of the third foot, are last.

I shall endeavour to explain the cause of this. In the pleasure arising from comparing the proportion which the parts of a whole bear to each other, the more easily and distinctly the mind perceives the proportion, the greater is the pleasure: now there is nothing which the mind more instantaneously and clearly discerns, than the division of a whole into two equal parts, which alone could give a superiority to lines of the first order, over the other two. But there is also another reason for this preference. In the division of the two other species, the proportion is exactly the same, if we respect quantity only, the one being as 2 to 3, and the other as 3 to 2; but it is the order here which makes the difference. In lines where the cesura bounds the second foot, the smaller portion of the verse is first in order, the greater last; and this order is reversed in lines where the cesura is at the end of the third foot. Now as the latter part of the verse leaves the strongest and most lasting impression on the ear, where the larger portion belongs to the latter part of the line, the impression must in proportion be greater; the effect in sound being the same, as that produced by a climax in the sense, where one part rises above another. This also occasions a difference

difference in the whole of the lines, which produces an effect analogous to what is found in the simple feet, whose final or initial syllable make the stronger impression; the iambus or trochee for instance. And as those feet, are of the nobler order, whose final syllables make the strongest impression; so those verses, whose final portion is the largest, hold the same rank; the one, having the same advantage over the other, that the iambus has over the trochee. On all these accounts, the line whose cesura is at the end of the second foot, has an advantage over that which is placed after the third. But the line which is divided by a cesura in the middle, has an advantage over both; not only on account of the reason already assigned, but from the same principle that a preference was given to that structure of an heroic verse, which begins with a trochee followed by an iambus; for a line equally divided by a cesura, partakes of a beauty of the same nature; as the cesura, in that case, is always after an unaccented syllable, and the final pause on an accented one; and thus it gives the air to the whole line of a trochee followed by an iambus. We must not forget to observe, that this very circumstance, that of the cesura's, in this order of lines, being always on an unaccented, and the final pause on an accented syllable, is the cause of a beauty in those lines, arising from a mixture of variety and equality, which neither of the other orders can boast of; as in them, the cesural and final pauses are both on accented syllables. Which you will immediately perceive in repeating a couplet of each order.

1. The fields are ravish'd from th' industrious swains,

From

From men their cities" and from gods their
fanes.

2. The silver eél" in shining volumes roll'd,
The yellow cárp" in scales bedrop'd with
gold.
3. With tender billet-doux" he lights the pyre,
And breathes three amorous sighs" to raise
the fire.

I have shewn in what manner the cesura improves and diversifies the melody of verse; I shall now speak of its other more important office, that of being the chief source of harmony in numbers. But first it will be necessary to explain what I mean by the term harmony, as applied to verse.

Melody, in music, regards only the effects produced by successive sounds; and harmony, strictly speaking, the effects produced by different co-existent sounds, which are found to be in concord. Harmony therefore, in this sense of the word, can never be applied to poetic numbers, of which there can be only one reciter, and consequently the sounds can only be in succession. When therefore I apply this term to poetic numbers, I only use it for want of another word, to express the effect produced by observing the relative proportion, which the different members of poetic composition bear to each other. And in this figurative sense of the word, it has been introduced into arts where the ear has no concern. We say the harmony of colours, the harmony in the parts of a building, of the human body, &c. And it is only after examining the different degrees of colouring, and their ordonance; the different members of a building, or the human body; and observing their symmetry, that we can pronounce about their
harmony.

harmony. In like manner, it is not till after we have taken a review of the different members of verse, which had before passed in succession, but lodged in the memory are presented to the mind in one view, as a co-existent whole, that we can observe the relative proportion which these members bear to each other; or consequently judge of the harmony of the whole. To define therefore as precisely as possible these terms, according to the meaning in which I shall employ them, when I speak of the melody of verse, I mean only a pleasing effect produced on the ear, by an apt arrangement of its constituent parts, feet, and pauses, according to the laws of measure and movement. When I speak of the harmony of verse, I mean an effect produced by an action of the mind, in comparing the different members of verse, already constructed according to the laws of melody, with each other, and perceiving a due and beautiful proportion between them.

The first and lowest perception of harmony, arises from comparing two members of the same line with each other, divided in the manner to be seen in the instances before mentioned; because the beauty of proportion in the members, according to each of these divisions, is founded in nature. The one dividing the line into equal parts, makes the proportion of the members as 1 to 1; and the other two making it as 2 to 3, or 3 to 2, these divisions answer exactly to the common and triple time in music, and therefore are in a musical proportion. And as it was before laid down, that in comparing the parts of a whole with each other, the more easily and distinctly the mind perceives their proportion, the greater is the pleasure; these three cesuras dividing the line, the one, into equal parts, and the other two, into portions the
nearest

nearest to equal that is possible, fulfil this law, and are therefore of the most pleasing kind.

The next perception of harmony in versification, arises from the comparison of two lines with each other, and observing the relative proportion of their members; whether they correspond exactly to each other by similar divisions, as in the couplets already quoted; or whether they are diversified by cesuras in different places. As,

See the bold youth" strain up the threatening
steep,
Rush thro' the thickets" down the valleys
sweep.

Where we find the cesura of the first line at the end of the second foot, and in the middle of the third foot in the last.

Hang o'er their courfers heads" with eager
speed,
And earth rolls back" beneath the flying
fleet.

Here the cesura is at the end of the third foot in the first, and of the second in the latter line.

The perception of this species of harmony, is far superior to the former; because, to the pleasure of comparing the members of the same line with each other, in each line, there is superadded that of comparing the different members, of the different lines, with each other; and the harmony is enriched by having four members of comparison, instead of two. The pleasure is still increased in comparing a greater number of lines, and observing the relative proportion of the couplets to each other, in point of similarity and diversity. As thus—

Thy

Thy forests Windfor" and thy green retreats,
 At once the monarchs" and the muses seats,
 Invite my lays". Be present Sylvan maids,
 Unlock your springs" and open all your shades.

Where we find that the cesura is in the middle of the verse, in each line of the first couplet, and at the end of the second foot, in each line of the last: this produces a similarity in each couplet, distinctly considered; a diversity, when one is compared with the other; which has a pleasing effect. Nor is the pleasure less where we find a diversity in the lines of each couplet, and a similarity in comparing the couplets themselves. As in these—

Not half so swift" the trembling doves can fly,
 When the fierce eagle" cleaves the liquid sky;
 Not half so swiftly" the fierce eagle moves,
 When thro' the clouds" he drives the trembling
 doves.

These two couplets are of a rich harmony, as they afford a variety of comparisons. The lines in each couplet differ from each other, as the cesura of the one is after the second foot; of the other, in the middle. In this, both couplets agree, which occasions a similarity between them; but there is also a diversity, inasmuch as it is the second line in the former couplet, and the first in the latter, which have the cesura in the middle; so that in comparing the couplets, we find it is the first and fourth, the second and third lines, which agree to each other. And this comparison of couplet with couplet, has the same advantage over that of the lines of one couplet with each other, as the comparison of two lines with each other, has over that of the members of a single line.

Here

Here is a foundation laid, for an almost endless variety in the harmony of numbers, consistent with the richest melody. The single line, admits of three proportions. The couplet, according to the different modes in which these proportions may be respectively arranged in the different lines, admits of six more; and the respective comparison of couplet with couplet, in the arrangement of their several members, doubles that again. So that it would at first surprise one to find, that so many of our poets have fallen into such a uniformity of metre, when such a variety was open to them.

But the reason is, that those poets writ wholly from ear and imitation, without any knowledge of the principles of metre. Poetic numbers were never considered by them as a science, nor versification as an art. Of course, in composing verses, their ideas never went beyond simple melody, and the powers of harmony were utterly unknown to them. In that case, it is no wonder, that each gave the preference to that species of melody, which happened to please his ear most; and made the metre, in which that was to be found, predominate in his works. Mr. Pope, who knew more of the art of versification than any of his contemporaries, though he seems not to have dived deep into the science of numbers, had such a predilection for the pause at the end of the second foot, that it seems in general to be his poetic gait, in which he steps most at his ease; inasmuch that in different parts of his works, I can point out sometimes four, sometimes six, nay, eight successive couplets, in which no other pause is to be found. And this is one of the chief sources of that monotony, which all readers of taste have complained of in his verses, notwithstanding

standing the richness of their melody. But the richer the melody, the more it is apt to cloy, in any long succession of verses, without the seasoning of variety.

Yet, in those instances which I have given from Mr. Pope, we find all the charms of variety, superadded to the finest melody; and I selected them as some of the most perfect examples in their kinds. But one must search a long time before he can find many of that sort in his works. In general, his variety seems accidental, his uniformity studied. Though he reckons the pause at the end of the third foot, among those of the musical kind, yet he rarely makes use of it; the two others, as flattering his ear more, were generally preferred. And in the use of these different pauses, he is remarkably uniform, generally giving the same pause to the two lines of the same couplet; and frequently continuing the same pause in all the lines of several successive couplets. Of which, you cannot open upon any part of his works, without meeting continual proofs. But in this, as in other arts, where the higher delight arising from equality and diversity duly intermixed, is not the object in view, the lower pleasure resulting from simple uniformity, takes place. And Mr. Pope, who could see so clearly, and ridicule so well, this defective taste in the plan of his neighbour's garden,

Grove nods at grove, each alley has his brother,
And each green platform but reflects the
other——

did not perceive that his own grounds in Parnassus, were laid out much in the same style.

Having said all that is necessary of the division of lines into equal, or nearly equal, portions, by a single

a single cesura, I shall now speak of their division into more members than two, by the use of more than one cesura. And first, a line may be divided into three portions by two cesuras, as thus—

Unrespited" unpitied" unreprieved.

Thus sitting" thus consulting" thus in arms.

But in these, the cesura coinciding with the pause necessary to the sense, makes no figure as a musical pause, nor can be distinguished from those used in prose; and besides, as neither cesura is placed in any of the seats which were before established as necessary to lines of the first melody, these divisions have nothing in them, flattering to the ear. But in the following line,

And sweet" reluctant" amorous delay—

Where there is no stop in the sense, and the pause of suspension only takes place after the two adjectives, the musical pauses are obvious to the ear, and the verse is necessarily acknowledged. Here also we find that the second pause is in the most pleasing seat, the middle of the line. In this division we are likewise sensible of the effects of diversity and equality; of diversity, in the members separately compared; the first, consisting of one foot; the second, of a foot and a half; and the last, of two feet and a half: Of equality, in perceiving that the two first members, are just equal to the third. And as these members are ranged in an ascending series, the smallest being placed first, and the largest last, the mind is sensible of the same pleasure which it has in the perception of a beautiful climax. And this very circumstance it is, which gives a line, so constructed, advantage over a line which is divided only into two portions; because, to produce a climax, there must be at least three terms of comparison; and

the lines of this sort in which the climax is observed, have the finest harmony. Not but that there is another construction of lines of this sort very pleasing, though in an opposite direction, in which the smallest member comes last; as in this instance—

—————on the ground
 Outstretch'd he lay" on the cold ground" and
 oft"
 Curs'd his creation.

But the pleasing flow of this line, arises, first, from having its first pause at the end of the second foot; next, from the equality found between the second member and the first; and the mind not resting on the last member, consisting of only one foot, as it has no pause in the sense, is too attentive to what follows, and which has a necessary connexion with it, to observe the smallness of its proportion, with regard to the other two. Of the same structure are two lines which I before quoted on another occasion.

Of chiming strings" or charming pipes" and
 winds
 Of gentlest gale, &c.
 In dusky wreaths" reluctant flames" the signs
 Of wrath awak'd.

In both which instances, we find the lines are closed with words which have a necessary connexion with those of the following line; and I doubt much whether, if there were a stop in the sense at the end of such lines, their harmony would not be spoiled, as the mind, in that case necessarily obliged to observe the smallness of the last portion, would feel an effect similar to that in an anti-climax.

Great

Great variety may be added to the harmony of our versification, by the use of this double cesura. And yet it seems to have been little known to any of our poets except Milton; whose numbers, free from the fetters of rhyme, admit a variety of beauties, which the couplet will not easily receive.

There is another mode of dividing lines, well suited to the nature of the couplet, by introducing semipauses, which divide the line into four portions.

By a semipause I mean a small rest of the voice, during a portion of time equal to half of that taken up by a cesura, which may therefore be called a demicesura. As you will perceive in the following lines,

Glows' while he reads" but trembles' as he
writes.

Reason' the card" but passion' is the gale.

From men' their cities" and from gods' their
fanés.

From storms' a shelter" and from heat' a shade.

The proper use of semipauses, improves and diversifies the harmony much. The line, by this means is divided into four portions, and thus there are four terms of comparison; and the greater the number of terms there are in an equal space, the greater is the pleasure arising from comparison, provided the whole, and its parts, can be seen with equal clearness in one distinct view; because the greater the number of terms compared, the greater may be the variety of their relative proportions to each other. And the increase of number in the terms compared, far from rendering the objects more confused, on the contrary, serves

to

to present them still more distinctly to the mind. For the principal pause, or cesura, being so placed as to divide the line into equal, or nearly equal parts, gives it all the advantage which a line can have that has but one such pause; and the two semipauses, subdividing again those larger portions, present them in a still more distinct view to the mind, than if they had remained entire.

I think I can make this sufficiently clear, by a comparison. Suppose four troops of horse drawn up in a field all in one body; the spectator could perceive nothing there but regularity and order. Suppose this body divided into two equal parts, with a proper space between them; the eye would perceive not only regularity and order, but proportion; and in comparing the two bodies, would see that one was equal to the other; but still it could have but a confused idea of the numbers whereof each was composed, without further aid, such as is furnished by experience to those accustomed to review such bodies. But let us suppose each of these bodies subdivided into two, with a space between them of half the breadth of the central one, and then the eye perceives not only order, regularity, and proportion in them all, but the commonest spectator can judge of their number, that they consist of four troops of horse. And this method of dividing them is much more agreeable to the eye, than if the spaces were all equal, because of the diversity of comparison which is thereby introduced; for a spectator, properly placed, not only perceives that the proportion of the middle space, is double that of either of the other, and equal to them both; but he has an opportunity also of comparing, at one look, the two bodies divided by the larger space, with the opposite

opposite two bodies; and each with each, divided by the smaller spaces; and of finding equality, in both cases, instantly resulting from the double comparison. Whereas, were the spaces all equal, there could be no diversity in the comparison; and the equality of the bodies and of the spaces which divide them, could only be perceived in succession.

Now to apply this. An heroic line, without a cesura, is like the troops drawn up in one body, in which nothing is perceived but order. A line divided by a single cesura, like the troops divided into two bodies, affords two terms of comparison, and of course introduces proportion. Semipauses, like subdivisions of those bodies, increase the terms of comparison; introduce a variety of proportion in the times of the one, as in the spaces between the others; and a double comparison of two portions with two portions, and each with each, in both. While the larger division in each, still gives as clear a view of the whole; and the subdivision affords a more distinct perception of the parts.

And yet there is one point in which the comparison will not hold; which is, that the beauty of proportion in the disposition of troops, demands equality in the members; whereas the highest ornament of versification, arises from disparity in the members, equality in the whole. And it is that circumstance, which has made verses of this structure, perhaps superior to all others. The first advantage which it has over others, is, the introducing of a diversity of proportion in the measurement of the pauses, as well as in the members of a verse. For, the cesura taking up double the time of the demicesura, is to each as two to one, and is equal to both: here then is that equality
and

and diversity found, which ought ever to be studiously sought after. In the next place, a line thus divided, affords as many terms of comparison in itself, as a couplet does, whose lines are divided by a single cesura; and equality and diversity in the members, as well as in the pauses, become the objects of comparison; as we may not only compare the greater with the greater, and the smaller with the smaller portions, but we may also compare the smaller with the greater. Thus in examining this line,

Glows' while he reads" but trembles' as he writes—

We find the principal division is made by the cesura at the end of the second foot; and the proportion of the first larger member, to the latter, is as two to three. But in comparing the portion of each member formed by the demicesura, we find, in the first member, the portions to be as one to three——

Glows' while he reads"
and in the second as three to three,
but trembles' as he writes.

The diversity in the portions of the first member is obvious; and though there is a seeming equality in the portions of the latter, consisting each of three syllables, yet there is a diversity also, by means of the accent placed on the middle syllable of the former portion, and on the last of the latter,

——but trem'bles" as he writes.

Nor is this the only comparison to be made in this line; for though order and contiguity make the portions

portions in the first, and those in the latter member, the more immediate objects of comparison with each other; yet the opposition in the thought, naturally obliges the mind to a comparison of those portions of the verse, which are more directly opposed to each other—as,

Glow's' but trembles'

As he reads" as he writes"

Here then is another perception of diversity and uniformity; of diversity, in comparing the first and third member;

Glow's' but trembles'

of uniformity, in comparing the second and last,

As he reads" as he writes"

which answer precisely to each other, both in syllables and accent.

To shew the happy effect which such a diversity and uniformity produce, from a comparison of the contrasted portions, we need only examine a line of nearly the same structure, with this small difference, that the first member is divided into two equal portions by a semipause, after the first foot, and we shall see how much of the harmony is lost.

Reason' the card" but passion' is the gale.

This line is not so musical to the ear as the other——

Glow's' while he reads" but trembles' as he writes.

And I shall endeavour to assign the reason of this. The latter members of these two lines are exactly of the same structure——

—————" but trembles' as he writes

—————" but passion' is the gale

consequently the difference of effect can be produced only by the diversity to be found in the first members. And here you may remember, in the first place, the former determination, that a line beginning with a trochee, having a rest after the first syllable, was of a finer movement than one whose first trochee was completely sounded; for instance that this line—

Pants' on her neck" and fans' her parting hair—
is preferable in melody to the following—

Pleasure' or wrong" or rightly understood—

And therefore this circumstance alone, is sufficient to give a preference to the one over the other, with regard to the lines in question. But there is still a farther reason for this, in lines which admit the two semi-pauses, where room is given for comparing the different portions of the different members; because we shall find that neither the diversity nor uniformity are so happily proportioned, nor so sensibly perceived in the one structure, as in the other. Thus in comparing the first and third portion in this line—

Reason' the card" but passion is the gale
Reason' but passion'

The diversity is not so sensible between two syllables and three, as between one and three—

Glows' but trembles'

and in comparing the second and fourth members—

the card" is the gale—

we find no uniformity, but the same diversity as in the other two portions; whereas in the other line—

—while he reads"—while he writes—
consisting

consisting each of three syllables, the uniformity compensates for the striking disparity in the other, and gives a complete harmony upon the whole.

There are several other ways of dividing lines which admit semi-pauses, and all beautiful. In those two instances you find the cesura is at the end of the second foot; but it enters also happily into that seat which we had before determined to be the best, I mean the middle of the line. As thus——

From men' their cities" and from gods' their
fanes.

In which we find a new order, and a new proportion of the parts, introduced by the new cesura. The two larger members of the line, are by this means rendered exactly equal; a division which has been established as the most beautiful. The portions in each member are unequal, those of the first being as two to three——

From men' their cities"
of the second as three to two——
and from gods' their fanes——

which has been set down as the next musical proportion. There is an equality and uniformity between the first and last portion of the line——

From men'——their fanes
as also between the two intermediate portions;
' their cities" and from gods'

but there is also a diversity, as the second portion has its accent on the second syllable, and the third, on the last. The opposed portions in the different members.

From men' and from gods'
Their cities' their fanes'

are,

are, the former, unequal in syllables, uniform in accent; the latter, diversified in both. When we consider besides, that here is another difference introduced, by placing the cesura after an unaccented syllable, while the two semipauses are after such as are accented; we shall find such a large fund of that variety, which we have considered as so essential to harmony, as seems to give this structure of verse the preference to all, except that which I have before placed in the first rank. And this is the best manner of apportioning lines, whose cesura is in the middle; for in the following division,

Spreads' undivided'' operates' unspent—
the parts are too dissimilar, and there is wanting a sufficient degree of equality and uniformity, in other respects, to compensate for the disproportion of the parts, in order to furnish out a pleasing harmony. And that this is the case, we may see by comparing this with another line, divided exactly in the same manner by the pauses.

Rides' in the whirlwind'' and directs' the storm.
Where we find the only difference between these lines, is, that in the last, the accent is upon the last syllable of the two latter portions—

— and directs' the storm—

which produces a uniformity wanting in the other, where the accent is upon the first syllable of the former portion, and on the last of the latter—

operates' unspent'

But there is another division of lines of this species, very harmonious from the diversity and uniformity of its parts, as thus—

Bold' as a hero'' as a virgin' mild—

Where,

Where, in comparing the portions of each member, we find the difference between them to be as one to four; and in such a disproportion, there can be nothing musical in either member, considered separately; but to compensate for this inequality in the portions, the two members are exactly equal; and the opposed portions also in the different members are the same—

Bold' ————— mild'
as a héro' as a vir'gin'

And yet in this uniformity there is a diversity, as the small portion begins the first member—

Bold' as a héro'
and closes the last——

as a vir'gin' mild.

And the two intermediate portions, agreeing exactly in the number of syllables, and the seat of the accent, there is perceived a pleasing symmetry in the whole. These are perhaps the only beautiful structures of lines of this order, where the cesura is in the middle; but where it is after the second foot, there are other divisions of the line which produce a fine melody, though not so agreeable a harmony as those before mentioned. In that case, the second semipause may be at the end of the third foot, as——

Favours' to none" to all' she smiles extends—
or at the end of the fourth, as—

Of! she rejects" but never once' offends—

These lines have not so much variety, nor consequently so rich a harmony as the others before quoted; but where a greater diversity in the portions is formed by a semipause in the middle
of

of the last foot, the harmony is sensibly improved, as—

Strong' without rage'' without o'erflowing' full.

Having shewn the great variety which may be introduced into lines of this order, and the superiority they have over others that are without semipauses, from their containing within themselves as many terms of comparison as are to be found in a couplet, whose lines are divided by a single cesura; I will now shew what effects are produced by two successive lines, or a couplet of this structure. It is evident, that such a couplet, is susceptible of a much richer harmony than any other, both on account of the greater number of terms to be compared, and the consequential variety of proportions which they bear to each other. Thus in this couplet—

Favours' to none'' to all' she smiles extends,
Oft' she rejects'' but never once' offends.

In comparing the members we find that they are equal in both, the lines being each divided, by a cesura at the end of the second foot. But in comparing the portions, we find them different in both members. The first portion of the former line consists of two syllables, as does also the second; the first of the latter, of one; the second, of three: the first portion of the latter member of the first verse consists of two syllables, and the last of four; the first portion of the latter member of the second verse, consists of four, the last of two syllables. It is sufficiently obvious, without producing instances, what a variety of harmony such couplets are capable of, from the various mixture of the differently constructed lines which have been before enumerated. I shall only make two observations;

observations; one is, that in some cases an exact correspondence in the members and portions of the two lines, is a beauty; as—

Warms' in the sun" refreshes' in the breeze,
Glow's' in the stars" and blossoms' in the trees.

But care must be taken not to continue this beyond one couplet, otherwise the too great uniformity would disgust; and therefore Mr. Pope has happily placed after this couplet, another whose lines are of the same class, but differently divided—

Lives' through all life" extends' through all
extent,
Spreads' undivided" operates' unspent.

These lines are of a different structure from those in the preceding couplet, as also from each other, which compensates the uniformity in the former, and sets it off.

My next observation is, that lines, which separately considered are not found of the finest harmony, may produce it when opposed to each other, and compared in the couplet. Which is the case in the one last quoted, where we perceive a fine harmony in the couplet, that is not to be found in either of the lines separately considered, as has been already shewn. When therefore we consider that all the possible divisions of lines of this species, may be introduced in this way to advantage, it is needless to observe how much this may contribute to the variety of harmony; and how much that may be still increased, when successive couplets, instead of lines, are compared with each other.

What I have advanced upon this species of verse, will contribute to solve a poetical problem, thrown out by Dryden as a crux to his brethren; and which, though often attempted, remains to
this

this hour unexplained: and that is, to account for the peculiar beauty of that celebrated couplet in Sir John Denham's poem on Cooper's Hill, where he gives a description of the Thames—

Tho' deep' yet clear" tho' gentle' yet not
dull,
Strong' without rage" without o'erflowing'
full.

In which the chief beauty of the versification lies in the happy disposition of the pauses and semi-pauses, so as to make a fine harmony in each line, when their portions are compared, and in the couplet, when one line is compared with the other. But this solution could never occur to those who never once dreamed of the demi-cesura, and the happy effects which it may produce in verse.

Having said all that is necessary upon the articles of melody and harmony, we are now prepared to enter upon the last and most capital branch, that of expression; which shall be the subject of my next lecture.

Preparatory to which, it may not be improper to recapitulate the chief heads of what has been hitherto delivered, in order to assist the memory, and thereby render what is to follow more easy to be apprehended by the understanding. English verse is composed of feet like that of the ancients, with this difference, that ours are formed by accent, theirs by quantity. It is not but that we have quantity too, but theirs was immutably fixed to the syllables of their words, ours is variable. In words separately pronounced, the quantity of the syllables is regulated by the accent. When the accent is on the vowel, the syllable is long; when on the consonant, short. All unaccented syllables are short. When words are arranged in sentences,

the

the quantity of their syllables depends upon the relative importance of their sense; of which the emphatic word in each member of a sentence is the regulator. Our accent does not consist in a change of note, but in stress; and may be exhibited in a monotone, like movements beat on a drum. Yet we have variety of notes in speaking, but these notes are not affixed to words, but to sentiments, and change with them. The regulator of these, as well as of quantity, is the emphatic word; which, like a key note, gives the tone and proportion to the rest. We may use all the eight poetic feet in our heroic verse; but, in order to produce verses of the first melody, the trissyllabic feet should be formed by accent, not quantity; that is, should contain no syllable necessarily long, in order to preserve the measure. Though, for the sake of expression, even these may be employed, as they are by no means incompatible with the principles upon which verse is constructed. That we have duplicates of the poetic feet, according as the accent is seated on a long or short syllable, and these feet produce different effects.

Numbers consist in certain impressions made on the ear, at stated and regular distances, so as to answer a proportionate and perceptible measurement of time. The lowest species is when a double stroke of the same note is repeated at equal distances. Next to this, when the same double stroke is repeated, but in such a way, that one of the strokes makes a more sensible impression on the ear than the other, by being more forcibly struck. In the former species, the notes being in every respect the same, admit of no proportion of sound, but of pauses only; but here measure of sound is introduced from the relative degrees of loudness

loudness or softness. Movement also takes place from the progression of those sounds, whether from loud to soft, or from soft to loud. But still these numbers go not beyond a monotone, and may be exhibited on a drum. Measure and movement are here defined. Measure expresses the proportion of time both in sounds and rests. Movement, the progressive order of sounds, whether from strong to weak, or *vice versâ*.

The third species, is where a variety of sounds is introduced by high or low notes, flats or sharps. This species is on a footing with the former in point of measure, but has the advantage of it in movement; as the progression may be made not only from loud to soft, but from high to low, from flats to sharps, &c. and *vice versâ*. This species may be shewn on such stringed instruments as do not prolong the notes. The last and highest order is, where the notes can be prolonged at pleasure, and in which therefore a proportional measurement of time can be made in the sounds themselves. This species may be exemplified on the organ, violin, human voice, and all wind instruments. So that English verse, though composed wholly of accented feet, without regard to quantity, and repeated in a monotone, would still be of the second order of numbers, though it cannot aspire to the third or fourth, without variety of notes, and quantity in the syllables. That we have both; and from the constitution of our language, which affords us duplicates of feet, we unite all the powers of stringed and wind instruments. That the way of reducing these duplicates of feet to equality of time, is by rest, as in music; the larger proportion of pauses, compensating for the smaller proportion in the sounds.

Poetic

Poetic feet correspond to bars in music, and a certain number of those feet, like bars, united, and divided by measured pauses, constitute strains and verse. Thus feet and pauses are the constituent parts of verse. The iambic is the only foot of which an entire heroic line can be composed. Those which are the most congenial to that foot, find the readiest admittance. As the movement of that foot is from weak to strong, and the stress of the voice is on the second or final syllable, those feet which resemble it in any of those circumstances, are the most congenial to it. Thus the amphibrach, having the stress on the second; the anapaest, on the last; and the spondee having a stress on the last, as well as the first syllable, easily find place. Those, whose movement is in an opposite direction, are not admitted but under certain restrictions. The trochee, in a line of the first melody, finds place only at the beginning. The pyrrhic and spondee may both be introduced into any part of the verse. Two spondees together in any one part of a line, may be compensated by two pyrrhics in another. The amphibrach finds admission every where. The dactyl may supply the place of a trochee, the anapaest of an iambus. When a trochee begins a line, if the foot be divided by a syllabic pause, or rest after the first syllable, it has a better effect than if sounded entire. Melody, harmony, and expression, are the three great objects in poetic numbers. To these the judicious management of pauses, the other constituent part of verse, is not less necessary than that of the feet. Pauses are of two sorts, cesural and final. The cesural divides the verse into equal or unequal parts; the final closes it, and marks the measure. The stop of suspension,

sion, a common name to both, is necessary on many occasions to point out the metre. The cesura is not essential to verse, but a great ornament to it. It improves the melody, and is the chief source of harmony. By melody, is meant, a pleasing effect produced on the ear, from an apt arrangement of the constituent parts of verse, according to the laws of measure and movement. By harmony, an effect produced by an action of the mind in comparing the different members of a verse with each other, and perceiving a due and beautiful proportion between them. The seat of the cesura, in order to form lines of the first melody, is either at the end of the second, or the third foot, or in the middle of the verse. That in the middle, as it divides the line equally, is the most beautiful. The other two divide the line into unequal parts, similar in their proportions, different in their order; as the larger portion of the line is placed last in the former, and first in the latter. This produces the same effect in the whole of the verse, as the different disposition of the syllables does in the feet; and the first cesura in this way, has the same advantages over the last, that the iambus has over the trochee. The first and lowest perception of harmony, arises from comparing the members of the same line with each other. All the above divisions produce a harmony of this sort, the members being in a musical proportion, either as one to one—two to three—or three to two. The next degree arises from comparing the members of a couplet, or two contiguous lines; and the last and highest, from comparing those of two couplets, or a greater number of successive lines. In this way, the comparison of lines variously apportioned by the different seats

of

of the three cesuras, may be the source of an infinite variety of harmony, consistent with the finest melody. This is still increased by the introduction of two cesuras, and much more by that of semipauses. The semipauses double every where the terms of comparison; give a more distinct view of the whole and the parts; afford new proportions of measurement, and an ampler scope for diversity and equality, those sources of beauty in harmony.

Having thus brought into a narrow compass all the most material points relative to the mechanism of English versification, you will the more readily become masters of them, and be the better prepared to accompany me during the remainder of the course.

LECTURE

LECTURE III.

IN this lecture, I propose to treat of the last and most capital branch of poetic numbers, Expression. By Expression in numbers, I mean, such a choice and arrangement of the constituent parts of verse, as serve to enforce and illustrate the thought, or the sentiment. As the main object of all discourse, whether in prose or verse, is to communicate thoughts and sentiments, this part of numbers, which has those for its immediate object, holds a superior rank with regard to the others, proportioned to the dignity of its end. Melody may be considered as a gratification merely sensual. Harmony exercises one faculty of the mind, that of comparing; and the effect resulting from the observation of beautifully varied proportions, may be considered as a pleasure, partly intellectual, partly sensual; as the principal subject about which the mind is employed, is matter, not thought; sound, not sentiment. But when the chief object of contemplation is thought, or sentiment, not sound; the soul recognises with more alacrity the congenial subject, which peculiarly belongs to her; and the pleasure resulting from such contemplation, as it is more spiritualized, is more refined.

Having here made a distinction between thought and sentiment, and those terms having often been considered as synonymous, it will be necessary, before

before I proceed, to explain the different meanings which I annex to them. By thoughts, I mean merely ideas, which are the objects of the reflective faculty of the mind. By sentiments, I mean ideas accompanied by emotions, which proceed from its sensitive power. The effects of those emotions have such an affinity to bodily feeling, that they often pass under the same name, and are called the feelings of the mind. There are some ideas, which the mind can contemplate calm and unruffled. There are others, which cannot be presented to it without causing emotions. When the mind is greatly agitated by these ideas, and the emotions are perceived to be violent, they are called passions. As these have an intimate connexion with morals, their nature has been much treated of in this philosophical age, and immense pains have been taken to describe, define, and distinguish them by suitable names. But so low is the state of the liberal arts among us, in spite of all our vanity on that head, that all the finer emotions, to which those arts are chiefly indebted for the pleasures they afford, are not only undistinguished from each other by different species; but even the generic distinction between them and the passions, has been overlooked, till it was very lately pointed out by the excellent Author of *Elements of Criticism*.

He defines an emotion to be an internal motion or agitation of the mind, when it passes away without raising desire; and when desire is raised, the motion or agitation is denominated a passion. By desire, he means that internal impulse which makes us proceed to action. As there can be no action without antecedent desire, so to exert action, that desire must have an object. But
emotion,

emotion, not being accompanied by desire, must have a cause, though it cannot, properly speaking, be said to have an object.

This is the manner in which he defines them; but he was a good deal puzzled to make out this distinction, where he says, 'If now an emotion be sometimes productive of desire, sometimes not; it comes to be a material inquiry, in what respect a passion differs from an emotion. Is passion in its nature or feeling distinguishable from emotion? I am apt to think there must be a distinction, when the emotion seems in all cases to precede the passion, and to be the cause or occasion of it. But after the strictest examination, I cannot perceive any such distinction between emotion and passion.' The difficulty seems to me to arise from this; that he was labouring to oppose the generic, to the specific term. Whereas, had he divided the genus into species, giving a name to each, the opposition between the species would have been manifest. Thus, had he used the generic term Emotions, to express all sorts of agitations of mind; and then divided these into such as are attended with desire of action, by the name of passions; and into such as have their ultimate end in the agitation itself, and are afterwards quiescent, giving them another name, that of affections for instance; the generic and specific difference in the use of the three terms, would at once be manifest. And affection, signifying an effect produced by the mind's being simply affected, without reference to any thing consequential from it, may be aptly enough opposed to passion, which implies a consequential desire of action. But this is not the only instance, in which men of the acutest parts find themselves

at a loss, in treating of the yet recent critical art among us, through the want of a sufficient number of proper terms to mark their distinctions. And no where is this defect more sensibly felt, than in trying to treat of emotions, or rather that species of them which I have distinguished by the name of Affections, those finer feelings of the soul, which seem too delicate for the inspection of our mental anatomists. The other species of emotions, known by the name of Passions, has indeed been treated of with sufficient accuracy; and it is on that account that poetical criticism abounds with precepts on that head; though this be but an accident in poetry, belonging only to some kinds, while its more extensive province, that of raising the finer emotions, or affections, and which belongs to all poetry in general, has been overlooked. Emotions to the mind, are as necessary as exercise to the body; and when they are not of a painful kind, or too strong, are always attended with delight, though in different degrees, according to their several kinds. Now, poetic numbers keep the mind in a constant state of gentle agitation, by a continued series of emotions, resulting from their mechanical part, independent of thought.

To your rationalists, who refer all power to the intellectual faculty only, it may seem a strange paradox, to talk of emotions raised in the mind, independent of thought; but I would ask them whether fine music does not excite a variety of emotions in the mind; and that of the instrumental kind at least, certainly conveys no ideas, nor operates by thought, but excites feeling by its own immediate energy. Of the same nature are the emotions excited by the mechanical part of poetic

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numbers;

numbers; which differ from those of the musical kind, in circumstances, not in essentials. They both have one common matter, which is sound; and one common modification of matter, which is measure or proportion in sound. They differ, in that the one is, inarticulate, the other articulate sound; and this difference is reconciled in vocal music. Now we are acquainted with nothing external, which has so great a power of stirring the mind, and consequently of exciting motions, as sound; and the produced emotions correspond always to the nature of the sounds that produce them. Rough, boisterous, and irregular sounds, trouble, agitate, and disorder the mind, and cause disagreeable emotions. Those which are smooth, gentle, and proportioned, excite emotions of the agreeable kind.

From this view we may see, what an inexhaustible source of pleasure poetic numbers may prove to the mind, from the infinite variety of emotions which they are capable of exciting in it, of the gentler and more delicate sort.

It is certain, that where there is no emotion, there can be no pleasure. And where the emotions are too violent, and produce passion, they are always attended by pain, till the passion be gratified; and immoderate gratification, by disgust. But in the pleasures arising from the gentler emotions, the mind is conscious of a purer sort of delight, unmixed with pain, and whose continuance is not followed by satiety. It is exercised without danger of fatigue; and maintained in a state of tranquil happiness, equally removed from the turbulence of passion, and the lassitude of inaction. And these are chiefly the good effects produced by the cultivation of the liberal arts, of which,

which, poetry is confessedly the first. I shall now shew how admirably it is calculated to answer these ends, even by the mechanism of poetic numbers. And first I shall begin with the feet; nor, in so doing, shall I lose sight of our principal object, expression; as I shall shew that each foot is, in its nature, more peculiarly adapted to one sort of expression, than another. We know from experience, that those feet, terminated by the most forcible syllable, make a stronger impression on the mind, than those which commence with it. Thus, the iambus is a more powerful foot than the trochee; the anapæst, than the dactyl. A foot, in which there is no stress on any syllable, can make no impression; and consequently is incapable, of itself, of forming a verse, or marking any continued movement; such as the pyrrhic and tribrach. They require therefore to be mixed with other feet, and particularly the spondee, whose double impression compensates for their want of one. The amphibrach, having a stress on the middle syllable, is an amphibious foot; surveyed one way, in its two first syllables, it is an iambus; another way, in its two last, it is a trochee: but the trochee closing it, gives it a sprightly movement, which makes it more adapted to comic than serious measures: and yet its first iambic movement, prevents it from being wholly excluded from the serious, wherever the subject will admit of a more lively air. The spondee, making two equally strong impressions, by two syllables of equal stress, is not so forcible as the iambus; the strength of whose final syllable, is set off by contrast with the preceding weak one; but at the same time, from its uniformity, it is more grave and solemn. And the dactyl, ending

in two weak syllables, is too rapid in its motion, unless tempered by the more sober spondee: for which reason, we find these two feet blended in the ancient heroic verse. The spondee also is too uniform in its parts, to make an agreeable movement of itself; as variety is necessary to that, and therefore requires the mixture of other feet. Thus we find, that there are four, out of these eight feet, which cannot, of themselves, constitute any species of verse. The dactyl moves too rapidly; the spondee too slowly and uniformly; the pyrrhic and tribrach, as making no impression, are incapable of forming any movement. Thus verse is necessarily reduced to four species; trochaic, iambic, amphibrachic, anapæstic. I shall now give you specimens of these several kinds of verse, which will at the same time point out their different properties and powers.

First, of the trochaic.

Softly | sweet in | Ly'dian | measures
 Soon he | sooth'd his | soul to | pleasures
 War he | sung' is | toil and | trouble
 Honour | but' an | empty | bubble
 Never | ending | still' be | gaining
 Fighting | still' and | still' des | troying
 If the | world' be | worth' thy | winning
 Think' O | think' it | worth' en | joying
 Lovingly | Thais | sit's be | side thee
 Take the | good' the | gods' pro | vide thee

Here the trochaic movement is admirably suited to the gaiety of the subject; but in the same ode, when the sentiment required a more forcible expression, the author uses a more forcible foot, the iambus, or anapæst. The iambus as thus:

Sooth'd

Sooth'd with | the found | the King | grew
vain,

Fought ál | his bat' | tles ó'er | again',
And thrice | he rou | ted ál | his fées |

And thrice | he sléw | the sláin.

The mas' | ter sáw | the mad' | nefs rise,
His glow' | ing cheék | his ár | dent ey'es,
And whíle | he heav'n | and eart'h defy'd,
Cháng'd | his hand' | and check'd' | his pride.

And as the sentiments become more vehement, not content with the iambus, he has recourse to the more impetuous anapæst; and the different degrees of a similar power in those two feet, can no where be better seen than in the following passage; the first line of which is iambic, the rest purely anapæstic.

Reven'ge—reven'ge Timō | theus críes—

See the sú | ries aríse,

See the snákes | that they réar,

How they hífs' | in their háir;

And the spár | kles that flash' | from their ey'es.

The amphibrachic measure, in which that foot alone is used, is adapted only to lively and comic subjects. For instance—

If e'ér in | thy síght I | found fávour | Apol'lo

Defend' me | from ál the | dísfásters | that
follów.

And this passage from Addison's Rosamond, which is in general composed of the amphibrachic, though in two places another foot is introduced.

Since conj'u | gal pass'ion

Is com'e in | to fas'hion

And mar'riage | so blest' on | the thron'e is

Like Vénus | I'll shíne

Be

Be fond' and | be fine
And | Sir Trusty | shall be my | Adónis.

But here it may be said, that it is rather the matter, and the nature of the thoughts themselves, which produce the different effects on the mind, than the diversity of movement in the numbers. It is true, that thoughts excite emotions in the mind, as well as the sounds that represent them; but they are two different causes separately producing the same effects; and we are to take care never to confound them so, as to attribute to one cause only, what often proceeds from the joint efforts of two. To shew that the movement of sounds alone, independent of thought, excites similar emotions in the mind, let the movements formed by these several species of feet, be beat on the drum, or sounded by the trumpet, and they will produce similar effects. When the drum beats, or trumpet sounds to a charge, the movement is made in vigorous iambics, or still more forcible anapæsts; to rouse the mind to action, and inspire courage, by exciting an emotion similar to that which it feels, in the exertion of that quality. Were the charge to be composed of dactyls, or trochees, there is no one from hearing it would find in himself

——— *a month's mind to combat.*

Accordingly, those are the movements which prevail in sounding a retreat. All the diversity to be found in music, from the sprightly jig, to the slow minuet, depends chiefly on a movement similar to the poetic feet; those of a cheerful gay nature, proceeding from the stronger to the weaker notes, like the dactyl and trochee; and those of a more forcible kind, proceeding from weak to strong,

strong, like the iambic and anapæst. The different degrees of intermixture of sounds, corresponding to spondees, pyrrhics, and the other feet, make all the diversity to be found in the different expression of musical, as well as poetical composition. On the other hand, thoughts alone, independent of sound, can excite a variety of different emotions in the mind, according to their different nature. A train of gloomy thoughts, such as proceeds from melancholy, occasions a slow uniform motion in the animal spirits, similar to what is caused by the spondaic movement. A succession of gay lively thoughts, such as mirth and joy inspire, is attended by a brisk diversified motion, like that excited by the trochaic and dactylic measure. While a series of thoughts, resulting from the more impetuous passions, stir up such motions there, as are analogous to those excited by the iambic and anapæstic movement.

Archilochum proprio rabies armavit iambo.

And so on of the other feet, and their different intermixtures. Now when vent is given to the sentiments by words, men naturally and of course fall into that sort of movement of the voice, which is consonant to that produced by the emotion in the mind; and the dactylic, or anapæstic, trochaic, iambic, or spondaic prevail even in common discourse, according to the diverse natures of the sentiments expressed. To imitate Nature, therefore, the poet, in arranging his words in the artificial composition of verse, is to take care to make the movement correspond to the sentiment, by the proper use of the several sort of feet; and this is the first and most general source of expression in numbers. It was this sort of expression

in

in metre which was marked among the Greeks by the term of *trochæus*, and among the Latins by that of *decorum*; which was much studied and reduced to rules of art by them, though but little known or regarded by the moderns, except so far as they follow the suggestions of nature. This sort of expression then, arising from decorum in numbers (to borrow the Latin phrase), by which I mean the accord to be found in the movement of verse to the sentiment, is what I shall first enter upon; and afterwards proceed to other kinds of expression, arising from other causes. I have just given specimens of the four different kinds of metre which our language admits, that you might perceive more clearly the several powers of these feet, when separately employed in a succession of lines, and thence judge more distinctly of their several effects, when combined in the same metre. I shall hereafter return to these different kinds of metre; but as our present subject is heroic verse, I shall first say all I have to offer on that head.

Heroic verse, admitting all the several kinds of feet, affords room for giving to each sentiment its proper expression, by a suitable movement; whether it be solemn or gay, vehement or gentle, rapid or slow. And though the mere diversifying of numbers by this means, does not a little contribute to adorn them, by the pleasure arising from variety; yet the great benefit of this variety, results from the proper management of it, in giving expression to the sentiment. I have already shewn what variety our heroic metre will admit of, consistent with the finest melody; and how far it contributes to harmony. My present object is, to shew how far it may contribute to expression; and for the sake of that, how far the bounds
of

of variety may be enlarged. We have already considered the movement of an heroic line beginning with a trochee, as pleasing; now let us consider it as expressive. And though in the instances produced, I may have it chiefly in view to explain one particular point, yet I shall not confine myself to that, but shall casually remark upon the other parts of each passage.

—— his other parts besides

Prône on | the flood' | exten' | ded long' | and
lârgé

Lay' flôa | tîng mǎny | ä ród.

In this instance, by beginning the second line with a trochee, followed by an iambus, the first and fourth syllables are necessarily distinguished —

Prône on | the flood' ——

his posture, and the place. The length of the word, *extended*, amidst so many monosyllables, followed by the words *long* and *large*, which close two pure iambics, strongly image to us the immensity of the figure. The next line begins with a spondee that fixes our attention on the object, which is put in motion by a tribrach that follows, succeeded by an iambus; and thus the idea of floating is aptly expressed by a continuity of four short syllables; and the vast dimensions of Satan strongly painted, by measuring and bounding them, by the term *road*, which finishes the picture.

If it be asked, what analogy there is between short syllables and the idea of floating, I answer, that it is the nature of short syllables to pass quickly, and of course to communicate a quick motion to the animal spirits; as it is of long syllables to pass slowly, and occasion a slow motion

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there.

there. Consequently the former are better suited to ideas of motion, as the latter are to those of rest. Accordingly, we find in another picture of the same object, where nothing is considered but its vast dimensions, without reference to motion, that short syllables are industriously avoided, and an uncommon succession of long ones, detain us to survey the huge arch-fiend in his fixed posture.

So strētch'd | ōut hūge | in lēngth | the ārch-
fiend lāy.

The next example affords farther instances of the power of a trochee beginning a line, when succeeded by an iambus.

——— and thēr within
Líghts on | his féet | as when a prowling
wolf
Leap's o'er | thē sen'ce | with ēase | ĩntō | thē
fōld.

The trochee which begins the line shews Satan in the act of lighting; the iambus that follows, fixes him.

Líghts ōn | hīs féet——
The same artifice, in the beginning of the next line, makes us see the wolf

Leap' o'er | thē sen'ce——
But as the mere act of leaping over the fence, is not the only circumstance to be attended to, but also the facility with which it is done; this is strongly marked, not only by the smooth foot which follows

| with ēase |
itself very expressive, but likewise by a pyrrhic preceding the last foot

ĩntō

into | the fold——

which indeed carries the wolf
with ease | into | the fold.

—— while over head the moon
Sits arbitress, and nearer to the earth
Wheels her | pale course.

Here we have an instance of the effect produced by a trochee followed by a spondee, at the beginning of the line. The trochee shews the moon in motion; the spondee that follows it, presents the object to view, and fixes your attention on it.

Wheels her | pale course.

On this occasion we may observe, that it is the epithet which excites the image; for the metrical names of things, do not by any means present their pictures to the fancy. The moon, mentioned by itself, is a word offered to the understanding, not an object to the imagination. But when the author says, that the moon

Wheels her pale course——

as the circumstance, pale, belongs not to the course, but to the moon itself, his meaning cannot be known, till the image of the moon presents itself in her course, with that pallid complexion, which, on serene nights, must often have struck every spectator. Nor will the mere addition of an epithet, though well chosen, always excite an image, unless care be taken to place it properly in the measure. When it is intended that the epithet should have more force than the subject, it ought to have a more distinguished place in the verse; and of this we have an instance now before us. For though the words *pale course*, form a spondee, and are of equal length, yet the first of them obtains

obtains an additional force, on account of its following the short syllable of a preceding trochee; which gives it a greater comparative length, than the latter seems to have, by following a long one; and occasions also more stress of the voice to be laid on it. The want of attending to this point, has been the reason, that many well chosen words of poets, have not produced their intended effects; and indeed the whole magic power in numbers of conjuring up images, lies more in the artful arrangement, than in the choice of words. These that follow are instances of the same kind.

—————thence united fell
Dōwn thē | slēep glāde | and met the nether
flood.

—————meanwhile murmuring waters fall
Dōwn thē | slōpe hill's | dispers'd or in a
lake, &c.

In the next example, you will see the effect of a trochee forming the second foot of the verse, preceded by a spondee.

—————and tore"
(Thro'ugh pāin) up' by | thē rōots | Thessalian
pines.

Here we may see the force which the sudden change of the movement from a spondee to a trochee, and that trochee placed in an unusual situation, gives to the sentiment; and what a lively picture is presented of the action, by a judicious disposition of the words.

—————and tore"

the words which paint the action, is a strong iambus, with the advantage of a final pause, made still more distinguished, by the alteration of tone
necessary

necessary to the first foot of the next line, formed by words interjected in a sort of parenthesis (I through pain). In this parenthesis is introduced pain by a spondee, like a mighty engine to give sufficient force to execute the wonderful task. This engine is suddenly put in motion, by an unexpected trochee, and the work is instantly accomplished by a rapid and forcible iambus—
Up' by | the roots—in consequence of which the lofty pines of Thessaly lie prostrate in your view.

If it be said, that the power of expression in this passage arises rather from the apt choice of the words, than their arrangement, there is an easy method of trying, on this, as well as on all similar occasions, whether the sentiment be most indebted to the choice, or to the disposition of words, for its expression; and that is, by retaining the same words, and changing the order. Let us try this experiment here, and see whether the expression does not suffer by the change.

And tore up by the roots Thessalian pines
Thro' pain.

Here we see that all the force of the word *up'* which is obtained by the necessary pause preceding it, on account of the parenthesis, and its having no connexion with the preceding word *pain*, is lost; and being necessarily joined in utterance to the preceding word *tore*, it loses all force, by the superior emphasis of that word, which does not even leave it an accent, but reduces it to the state of a mere particle or expletive;

and *tore* up by the roots——

Thus it is hurried down the stream of the verse,
together

together with the two short following particles, *by the*, undistinguished. And in this arrangement, the last idea presented to the mind, is that of the pain, which gave strength to execute the work; instead of the prostrate pines, the effect of the efforts of pain, which was the chief point in view.

It has been laid down as a rule, that a trochee, in any part of the line, except at the beginning, is an interruption to the melody; and ought therefore never to be introduced any where else, unless for the sake of imagery, or expression. I have given an instance of its power in this respect, when it forms the second foot; I shall now give farther instances of it when it forms the third and fourth.

And tōw'rd | thē gāte" | rōwling | hēr bes' |
tīal trāin.

This line is descriptive of the motion of Sin, when about to open the gates of hell for Satan, A celebrated critic has found fault with it, as offending against the melody of verse, and proposed this amendment—

And rowling toward the gate her bestial train.

In which flowing metre Sin indeed moves gracefully on; but this was not Milton's intention, who by a sudden change of movement from two strong iambics, to a pure trochee in an unusual situation, meant to awaken your attention, and fix your eyes on the uncouth unwieldy motion of that monster,

Who ended foul in many a scaly fold
Voluminous and vast;
and about whose waist

A cry

A cry of hell-hounds never ceasing bark'd
With wide Cerberean mouths.

And this is the image, which the artful position
of that word must necessarily excite in every
reader of taste.

And tow'rd the gate" rowling her bestial
train—

The two following are strong instances of the
power of a trochee in the third foot.

Where I reign King" | back tō | thy punish-
ment

False fugitive———

—————well understood

Of Eve, whose eye" | darted | contagious fire.

The trochee in the fourth foot is frequently
used by Milton, but always with a view to ex-
pression; as may be seen in the following ex-
amples.

—————He from Heav'n's height

All these our motions vain" | sees and | de-
rides.

—————but first" | whom shall | we send

In search of this new world?" | whom shall |
we find

Sufficient?

Love no where to be found" | less' than di-
vine'.

Who after came from earth" | sailing | ar-
riv'd.

Of many a colour'd plume" | sprinkled with
gold.

In sight of God's high throne" | glorious | ly
bright.

Whom to behold but thee" | Nature's desire!

Save

Save He who reigns above" non'e can | resist.
Satan had journey'd on" pen'sive | and slow.

In all these instances the trochee is happily introduced into that seat; but I shall comment only on the two last. In the first of which, the word *non'e*, upon which the most important part of the sentiment depends, obtains by its position a force of emphasis, which it could not have in any other situation. The line might have a finer melody by making it begin with a trochee; as thus—

Non'e cān | resist" save he who reigns above,
but it would not have the same force.

In the second instance, the poet's intention is to give such a picture of Satan in his progress, as should shew the mood of mind he was in at that time; and to this he makes you attend by an unusual trochee at the fourth foot, by making what relates to that circumstance close the verse. Had he consulted melody alone, he needed only to have changed the members of the verse, as thus—

Pen'sive and slow" had Satan journey'd on.
But in this case his thoughtfulness, and slowness of motion, which were the principal circumstances, would have passed glibly on in the smooth flow of the verse; and that of his journeying on, as being the last of the verse, would leave the strongest impression on the mind.

Let us now examine the effects produced by the pyrrhic when mixed with other feet; and first when it precedes the spondee.

Say first, for Heav'n hides nothing from thy
view,
Nōr thē | dēep tract' | of Hell.

Here

Here the poet wants us not only to attend to the tract of Hell, but to its immense depth; by placing a pyrrhic therefore before a spondee, he gives greater force to the first syllable of that spondee, from its being preceded by two short ones; and thus the epithet *deep* obtains an extraordinary emphasis, and becomes of more consequence, as it ought to be, than its substantive *tract*, which is subordinate to another, that of *hell*; and whose subordination is preserved, by its being less distinguished, as following a long syllable, and closing a spondee; while the principal word has the advantage of closing an iambus, and being thus set off by a preceding short syllable—*ōf hell*.

Nōr thē | dēep tract' | ōf hell'.

Of the same nature are the following instances.

————— with tempest fell

On thē | prōud crest' | of Satan.

————— on the ground

Outstretch'd he lay" | ōn thē | cōld grōund |
and oft

Curs'd his creation.

When the pyrrhic precedes the iambus, the last syllable of the iambus must obtain still greater force, by its being preceded by three short syllables.

————— on they move

Indis' | sōlū | bly firm'.

What strength does not the word *firm* acquire, by being placed after three short unaccented syllables! and the power of expression is still seen in a clearer light, upon comparing this monosyllable, with the polysyllable which precedes it; the
former

former consisting of five syllables, all really short, though the second be accented, and which naturally run off the tongue with the greatest fluency and precipitance; the latter, though a monosyllable, yet strongly built, of the sturdiest letters, to receive fixed as a rock the whole impetus of the voice, rushing with a rapid flow through such a succession of short syllables—

Indissolubly firm'.

Of the same nature is the next instance—

The one seem'd woman to the waist, and fair;
But ended foul, in many a scaly fold,
Völū | mī-nōus | ānd wāst'.

There is something in the structure of the words of the two last epithets, wonderfully expressive of the ideas for which they stand. The one, representing the figure of several spiral folds, is a polysyllable; composed of syllables flowing regularly like the folds themselves, with its accent on a smooth vowel. The other expressive of the single idea of bulk, is a monosyllable, but strongly composed, with its accent upon the last of two consonants.

The next example affords two instances of expression of the same kind, from a similar arrangement.

Thēy heard' | ānd wēre ābāsh'd' | ānd up' |
thēy sprung'
Ūpon thē wing'.

Here we see that the second foot, a pyrrhic, adds uncommon force to the last syllable of the following iambus, ābāsh'd'——

ānd wēre | ābāsh'd' |

The next foot, an iambus by accent, closed by one
of

of the most quickly pronounced, though forcible monosyllables, marks the suddenness of their starting from their posture; as the expressive word, *sprung*, closing another iambus, does their vigorous exertion in the action of rising——

and up' | theſe ſprung' |

In the next line beginning with three short syllables, you see them in the air

Upon | the wing'.

Now let us see the effect produced by a succession of long syllables.

————— had from her axle torn

The ſted' | faſt eāth | 'āt laſt' | hīs ſāil- |

brōad vānnes

Hē ſpreads' | fōr ſlight.

The second line opens with an iambus, followed by a spondee, and closes in the same manner; which occasions in each member of the line three successive long syllables. It is true the first syllable of *stedfast*, having the accent on a single consonant, seems to be short; but the time necessary to dispose the organs to sound the following *f*, gives it an additional length; as, in like manner, the last syllable of the same word closing with two consonants, which in the pronunciation must be separated, by a short rest from the following vowel, becomes long though unaccented—the *sted* | *faſt* earth. This arrangement fixes, as it were, the earth upon its base. The other, in a manner, spreads out to view, the immense wings of Satan

his ſāil | brōad vānnes—

Here we have an example of the difference between the effects produced by syllables naturally long, by means of the voice dwelling upon them;

them; and such as become so, by the interjection of rests. The first three are sturdy and unpliant; you are compelled to pronounce them in the time that belongs to them; and they receive length only from the necessary interjection of rests, which makes them admirably suited to that idea of firmness, intended to be conveyed—

thē stēd' | fāst ēārth.

The last three you can swell and prolong at pleasure, and thus take time to contemplate

—————hīs fāil brōad vānnes.

Of the same nature is the next instance—

—————and in the air

Made horr'id cir'cles" two brōad fūns' their
shields

Blaz'd opposite.

Here the three long syllables after the cesura image out the vast magnitude of their shields—

————two brōad fūns' their shields—

and these long grave syllables are rendered still more remarkable, when contrasted with the sharp quick accents in the two preceding words,

horr'id cir'cles —

And these two words, by their structure and position, having each an accent on the same forcible consonant, in the first syllable, and being thus successively pronounced in equal spaces of a rapid time, seem to be of the nature of the circles described by the swords of the combatants.

Made | horr'id cir'cles"—

There is an additional expression too from the placing the cesura here, which shall be taken notice of hereafter.

Of

Of the same nature are the following instances.

Should intermitted vengeance arm again

His rēd | rīght hānd | to plague us.

————— that brightest seraphim

Approach | nōt bŭt | wīth bōth | wīngs vāil |
their eyes.

The Angel ended, and in Adam's ear

So charming left his voice, that he a while

'Thought him still speaking" still stood fix'd
to hear.

I shall now give instances of two successive feet composed of long syllables, contrasted to two others composed of short, either in the same, or an adjoining line.

————— and wild uproar

Stōod rūl'd | stōod vāst | īnfīn' | ītūde | con-
fin'd.

Here the two first feet being spondees, and composed of four long monosyllables, check *wild uproar*, and gives us time to contemplate the idea of vastness; while the two next formed out of one word, whose syllables are all short, though the second be accented, correspond to the idea of infinity.

Shē āll | nīght lōng | hēr āmō | rōus des' | cant
sung.

Here is nearly the same disposition of feet. The two spondees of four long monosyllables, are expressive of the long duration of the night; and the subsequent four short syllables, contrasted to these, are well suited to the idea of the pleasantness of the nightingale's song.

Of

Of the same kind is the first line in the following instance.

Nōw cāme | sīll ēve | ning on, and twilight
grey

Had in her sober livery all things clad.

————— This the seat

That we must change for Heav'n? thīs mōurn |
ful glōom

For that' | cēles' | tial light?

Here the second line ends with two spondees (the emphatical word *this* being here long), which are contrasted with two sharp iambs by accent, that begin the next line; and thus in the slow melancholy movement of the former, and the sprightly bounding of the latter numbers, the misery of the one, and the happiness of the other state, are expressed.

————— thīs mōurn | fūl glōom

For that' | cēles' | tial light.

And in thēir mō | tiōns hār | mōny | dīvine

Sō smōoths | hēr chār | mīng tōnes | thāt

Gōd's ōwn ēar

Lis'tens—dēlightēd".

In the first of these lines, we find that seven of the ten syllables are short and unaccented, as descriptive of the motion of the planets; but in the second, where the harmony resulting from these motions is to be attended to, we find that no less than seven of the ten are long. It begins and closes with two smooth spondees. The second and third feet are pure iambs, but of the gentlest kind; and the three last syllables being long, and to be equally dwelt upon, gives us time to reflect upon the superexcellence of that harmony to which

Gōd's

————— Gōd's ōwn ēar

Listens' delighted".

Now let us take a view of the effect produced by different intermixtures of these feet.

————— but that feat soon failing, meets

Ā vaſt' | vācū | īty" | āll ūn | āwāres

Fluttēring | hīs pen' | nōns vāin | plum'b dōwn |
hē drop's

Ten thousand fathom deep'.

Here in the second line, the force of the word *vaſt*, serves to set off the nothingness as it were of the four succeeding syllables; three of which are of the shortest kind; and though the second syllable has an accent on the vowel *u*, yet it runs so glibly into the succeeding vowel, that to the ear it has only the effect of a short one. These four rapid syllables reflect force back upon the word *vaſt*, which makes us recur to that idea as the principal one; the propriety of which will instantly appear, when we reflect, that the main object of the poet is, to represent the immense size of Satan, and consequently that there must not only be a vacuity, but a *vaſt* vacuity, to let so huge a figure pass through. Here we are stopped by a cesura, and the movement is changed to a trochee followed by an iambus. The change rouses attention; and the quick run of the two intermediate short syllables, which carry us precipitately to the last, paints the suddenness of the event——

āll ūnāwāres——

And the act itself, and the manner of his fall, are wonderfully imaged in the numbers of the next line——

Fluttēring

Flut'tëring | hīs pen' | nōns vain | plum'b dōwn |
 hē drop's—

The action is strongly marked by the first trisyllabic foot, *Fluttering*; the figure is presented to our eyes by the subsequent word, *pennons*, which judiciously follows the word *fluttering*, without the intervention of any other but its pronominal adjective. *Vain*, is happily placed after its substantive, as it makes us expect the immediate consequence, his dropping down; and the effect of the two succeeding feet—

—————plum'b dōwn | hē drop's—

can be better felt than described.

And yet a modern versifier would probably think there are faults in this line. He would strike a syllable from the first foot to reduce the verse to rule, and perhaps change the arrangement of the words thus—

Flutt'ring in vain his pennons down he drops—
 which would wholly destroy the expression.

The next instance describes Satan emerging out of chaos.

Thăt Sā | tăn wīth | les' tōil | ānd nōw |
 wīth ēāse

Wast's ōn | thē cāl | mēr wāve | by dū | bi-
 ōus līght.

By the pyrrhic in the second foot of the first line, we perceive that Satan is going on; but are informed by the gentle spondee in the third, that it is with some toil, though with less than before. The flowing iambics that follow, prepare us for his moving on without any farther obstacle or difficulty—

—————ānd nōw | wīth ēāse.

The

The trochee which begins the next line, throws him into this equal motion, which is continued to the end by the smoothest iambs.

Wast's ōn | thē cāl | mēr wāve | bȳ dū | bīous
līght.

The next instance shews the sudden effect of Ithuriel's spear, in restoring Satan to his own shape, from that of the toad into which he had metamorphosed himself.

Œo star' | tēd up' | ĩn hīs | ōwn shāpe | thē
fiend.

The suddenness of the apparition, is admirably painted by the quick and sharp accents on the final syllables of the two first feet —

So star' | ted up'

The next is a pyrrhic which hurries you to a spondee, but stops you to attend to the transformation —

ĩn hīs ōwn shāpe — —

and then the fiend himself is disclosed to view, in a strong iambus, terminated by a full pause, that you may at leisure survey the huge and horrid object.

I have abundantly shewn instances of the power of expression, arising from the various arrangement of the dissyllabic feet in our heroic verse; I shall now point out the effects produced by those of the trissyllabic kind, which are so much neglected, or rather disused by our poets in general; that you may the better judge what loss our poetic numbers have sustained by this means.

In the first place, trissyllabic feet are in their nature superiour to those of the dissyllabic kind, as being richer in number of syllables; and the ear

is more flattered, by hearing three syllables, that is a long and two short, pronounced in the same space of time that two long ones are, which gives one advantage to the dactyl, anapæst, and amphibrach over the spondee. But in our language, the great benefit arising from the use of trissyllabic feet, is not so much in those of the genuine kind, formed by quantity, as in those formed by accent; for this reason. We have observed, that in order to bring the accentual feet to an equality of time with those formed by quantity, we are obliged to have recourse to little rests of the voice, to supply the deficiency of time; but when a trissyllabic accentual foot is introduced, that deficiency is supplied by the addition of a short syllable, and the ear is more filled and satisfied by having the due time made out by sound, than by silence: for though the verse-pause, or cesura, contributes to the beauty of numbers, the foot-pause does not; and arises only from the necessity of making out the time, where the accent happens to fall on a letter which will not admit of a prolongation of sound. In all cases therefore, where a trissyllabic accentual foot is put in the place of a dissyllabic, the ear is more satisfied with it from the greater quantity of sound; as you will perceive in the following instances.

Up' to | thē fī | ēry con' | cāve towēr | ſing
hīgh.

— nor was his ear leſs peal'd

With noiſes loud | ānd rūn | ous" to compare
Great things with ſmall, than when Bellona
ſtorms,

With all | hēr bātēr | ing engines bent to
raſe

So ſhe cap'ī | tāl cit'y.

Their

Their glitter | ing tents he pass'd, and now is
come

Into the blissful field thro' groves of myrrh

And flow'ër | ing odours.

With regard to expression, wherever the trochee
can be introduced on that account, the dactyl is
still more forcible.

————— who single hast maintained

Against revolted multitudes, the cause

Of truth, in word" mightiër | than they in
arms.

Abjeçt and lost lay these' cov'ëring the flood.

And in the beginning of a line.

He ended frowning, and his looks denounced

Des'përâte | revenge, and battle dangerous

To less than Gods.

————— nor more but fled

Mur'müring | and with him fled the shades of
night.

Hov'ëring | on wing under the cope of Hell.

Sometimes these trissyllabic feet in one line, serve
to set off the smoother and more equable flow
of the spondee, in another.

—————Thammuz came next behind

Whose an'nu | al wound | in Lebanon allur'd

The Syrian damsels to lament his fate

In am'ö | rous ditties all a summer's day;

While smöoth | Adonis from his native rock

Ran purple to the sea.

Here the first and third line begin with trissyl-
labic feet: How is the ear charmed by a change in
the beginning of the fourth, to a long dissyllabic
foot, and how is the river smoothed by an equal
spondee flowing gently as the stream!

While smooth Adonis, &c.

But there is also a sort of expression belonging to these feet, which cannot be reached by any of the dissyllabic kind. I have already given you an instance by the way, which deserves farther consideration.

Thrōws hī | sļēep sļight | īn man'y | ān āē |
ry whirl.

The first foot a trochee, expresses the precipitancy of his motion; the second, a spondee, marks its direction, by the necessary emphasis on the word *sleep*: and the two succeeding amphibrachs, followed by an iambus, closed by the expressive word, *whirl*, not only describe the manner of the motion, but by the magic of numbers, make us see the object itself, in the midst of that rapid and circular career.

I shall only give one instance more, of the singular power of expression, in the proper use of these feet; it is where Milton describes some of the monsters of the deep —

————— part huge of bulk

Wallōwīng ūnwīeldy | " enormous in their
gait,

Tem'pest | the ocean.

There cannot be conceived in numbers a power of expression, beyond what is conveyed by the junction of those two words, at the beginning of the line; the first, a dactyl by accent, expressive of motion; the latter, a genuine amphibrach, with the accent on the vowel, expressing the unwieldiness (I have no other term to use) of that motion. It is true, each word, from the letters which compose them, and the seat of the accent,

is happily suited to the idea for which they stand; but it is their junction, and the order in which they are placed, which gives us the full picture of those enormous monsters in their uncouth motion, which it would have been impossible to do by the use of any dissyllabic feet.

There is indeed something in the force of expression in the last two instances, which exceeds the power of words to describe or explain, and which can only be felt. And I think I have said enough to shew that our poets, by omitting to use the trissyllabic feet, have deprived themselves of one great source of beauty and power in verse.

From all that has been said it is evident, that the numbers of English heroic poetry, have a manifest superiority over those of the ancients. There can be no doubt but that a much greater variety, and force of expression, may be introduced into our heroic verse, by the use of eight movements, than could possibly enter into that of the ancients, by the use of two only; and this is still increased, when we consider that we have duplicates of those feet. They could only give a general expression to the sentiment, from a uniform acceleration or retardation of the measure, by the use of several successive dactyls, or spondee; such as is to be found in the lines quoted by all the critics; the first, dactylic, expressive of rapidity—

Quadrupedante putrem sonitu quatit ungula campum.

The second, spondaic, descriptive of labour—

Olli inter sese magna vi brachia tollunt.

But in the use of our different movements, we find from the examples already given, that not only

only the sentiment at large, but each particular one, nay each particular idea, may obtain a peculiar force; and that there is no emotion of the mind, however irregular, that may not find a correspondent movement in our verse, without destroying the metre.

But before we quit this article of feet, I must shew under what restrictions they are to be employed; and what combinations of them are not suffered to enter into verse, as being utterly destructive of all metre. You will recollect the distinction formerly made, between such feet, as have a movement congenial with the iambic, and such as have not. Of the former kind, are the spondee, amphibrach, and anapæst. Of the latter, the trochee, and dactyl. The former may be called homogeneous; the latter, heterogeneous. The homogeneous feet may be employed, as has been already shewn, with almost as great a latitude as the iambus itself; but with regard to the heterogeneous feet, it is an invariable law, that two of them should never be placed together in a verse. Because, though the ear can bear the interruption of a single foot, when succeeded immediately by the iambic movement, yet two such successive feet, form so large a portion of another sort of metre, opposite to the iambic, as to render it disagreeable to the ear; for the whole verse appears an incongruous jumble of discordant metres. On which account the following lines of Milton are false metre.

And dust shalt eat" | āll thē | dāys ōf | thy life.
 Sweetsnē's | in'tō | my heart unfelt before—
 Whispēr'd | it tō the woods, and from their
 wings———
 By' thē | wāters | of life where'er they sate—

And

And still worse is the following, where there are several successive movements of an opposite nature to the iambic.

Shōō's in | vis'iblē | virtūē | ēv'n tō | the deep.

We are to observe that the genuine pyrrhic, and tribrach, are included in this general law of the heterogeneous feet; for though they cannot be said to be of an opposite nature, as they really make no impression at all, and therefore have no movement; yet, two successive feet of that sort, lose all air of verse, and can only appear to be prose; on which account, there cannot be in a line two unaccented feet together; and where two pyrrhics in quantity are so placed, one of them at least must be accented. Nor can a pyrrhic be succeeded by any but an homogeneous foot, without spoiling the metre; as may be seen in the following lines.

And cōr | pōrēal | to incorporeal turn

In thēir | trip'lē degrees" rēgiōns to which—

Ūn | ver'sāl | reproach far worse to bear—

In thē | sweat' ōf | thy face shalt thou eat
bread—

In thē | vis'iōns | of God" it was a hill—

I have been surpris'd in reading Milton, who was so perfect a master of numbers, to find so many lines that have not the least air of verse, and which could not have slipped from the pens of our middling poetasters.

Some few of them, such as some of those I have quoted, are evidently the effect of negligence, easily pardonable in so large a work; but I am convinced that the greatest part of them were intentionally so constructed. We are to recollect
that

that Milton was strongly tinged with the fanaticism of the times; and wherever he had occasion to introduce a text of scripture, he seems to make it a point of religion, not only to stick to the words, but to the very order of them in the text, without regard to metre; as you may see in the following passages.

Because thou hast done this, thou art accurst -
 Above all cat | tle" each | beaſt öf | the field.
 Upon thy belly groveling ſhalt thou go,
 And duſt ſhalt eat" | äll the | dāys öf | thy
 life.

Between thee and the woman I will put
 En'mī | tȳ änd | between | thīne änd | her ſeed.
 On Adam laſt, thus judgment he pronounc'd:
 Becauſe | thöu haſt | hear'k'ned | tö the | vöice
 öf | thy wife

And eaten of the tree, concerning which
 I charg'd thee, ſaying thou ſhalt not eat
 thereof,

Curs'd is the ground for thy ſake" thou in
 ſorrow

Shalt eat thereof" äll the | dāys öf | thy life;
 'Thörns ä | ſo änd | thi's'les | it ſhall bring
 thee forth

Unbid, and thou ſhalt eat th' herb of the field.
 In the ſweat' öf | thy face ſhalt thou eat bread.

In moſt of theſe lines, you find that there is not the leaſt pretention to verſe; and that this was not caſual, may be ſeen, by examining the different paſſages throughout his work that are drawn from ſcripture; in which the ſame ſtudious neglect of metre is apparent; more particularly in thoſe paſſages where God himſelf ſpeaks: in which the poet ſeems to think, that the higheſt ornaments

of

of poetic language and numbers, invented by man, would be unworthy of the Deity; and therefore he has chosen to avail himself of the religious reverence attached to the scriptural expression, in its state of simplicity and negligence.

But there are also other passages, in which he has industriously started aside from all rules of metre, for the sake of a more vigorous expression; as for instance, in the following description of Sin's opening the gates of Hell to Satan—

—————then in the key-hole turns
Th' intricate wards, and every bolt and bar
Of massy iron, or solid rock, with ease
Unfastens: on a sudden open fly
With impetuous recoil and jarring sound
Th' infernal doors.

These lines are certainly exceedingly expressive, but cannot be called verses. Nor do I think, that so great a latitude is allowable. The rules of metre are never to be so totally infringed, as to reduce verse to prose. For though the mind readily acquiesces in certain deviations from the purer melody, where the expression is manifestly enforced by such deviations; and the ear itself, in concert with the mind, even receives greater pleasure from them; yet it will not so wholly give up its rights, as to be defrauded of the expected pleasure arising from the observation of the laws of metre, which is its due; and to have the change put upon it, of being paid with such as it receives from simple prose. If ever this is allowable, it is in expressing sentiments of vehement and disorderly passion: such as in the last line of the following passage, the conclusion of Eve's speech to Adam, after their sin.

N 5.

—that

————— that all

The sentence from thy head remov'd, may light
On me, sole cause to thee of all this woe.

Mē mē | *only* | just' ob' | ject of his ire.

Here it is evident, that the poet wilfully sacrificed all regard to metre, to the energy of expression, for by a small transposition he might have made the verse complete, as thus——

Me only me' just object of his ire.

Or if the immediate repetition of the pronoun *me*, without the intervention of any other word, should be thought more forcible, and that they should on no account be separated; he had but to change the word *only* into its equivalent, as thus——

Mē mē *alone* just object of his ire.

And this would have been at once a line of fine melody, and very expressive. But it must be allowed, that the expression is still much stronger in the other arrangement. In the first place, the irregularity of the numbers, is much more consonant to the disorderly state of Eve's mind; then the emphatical words, *only* and *just*, obtain a degree of force thus placed, which they could have in no other situation; *only* by the sudden change to a trochee in the second foot, without any notice given by a preceding pause: and *just*, by the additional emphasis which it obtains from a preceding pause, and by following the last short syllable of a trochee.

In this passage Milton seems to have had in view, that line in Virgil's celebrated episode of Nysus and Eurialus——

*Me me adsum qui feci—in me convertite ferrum,
O Rutuli.*

In this line of Virgil, there is an apparent disorder, without infringing the laws of versification; which in my opinion ought never to be done on any pretext whatever. Nothing is so easy as to express irregular emotions by irregular feet; but the art of the poet consists in giving a disorderly air to the numbers, in order to produce a conformity to the sentiment; which yet, on examination, will be found to be strictly conformable to the rules of metre; and one great pleasure of the mind is, in the perception of that expression of disorder, arising from order itself, which is one principal advantage that verse has over prose; and when all regard to order is laid aside, it is no longer poetic but prosaic expression.

I have but a few observations more to make on the subject of feet. One is, that an heroic verse cannot be terminated by an heterogeneous foot; on which account the following line is not verse—

Which of us who beholds the bright | surfsäce.

Though it may terminate in a pyrrhic, as in these instances.

That on my head all might | be vis' | itēd—

To gratify my scorn | ful en' | ċmies—

Over their heads a crys' | tal fir' | māmēnt—

At whose command the pow | ers mil' | itānt—

It may also end in an amphibrach, as thus,

Not so repuls'd with tears that ceas'd | nōt
flow'ing—

I bear thee, and unweeting have | öffen'dēd—

Against a foe by doom express | ässi'gn'd üs—

Which of them rising with the sun | ör fäll-
ing—

Lines of this class are said to contain a redundant syllable, by such as measure verse by syllables, and
allow

allow only ten to an heroic line. But though verses of these two sorts of structure do not offend the ear, yet at the same time they are neither pleasing by their melody, nor can give any force to expression; and should therefore be seldom used, except by writers of tragedy, whose business it is, not to be too curiously solicitous about the melody of their metre, that the dialogue may appear more natural. The instances of this sort are rare in Milton, though they occur too frequently in our other poets; and what is still more unpardonable, even in rhimed verses, as it ought to be an invariable rule, that the syllables which rhyme should be accented, except in comic and burlesque poetry.

LECTURE

LECTURE IV.

HAVING, in my former lecture, treated of Expression, so far as relates to poetic feet; I shall, in this, examine how far pauses, the other constituent part of verse, are concerned in it.

We have already considered pauses with respect to melody and harmony; now let us consider them with regard to Expression. It has been shewn, that to form harmony, the seat of the cesura must be in one of those three places, which divide the line into members that bear a musical proportion to each other; and this division, at the same time, also forms the richest melody. But there is no part of the line, in which the cesura may not find place, for the sake of expression; which is often the stronger, in proportion to the deviation from the stricter laws of melody and harmony; as in this case, the mind willingly accepts in payment the exceedings in the one, for the deficiencies in the others. There are two articles, upon which the expression, arising from the seat of the cesura, chiefly depends. 1st, The division of the line into such unequal parts, as bear no musical proportion to each other. 2dly, As the cesura may either be placed after a complete foot, or after a semipede, that is, may divide a foot, it is fitted to different uses, according as it is employed in the one, or the other of these ways. In the more unequal divisions of the verse by

by a cesura, in order to give expression, it ought to appear, either, that the larger portion was absolutely necessary to convey the sentiments contained in it, with full force, in an uninterrupted continuity; or, that the thought included in the smaller member, may be of such value in point of sense, or imagery, as to balance the quantity of sound and time taken up by the other. In this case, a cesura after the first semipede, which stops you unexpectedly to survey a single idea, may have great force. And as to the other article, relative to the seat of the cesura, whether it should be on the complete foot, or the semipede; that, after the semipede, is the most proper to be used, where the sense is incomplete; because the ear waits for the close of the foot, and expects something more; and for the same reason, it is more suitable to all ideas and images expressive of continuance of motion: that, after the foot, is the most proper to close the sense; because the ear, satisfied with the completion of the measure so far, is not left in the same state of suspense, as in the other case. And this pause is better suited to ideas of rest, or cessation of motion. I shall now give some instances of the effects produced by cesuras, so as to divide the line in the most unequal portions; such as that after the first, and before the last semipede.

—————thus with the year
Seasons return, but not to me returns

Day" nor the sweet approach of even or morn.

Here the cesura after the first semipede, *Day*, stops you unexpectedly, and forcibly strikes the imagination with the immensity of his loss. He can no more see—What?—Day!—Day and all its glories rush into the mind; a cluster of images at once

once present themselves in confused heaps, during the pause occasioned by this uncommon cesura, and give a more sensible feeling of all the delights he has lost, than the most circumstantial detail of them could have done.

There is something very striking in this uncommon cesura, which suddenly stops the reader to reflect on the importance of the word; nor is there less beauty, in making the whole latter part of the verse, nothing more than a comment upon that important word; by only unfolding the same thought, and mentioning the most delightful parts of day, the even and morn, without introducing any new idea.

And even in mentioning these two parts, the poet has judiciously placed the morn last, as the more charming of the two, that it might leave the stronger impression on the mind.

Let us proceed to the next instance.

—————wakes the bitter memory
Of what he was, what is, and what must be,
Worse" of worse deeds worse sufferings must
ensue.

What an amazing force does this position give to the word *worse*! and in what strong colours does it paint to us the desperate state of reprobation into which Satan had fallen!

And to shew that this was not accidental, Milton, on another occasion, expressing a thought similar to this, relative to the same object, makes use of the same arrangement.

—————all good to me becomes
Bane" and in Heaven much worse had been
my state.

In the next instance——

Celestial

Celestial voices to the midnight air
Sole" or responsive each to other's note——

The situation of the monosyllable *sole*, separated from the rest of the line by a cesura, enforces its sense.

Of the same nature is the following instance, where the cesura is before the last semipede.

————— and th' humble shrub
And bush with frizzled hair implicit." Last"
Rose as in dance the stately trees.

Here the position of the word *last*, being the last syllable of a line after a cesura, coincides perfectly with the sense. The two following of the same nature contribute greatly to the imagery.

————— the swan with arched neck
Between her white wings mantling proudly"
rows"

Her state with oary feet; yet oft they quit
The dank, and rising on stiff pennon," towre"
The mid aerial sky.

But the next affords a still more remarkable instance of the power of this cesura.

————— and durst abide
Jehovah thundering out of Sion" thron'd"
Between the cherubim.

Four feet and a half of the second line are taken up in describing.

Jehovah thundering out of Sion"

Put what wonderful imagery, and what sublime ideas, does not a single monosyllable excite by its position; bounded on one side by a cesural, and on the other by a final pause? And what more exalted idea could have been conceived of the Deity, than is expressed by that single word?

which,

which, after the description of his executing just vengeance on the rebellious, and darting his thunders at their heads, shews that this required no unusual exertion in the Godhead; He performed these wonders—thron'd! and how thron'd? why, as at other times, when exerting acts of love and beneficence—

Between the Cherubim.

Compare this single instance, with the noblest descriptions given by the ancient writers of their Gods, and see how much the Christian, has excelled the Heathen poets.

Let us change the order of the words, and we shall see how much of the beauty of the sentiment would be lost, by a different arrangement.

—————and durst abide

Jehovah thron'd between the Cherubim
Thundering from Sion.

Here the word *thron'd*, running undistinguished in the line, is merely descriptive, and gives no time for the image to fix itself in the mind; or should any faint one present itself, it would soon give place to, and be effaced by the more powerful one that follows, that of his thundering. Whereas, in the other arrangement, by the uncommon pause before the word, *thron'd*, and by the final one after it; the mind has, as it were, the image forced upon it, and the words that follow,

Between the Cherubim—————

closing the period, leave it in possession of that image; and give it full leisure to admire the ineffable dignity of the divine Majesty, unmoved itself in the midst of the terrours which it scatters around. And this was the main idea intended to

be

be conveyed by the poet, not that of his thundering, which would have nothing in it new or striking.

In the following instances there are two uncommon cesuras in the same line; one, after the first semipede; the other, before the last.

No sooner had th' Almighty ceas'd, but all
'The multitude of angels, with a shout
Loud" as from numbers without number"
sweet"

As from blest voices uttering joy.—

Here the design of the poet was, to give at once a strong idea of the loudness and sweetness of the shout, proceeding from this innumerable multitude of angels; and how was it possible to do this so effectually, as by the judicious position of these words, in such distinguished seats of the same line? the one, at the end of the first semipede, followed by a cesural pause; the other, closing the line, preceded by a cesural, and followed by a final pause.

Loud" as from numbers without number"
sweet"

As from blest voices uttering joy.—

Let us now examine the next unequal division of a line, by a cesura after the first, or before the last foot. Of this take the following instances.

————— and now his heart

Distends with pride, and hardening in his
strength

Glories" for never since created man
Met such embodied force, &c.

Here by the uncommon cesura, which makes the word, *glories*, as it were project from the rest, the insolent

insolent vanity, and obstinate pride of Satan, are more strongly painted, than could have been done by the longest description.

And yet no other poet but Milton would have placed that word in its present situation. They would certainly, for the sake of smoothness, have let it flow gently down with the other words in the preceding line, as thus——

——and hardening glories in his strength.

Where the idea we are stopped at, and which leaves the last impression, is that of the strength of Satan: but in the other arrangement,

——and hardening in his strength
Glories"

that word, which unexpectedly stops us, presents the image of Satan to us, with all that insolent satisfaction in his countenance, and haughtiness in his air, which self-sufficiency, and confidence in superior strength, are apt to beget in vain minds.

The next instance is——

He ceas'd, and next him Moloc, scepter'd
king,

Stood up" the strongest and the fiercest spirit
That fought in Heaven.

Here the sudden manner of his rising, so suitable to the character of Moloc, is strongly imaged by this sudden cesura.

The next affords an example of a cesura preceding the last foot;

——and by an oath,
Which shook heav'n's whole circumference"
confirm'd.

Here every condition is filled in this unequal division of the line. Four feet are necessarily employed

employed in continuity, to describe that amazing event, of shaking the whole circumference of Heaven. And the important word, *confirm'd*, expressive of the ratification of the Almighty will, on account of which that extraordinary operation was performed, just fills the smaller portion of the verse.

In the next instance——

Now shaves with level wing the deep" now
soars"

Up to the fiery concave towering high.

The continuity of the same level motion is pointed out by four continued portions of the line, and the change to a nobler kind of flight, is marked by the fifth.

Sometimes we find a pause before the last foot of one line, and after the first of the succeeding one, as in the next instance;

Now in loose garlands thick thrown off" the
bright

Pavement" that like a sea of jasper shone,
Impurpled with celestial roses" smiled.

Nothing can be better calculated to fix the attention on the amazing splendour of the celestial flooring, than these two uncommon pauses.

Lines of this structure, which are sometimes met with in Milton, though not in any other poet that I remember, appear to many to be faulty; because of the intimate connexion which there is between the adjective and substantive in English, and which in prose ought never to be separated by the smallest pause: now here by finishing the verse with the adjective *bright*, it is separated from its substantive *pavement*, contrary

to

to the genius of our tongue. And yet, in the right manner of repeating it, there appears to be no defect, but rather the idea seems to acquire new force from this very circumstance.

In repeating lines of this sort, they must always appear faulty, if the reciter knows not how to make use of the pause of suspension; for if he uses any note belonging to the sentential stops, at the end of such lines, it occasions a solecism in the sense, by an unnatural disjunction of the adjective from the substantive, or the attribute from its subject. But when the voice is only suspended, there is no separation made in the sense, and the subject and attribute in that respect, are as intimately united, as if they had been closely joined in the pronunciation. But this separation in point of sound between the quality and its subject, gives time for the quality to make a stronger impression on us; and therefore should never be used, but when the poet means that the quality, not the subject, should be the principal idea; which is the case in the above instance; where the intention of the poet is, to fix our thoughts, not on the pavement itself, but on the brightness of the pavement. And this is the use which Milton has always made of this arrangement, in whatever lines it is found; such as in the following instances:

——— unless an age too late" or cold"
 Climate" or years damp my intended wing.
 ——— thy tidings bring
 Departure from this happy place" our sweet"
 Recess" and only consolation left.
 How fully hast thou satisfy'd me" pure"
 Intelligence of Heaven? angel serene!

Here

Here it is evident, that it is the adjectives which are emphatic; it is, the cold climate, the sweet recess, the pure intelligence. And when to the emphasis, there is superadded a pause of suspension, the attributes become still more distinguished.

Let us now examine the only two remaining seats of the cesura not yet touched upon; I mean that after the semipede of the second and fourth feet, or as it is commonly expressed, after the third and seventh syllables.

It has been said, that pauses after semipedes, are fittest to express continuance of motion, as also of sense; as those at the end of feet, are properest to mark cessation of motion, and completion of sense; for a reason already assigned. Of this take the following instances:

—————when to right and left the front
Divided" and to either flank retired.

—————with huge two-handed sway
Brandish'd aloft the horrid edge came down
Wide wasting" such destruction to withstand
He hasten" and oppos'd the rocky orb
Of ten-fold adamant, &c.

—————far above the ground
Their march was" and the passive air upbore
Their nimble tread.

—————so saying, a noble stroke he lifted high
Which hung not" but so swift with tempest
fell

On the proud crest of Satan" that no sight
Nor motion of swift thought, &c.
For who can think submission" war then, war,
Open or understood, must be resolv'd.

Here we may observe, that the pause, after a semipede, gives uncommon force to the following syllable

syllable when accented; as may be perceived in this last instance in the word, *war*. And the following example contains both these seats of the cesura, with the same force of expression in both:

————— which nigh the birth
Now rowling' boils in his tumultuous breast,
And like a devilish engine" back recoils
Upon himself.

I shall now quote a passage in which the judicious variation of the cesura in its several seats, will shew what beauty and expression arise from it, and so have done with this article.

————— He on his side
Leaning half rais'd" with looks of cordial
love

Hung over her enamour'd" and beheld
Beauty" which' whether waking or asleep,
Shor forth peculiar graces" then with voice"
Mild" as when Zephyrus on Flora breathes,
Her hand soft touching, whisper'd thus"
Awake"

My fairest" my espous'd" my latest found"
Heav'n's last' best gift" my ever new delight"
Awake"

What a variety! Here in eight lines there are no less than seven different seats of the cesura employed. And how judiciously are the more uncommon cesuras introduced! How are we stopped, to contemplate the *beauty* of Eve, with Adam, by a pause at the end of the first foot (and that a trochee) after that word! And how expressive of the endearing tenderness with which Adam addressed Eve, is the pause after the first semipede, *Mild*! which is of force enough to justify the very unequal division of the verse; as

is

is also the necessity of pronouncing the beautiful simile that follows without interruption, in the latter and so much larger portion.

Mild" as when Zephyrus on Flora breathes—

But nothing appears to me more beautiful in this arrangement, than the different situations given to the word, *awake*. The first, after an uncommon pause at the end of the fourth foot; the latter, after another at the end of the first; in situations directly opposed. To awaken Eve was the principal end of Adam's speaking; and therefore this word is not only repeated with great propriety, but is placed in both cases suitably to its importance; the contrast between its having the last place in the verse, when first uttered; and the first place when last pronounced, renders it remarkable.

Nor are the two lines included between these two different situations of that word, less remarkable for the beauty of their structure. We find in them a continued climax both in sense and metre; and the coincidence of those two, in forming a climax, is one of the most capital beauties in numbers. In point of sense, it begins with, *My fairest*—this is followed by a more forcible expression—*My espous'd*—and that by one still more endearing—*My latest found*—The beginning of the next line enlarges, and improves upon this tender thought—*Heav'n's last best gift*—and the conclusion contains a sentiment expressive of the fulness of his happiness, which knows no satiety—*My ever new delight*. This justly finishes the climax, as expressive of the most remarkable and peculiar circumstance of the delight which Adam found in the society of Eve, that it was always new; whereas in all the other objects of
the

the creation, however beautiful, much of the pleasure in contemplating them must diminish with their novelty. So far for the climax in the sense; now let us see how that in the metre corresponds to it. The first line is divided into three portions, by means of two cesuras. The two first portions are of a foot and a half each, and have in each, but one accent; but the second, has this advantage over the first, that its accent is on the last syllable of the portion, whereas it is on the middle one of the first.

My fáirest" my espoús'd——

The third portion rises above the other two, as containing two feet, and two accents——

———my lá | test fóund.

The next line is divided into larger portions; the first, consisting of two feet, with the advantage of a semipause between them,

Heav'en's last' best gift"

Which is also rendered of still more weight, by containing four accents, each word here being emphatic. The latter portion contains three feet, and three accents——

My ev' | er new' | delíght——

So that taking this whole little passage together, nothing in poetic numbers can be conceived more perfect.

—————Awáke"

My fáirest" my espoús'd" my látest fóund"

Heav'n's last' best' gift" my ev'er nêw delíght"

Awáke"

I shall now present you with one instance more, containing the united powers of all those principles which have hitherto been laid open.

O

Díre

Díre wās | the tos' | sīng" déep | thě gróans | "
Děspáir"

Ten'dēd | thě sick' | " bus'ēst | from couč |
tō couč | "

And ó | věr thēm | trīum' | phānt Death' | "
hīs dārt"

Shook" bū | dēlay'd | tō strīke.

Díre wās | thě toś' | īng" déep | thě gróans | "
Děspáir"

Ten'dēd | thě sick' | "

The first foot is a trochee, which gives force to the first syllable—*díre*—and hurries you through the two short syllables to the *tossing*" where the cesura after a semipede, at once marks the motion, and makes you expect the end of the foot; thus adding force to the ensuing epithet, *deep*: this is followed by a full iambus, whose last syllable, *groans*, is distinguished by a second cesura——

déep thě gróans"

These two cesuras are diversified by their seat, one after a semipede, the other closing a foot. The last pause presents you with the figure of Despair, made more considerable by a final pause——

deep the groans" Despair"

The trochee and iambus which begin the next line, put her in motion, and mark her employment——

Ten'dēd | thě sick' | "

The trissyllabic dactylic foot following the cesura, expresses her hurry from couch to couch——

" bus'ēst from couch to couch.

In the four first feet of the next line you have
the

the figure of Death presented, as exulting over them——

And over them triumphant Death" his dart"

The last foot only names his dart; its well-known use you expect; but the first semipede of the next line, bounded by an uncommon cesura, at once gives motion to the figure, and makes you see his dart, his action, and cruel mercy——

And over them triumphant Death" his dart"

Shook" but delay'd to strike—tho' oft in-vok'd

With vows" as their chief good and final hope.

As we have sufficiently examined all the members, so as to have a clear view of the body (as I may call it) of numbers, let us now consider the principle, which, like a soul, actuates and regulates all the Parts; and then——

Pleas'd you shall hear, and learn the secret power

Of Harmony——

I have said that this principle is emphasis; and that it is the great regulator both of quantity and tones in numbers. Let us now come to the proof. And first with regard to quantity. You may remember what I advanced in the beginning upon this article, that though the quantity of our syllables be fixed in words separately pronounced, yet that it is mutable when these words are ranged in sentences; the long being changed into short, the short into long, according to the importance of the words with regard to meaning; and as it is by emphasis only, that the meaning can be pointed out, consequently emphasis must be the regulator

of the quantity. The shortest way to prove this, is, to take the same individual words, and shew that they must necessarily change their quantity, according as they are differently applied. For this purpose, I shall take the same words at the beginning of a line just quoted, and apply them to different conclusions, and shew what change this must necessarily make in their quantity, according to the different meanings which they thus obtain.

Pleas'd thōu shalt h'ear | and learn the secret power, &c.

Pleas'd thōu shalt hear | and thōu alōne shalt hear——

Pleas'd thou shāl't hear—in spite of them shalt hear——

Pleas'd thou shalt h'ear—tho' not behōld the fair——

In the first of these instances the words, *pleas'd* and *hear*, being both equally emphatical, are both long; whilst the two intermediate words *thōu* and *shalt*, being rapidly passed over, as the sense demands, are reduced to a short quantity.

In the second instance——

Pleas'd thōu shalt hear | and thōu alōne shalt hear——

the word *thōu*, by being the most important, obtains the chief, or rather the sole emphasis; and thus is not only restored to its natural long quantity, but obtains from emphasis a still greater degree of length, than when pronounced in its separate state; and this greater degree of length is compensated by the diminution of quantity in the words *pleas'd* and *hear*, which are sounded shorter than in the preceding instance. The word *shalt* still continues short. Here we may also

also observe, that though *thou* be long in the first part of the verse, it becomes short when repeated in the second, on account of the more forcible emphasis belonging to the word *alone*, which follows it—

———and *thou alone* shalt hear.

In the third instance——

Pleas'd thou shalt hear—in spite of them shalt hear———

Here the word, *shalt*, with the emphasis, obtains also a long quantity. And though it is impossible to prolong the sound of this word as it ends in a pure mute, yet in this, as in all similar instances, the additional quantity is to be made out by a rest of the voice, proportioned to the importance of the word. In this instance we may also observe, that the word, *shalt*, repeated in the second part of the line, is reduced again to a short quantity—

In spite of them shalt hear.

In the fourth instance——

Pleas'd *thou* shalt hear | *tho'* not behold the fair——

the word, *hear*, placed in opposition to the word, *behold*, in the latter part of the line, obtains from the sense the chief emphasis, and a proportionate length; the words, *thou* and *shalt*, are again reduced to short quantities, and the word *pleas'd* lends some of the time which it possessed there, to the more important word, *hear*.

From these instances, it is evident, that the quantity of our syllables is by no means fixed; but in this its fluctuating state, it may be asked, is it not extremely difficult to observe a due measurement of time? No doubt it is; and to be able to do it with exactness, requires both instruction and

and practice. In order to see the difficulty of it, let us take a comparative view of the state of our quantity, with respect to that of the Romans. Among them the quantity of their syllables was either immutably fixed, whether the words were separately pronounced, or connected in sentences; or if any change were made, it was done by certain simple laws of arrangement, and this change was always pointed out by the arrangement itself. Thus, for instance, the law of position, as it is called, always rendered a syllable long, which otherwise was short; that is, if a word, whose last syllable terminating in a consonant was short, preceded another word beginning with a consonant, that last syllable of the former word, was, by such its position, changed into a long one.

Here a doubt may be started, whether the Romans, in order to observe this law of position, really changed the sound of those syllables, and pronounced them differently in their long state, from what they did in their short. I am of opinion, that this never occasioned any change in the pronunciation of their words; as the different quantities might easily be made out without it. In some cases the law of position necessarily gave a longer time to the former syllable; for there are certain consonants which are formed by such dissimilar positions of the organs of speech, that after sounding the one, it requires time to place the organs in the proper position to form the other; and this of course gives an additional time to the former. And when that is not the case, if a consonant of a similar nature may be pronounced in a more rapid time after another, then the reciter is obliged, by the law of position, to give the due length to the former syllable, by a proportional rest of the voice. This law of position

tion then being almost the only one which occasioned any change in the quantity of their syllables, and there being always so evident a mark when this change was to be made, we should be apt to imagine that the observation of quantity among the Romans, was not a matter of any great difficulty. And yet we find it was considered far otherwise by them: it was by no means left to chance, or to be picked up in conversation; no, it was made one of the earliest branches of their education, and regularly taught by proper masters. When children had been instructed in the power of the letters, and taught to spell, and pronounce words at sight by the grammarian; the master of music was called in, to teach them the due and exact quantity of their syllables, as well as the proper intonation of their accents. Now, if so much pains were thought necessary among them, in a language, the quantity of whose syllables was either immutably fixed, or ascertained by a few obvious rules; how much more necessary, must such care be among us, where the quantity of syllables is perpetually changing with the sense, and can never be ascertained by any rules?

I shall now give a few more instances of the necessary connexion there is between meaning and quantity, and of their mutual assistance in pointing out each other.

—————but follow me,
And I will bring thee where no shadow stays
Thy coming, and thy soft embraces, he
Whose image thou art, him thou shalt enjoy
Inseparably thine, &c.

A celebrated critic has pronounced the fourth line of this passage to be no verse at all, probably from

not

not knowing how to read it; for if pronounced in this manner —

Whose image thōu art' him thōu shalt enjoy—
it ceases indeed to be a verse, and at the same time destroys the meaning. But if pronounced with an emphasis on the word, *thou*, in the first part of the line, and, *him*, in the second, as thus—

Whose image thōu art' him thou shalt enjoy, &c.

the sense is restored together with the measure. For the meaning of these words of the angel to Eve, is, 'Follow me, and I will bring thee, not to a shadow, such as you see in the water, but to a substance; to him whose image thou art, as that in the watery gleam is thine. Him, as a substance you may enjoy; this, as a shadow, you cannot.'

This line affords another instance of the mutable nature of our quantity in the same word; for the first thōu being emphatic is long;

Whose image thōu art—

Whilst the second without emphasis is short,
— — — — him thōu shalt enjoy.

In the following lines in the speech of Death to Satan—

Lest with a whip of scorpions I pursue
Thy ling'ring, or with one stroke of this dart
Strange horror seize thee —

If the second be pronounced thus—

Thy ling'ring, or with one stroke of this dart,
the verse will be degraded into hobbling prose.
And though it may be imagined that the sense is
preserved

preserved in this way of reading, yet it will appear, upon examining, that part of the poet's meaning is lost, as well as the imagery; to preserve which, there must be a strong emphasis on the words *one* and *this*—as thus,

Thy ling'ring, or with *one* stroke of this dart—
for the emphasis on the word *one* marks the peculiar property of the dart of Death, which does its business at once, and needs no second stroke: and that on the word *this*, presents the dart to view, and the image of Death shaking it at Satan.

In the next instance we have two examples of this kind.

————— and perhaps thus far remov'd
Not mind us, not offending, satisfy'd
With what is punish'd.

Here let the second line be pronounced thus,

Not mind' us, not offend'ing—

and the meaning will be equivocal; the word *not* beginning in this way the two members of the sentence, the two phrases will seem to point to the same person. The only way to mark the sense clearly, is, by placing an emphasis on the word *us*, and connecting it closely with the latter phrase of the sentence, by interjecting a semipause after the word *mind*, as thus—

Not mind' u's not offending—
that is, who offend us no longer.

————— satisfy'd

With what is pu'nish'd—

Here also the meaning becomes equivocal in this way of pronouncing the latter line; for it seems

to imply, satisfied with the thing that is punished;
but by laying a strong emphasis on the word *is*,

With what *it's* punish'd——

the true sense starts out at once, which is, that he
will be satisfied with the punishment already
inflicted.

Here we have a proof of the close connexion
that subsists between emphasis and quantity, and
that a false use of the one, renders the other false
too. For in the improper way of pronouncing
these lines, *us* and *is* are both short; but in the
right way they are both long.

In reading the following line thus——

Which way I fly is hell, myself *ä*m he'll;

the thought is not perhaps changed by this manner
of pronouncing it; but with how much more force
is it conveyed by placing the strongest emphasis on
the word *a'm*.

Which way I fly is hell, myself *a'm* hell.

Upon the propriety of which emphasis, the
following lines of Milton may serve as a com-
ment;

———horror and doubt distract

His troubled thoughts, and from the bottom
stir

The *hell* *within him*; for within him hell

He brings, and round about him, nor from
hell

One step, no more than from himself can fly
By change of place.

Let the following line be thus repeated——

That glo'ry then when thou no more wert good
Departed from thee——

and

and the sense is obscured; for the word *then*, passed slightly over as a short syllable, seems to have the meaning of *therefore*, or *consequently*, for which it often stands; but the true meaning of it here is, *at that time*; and to mark this sense, it is necessary to lay a strong emphasis on the word *the'n*, followed by a pause, as thus—

That glory the'n" whe'n thou no more wert
good

Departed from thee——

That is, the glory which you boast, quitted you the very instant you ceased to be good. And here I shall observe by the way, that nothing has caused so much false reading, as words of this class: for, as many of them which are set down under the several heads of conjunctions, prepositions, and adverbs, often change their class, have different uses and meanings; and as this distinction can only be pointed out by emphasis; readers accustomed to consider the same words always in the same light, and knowing that these smaller parts of speech are hardly ever emphatic, are apt to pass them by unnoticed, even when they become the most important words in the sentence, by the meaning which they convey. Of this I could produce innumerable instances; but as it is not immediately to the point in question, I shall content myself with one which will put the matter in a clear light. Attend to the following passage.

Such pleasure took the serpent to behold

This flowery plat, the sweet recess of Eve.

Thus ea'ly! thus alone.

Let the last line be repeated in this manner, and the latter, *thus*, be slightly passed over like the former, and they will both seem to have the same meaning;

meaning: whereas there is a wide difference in their use here. The first stands in the place of *so*, *thus* early, for *so* early. And that this cannot be the case with the second, may be seen by putting the word *so*, to both, as—*so* early, *so* alone. What then does the latter *thus* mean? It means a great deal. It implies the cause of the delight that Satan took in seeing Eve *thus* alone; alone in a manner so unexpected, so unusual, as this was the first time she had ever quitted Adam. The importance of the sense therefore conveyed by this word, demands a suitable force of emphasis, as—

'*Thus* early' *thus* alone—

Alone in this manner, so consonant to his wishes.

Having made it evident that emphasis is the regulator of our quantity, I shall now shew in what manner it regulates also the tones, or notes of the voice in speaking: Of which I shall give instances in the four lines already employed to illustrate that of quantity.

Pleas'd thou shalt *bear*, and learn the secret power—

Here the words *pleas'd* and *bear*, being equally emphatical, are equally elevated, whilst the two intermediate, are pronounced in a lower note.

Pleas'd *thou* shalt hear, and thou alone shalt hear—

Here the word, *thou*, being the chief emphatic one, has a superior degree of elevation; the words, *pleas'd* and *bear*, abate proportionally of the elevation which they had when the most emphatic; and the word *shalt*, drops in proportion to its little consequence.

Pleas'd

Pleas'd thou shalt hear, in spite of them shalt hear—

Here the word, *shalt*, obtaining the chief emphasis, is distinguished by the most remarkable change of voice. But this change is not, as in the former instances, to a higher, but to a lower note of the voice, as the sentiment proceeds from an act of the mind which marks power and authority, and to which a more grave and firm tone is better suited.

Pleas'd thou shalt hear, tho' not behold the fair.

In this the word, *hear*, with a superior emphasis, obtains also a superior elevation.

It is evident, in all these instances, that the change of emphasis, not only produces a change of quantity, but of note also, in the different syllables in which it is placed. And in this fluctuating state of both, it may be imagined much more difficult to observe their just proportions, than among the Romans, with whom they were fixed and ascertained by mutable laws. But were we to give equal attention to the cultivation of the living speech, it would be followed by equal success.

Every one who speaks English properly, naturally and of course gives the most remarkable notes, or changes of the voice, to the emphatic words; and to the others, according to the several degrees of subordination, in which they stand with respect to those words, when he speaks his sentiments without art or premeditation. And these are the very notes which every one would of course use in reading or reciting, if he were not under the influence of false rules, and had not been taught to use in reading, certain tones and
notes

notes of the voice, which differ wholly from those employed in speaking; and which, being but few in number, and adapted to all sentences alike, destroy that endless variety of notes, with which Nature has furnished us, to express the endless variety of sentiments, and emotions of the human mind. From this early taint of education, few ever get free during their lives; which is the reason that so few are found, whose reading or recitation can be endured. But they who have had the good fortune to have been originally taught to read well; or who, by dint of attention and practice, have overcome early bad habits, will never be at a loss to know what kind of notes, or changes of the voice, they are to use in reciting; because they have only to possess themselves thoroughly with the sentiments, and the notes as necessarily follow, as the sound of the strings of an instrument does the touch. The nature and kind of notes being found, there only remains to reduce them to such a just proportion in reciting verse, as shall produce melody; and this task is left wholly to the ear, which has received powers from the hand of Nature, perfectly adequate to the office. But the unfolding and right use of these powers, like all the nobler faculties of man, depend upon cultivation, and are lost through neglect. We all know to what an amazing degree of nice distinction, a well informed and practised ear arrives in music; nor have we any reason to doubt, that its powers would be less accurate in the speaking sounds, were equal care taken in that respect, even though we had not the authority of the Greeks and Romans to prove their point. A cultivated ear, fastidiously rejects all sounds that are discordant;
and

and as its pleasure increases in proportion to the richness of the melody, it is never satisfied but with the greatest degree of it that the subject will admit. In this respect its powers are subordinate to those of the understanding, which settles the general value; but that once adjusted, the relative proportion of the notes to each other, is left wholly to the ear. In which she has for guide the sound belonging to the accented syllable of each emphatic word, which, like a key-note, serves as a standard of measurement to the others.

The same reasoning will hold good with regard to the just observation of quantity also; and that it is well founded I can confidently affirm, from the success which has always attended my instructions given in that way, during a long course of years, to a variety of pupils of different ages, even to some far advanced in manhood.

Having laid open all the principles upon which the numbers of heroic verse are founded; and shewn by what rules of composition, their three great properties of melody, harmony, and expression, are to be attained; it will be now necessary to lay down rules for the proper recitation of such verses; as it is only by a suitable delivery, that the beauty of such composition can be manifested. In the first place, all the words should be pronounced exactly the same way as in prose. The movement of the voice should be from accent to accent, laying no stress on the intermediate syllables. There should be the same observation of emphasis, and the same change of notes on the emphatic syllables, as in prose. The usual fault of introducing sing-song notes, or a species of chanting into poetical numbers, is disagreeable to every ear, but that of the chanter himself.

Such

Such readers indeed seem generally in high raptures with their own music, for, according to the old observation, *baud cuiquam injucunda quæ cantat ipse*: 'No man's tune is unpleasing to himself.' But they ought to consider, that they are doing great injustice to the poet's music, when they substitute their own in its room. The tune of the poet can then only be heard, when his verses are recited with such notes of the voice, as result naturally from the sentiments; and a due proportion of time observed in feet and pauses, the constituent parts of verse.

The next great point to be attended to, is the strict observation of the two musical pauses before described, the cesural and final, which peculiarly belong to poetry. What relates to the final pause, has already been sufficiently explained. But, with regard to the cesural, whose seat is variable, and may be in all the different parts of the verse, consequently not so easily found, there requires more to be said. In order to find the seat of the cesura, we are to reflect, that there are some parts of speech so necessarily connected in sentences, that they will not admit of any separation by the smallest pause of the voice. Between such, therefore, the cesura can never fall. Its usual seat is, in that place of the line, where the voice can first rest, after a word not so necessarily connected with the following one. I say, not so necessarily, because the cesura may find place where there would be no sentential stop, after a word which leaves any idea for the mind to rest on, though it may have a close connexion with what follows. For instance,

Of Eve whose eyeⁿ darted contagious fire.

Now

Now in prose, there could not properly be a comma after the word, *eye*, from its close connexion with the following verb; but in verse, remove the cesural pause, and the metre is utterly destroyed.

Of Eve" whose eye darted contagious fire.

Of the same nature is another line of Milton's, relative to the same person;

And from about her" shot darts of desire—

Pronounced in that manner with the pause in the middle of the line, it ceases to be verse; but by placing the cesura after the word, *shot*, as thus—

And from about her shot" darts of desire—

the metre is not only preserved, but the expression much enforced, by the unexpected trochee following the pause, which, as it were, shoots out the darts with uncommon force.

The following line of Mr. Pope's, read thus—

Ambition first sprung" from your blest abodes,
is no verse, but hobbling prose. Let the cesura be placed after the word, *first*, as thus—

Ambition first" sprung from your blest
abodes—

the metre is restored, and the important word, *first*, obtains its due degree of emphasis, and is made more distinguished by preceding this unusual pause.

Of the same kind are two lines of Waller's, which I lately read, stopped in the following manner—

We've lost in him arts, that not yet are found.
The Muses still love, their own native place.

By

By which pointing, the metre is destroyed, and the thought obscured. They should be thus divided:

We've lost in him" arts that not yet are found.
The Muses still" love their own native place.

Unless a reader be much upon his guard, he will be apt to pause, however improperly, at those seats of the cesura, which have been set down as producing the finest melody, and therefore are most pleasing to the ear. Thus in the following line—

Nor God alone" in the still calm we find—

The cesura, so placed, points to a different sense from that which is contained in the subsequent line; for, in this way, it would imply, that we do not find God alone, in the still calm—but something else—whereas the true meaning of the couplet is, 'that we do not find God, in the still calm only, but in the storm and tempest;' and therefore the pause should be thus made—

Nor God" alone in the still calm we find,
He mounts the storm" and walks upon the wind.

There would be great temptation in all the following lines, for the sake of melody, to place the cesura wrong.

The sprites of fiery" termagants inflame—
Back to my native" moderation slide—
And place on good" security his gold—
Your own resistless" eloquence employ—
Or cross to plunder" provinces the main—

But such unnatural disjunction of words, which have a necessary connection with each other, whatever pleasure it might give the ear, must hurt the

the understanding; which surely, in rational beings, has the first right to be satisfied. Lines of this structure do not in reality contain any perfect cesura; whose place is supplied by two semipauses, or demicesuras. As thus—

'The sprites' of fiery termagants' inflame.
Back' to my native moderation' slide.
And place' on good security' his gold.
Your own' resistless eloquence' employ.
Or cross' to plunder provinces' the main.

Of the same nature is the following line—

Nor virtue male" or female can we name—
and the last of this couplet—

'Thus God and Nature link'd the general frame,
And bade self-love" and social be the same.

In both which the demicesuras should be thus introduced—

Nor virtue' male or female' can we name—
And bade' self-love and social' be the same.

Great attention ought to be paid to the semipauses, in lines where they are introduced together with a cesura; both in order to render the ideas more distinct, and to improve the harmony. If in the last line of the following couplet, the cesura only be marked, as thus—

So two consistent motions act the soul,
And one regards itself" and one the whole—.

the two different motions which actuate the soul, are not distinctly pointed out; which can only be done by introducing the semipauses, thus—

And one' regards itself" and one' the whole.

Having thus amply discussed all that relates to the numbers of our heroic poetry, I shall now

enter

enter upon an examination of the several other kinds of metre. That which approaches the nearest to the heroic, is composed of verses containing four feet; or as it is commonly, though improperly said, of eight syllables; since some contain more than eight, some less. It differs from the heroic by being shorter by one foot, and having little or no use of the cesura; and also by being never used but with rhyme. And this either in couplets, as thus—

The shepherds and the nymphs were seen
Pleading before the Cyprian Queen.
The council for the fair began,
Accusing the false creature, man.

Or else in alternate rhimes, as thus—

While from our looks, fair nymph, you guess
The secret passions of our mind,
My heavy eyes, you say, confess
A heart to love and grief inclin'd.

In other respects this metre is the same as the heroic, has the same iambic movement, and admits a like variety of feet. That is, our writers have all indulged themselves in the same latitude, in my opinion very improperly; as these irregularities are much to the prejudice of melody, which ought to be chiefly considered in these shorter kinds of verse, since they will not admit of that harmony and expression which are to be found in the longer measure, principally depending, as I have shewn, upon the use of the cesura. There is one other material difference between this species of metre, and the heroic; that whereas in the latter, a line can never consist of less than ten syllables, in this, one syllable is often dropped, and only seven remain. Of which, numbers

numbers of instances are to be found in the Allegro of Milton.

Haste thee | nymph | and bring | with thee
 Jest | and youth | ful jol | lity,
 Quips | and cranks | and wan | ton wiles,
 Nods | and becks | and wrea | thed smiles;
 Such | as hang | on He | be's cheek,
 And love to live in dimple sleek;
 Sport | that wrinkled Care derides,
 And Laughter holding both his sides.
 Come | and trip | it as | you go,
 On the lightⁿ fantastick toe.

This liberty of dropping a syllable is always prejudicial to the melody of the verse, and should never be allowed but for the sake of expression; that is, when a monosyllable may contain so important an idea, as to claim a right of occupying the space of an entire foot, making up the time by a pause after it, and so constituting what is called a syllabic foot. Thus in the following instances——

Sport | that wrinkled Care derides——
 Mirth | admit me of thy crew——
 Sinks | my soul with gloomy pain?
 See! | she smiles, 'tis joy again.
 Swells | a passion in my breast?
 Hark! | she speaks, and all is rest.

The monosyllables beginning these lines, may, with a pause after them, well supply the place of an entire foot. But in these——

While | the cock with lively din——
 From | the side of some hoar hill——

The two unimportant words, *While* and *From*, will not admit of any pause after them, and therefore

therefore the metre is defective. And indeed all lines of that structure, where this rule is not observed, are perfectly prosaic, and would not be taken for verse, but on account of the rhyme. Such as—

With two sister Graces more——
Or the twisted eglantine——
From the side of some hoar hill——
Right against the eastern gate——
And the milk-maid singeth blithe——
On a sun-shine holiday.

This kind of metre admits of nine syllables, with double rhimes; as—

With wanton heed, and giddy cunning,
The melting voice thro' mazes running.

And sometimes of ten, by the admission of the amphibrach; as—

To many a youth, and many a maid——
On every hill, in every grove——

There have been some poems attempted in verses of four feet in the trochaic measure; but as those require double rhimes, which are much more hard to be found than single, the metre is continually changing to the mixed iambic, and the instances of the purely trochaic measure are very rare.

The two remaining kinds of metre, are, the amphibrachic, and anapæstic; which, from the nature of the feet that compose them, are certainly fitted for very different purposes. The amphibrach, having the accent on the middle between two short syllables, moves on in a cantering pace, well suited to spritely and comic subjects. As

Since

Since con'ju | gal pas'sion
 Is com'e in | to fash'ion,
 And marriage | so blest' on | the thróne is,
 Sir Trusty | shall bé my Adónis.

The anapæst having the accent on the last, after two short syllables, is at once a rapid and impetuous foot, suited to the more violent emotions of the mind. As—

In my rage | shall be seen
 The reven'ge | of a Queen.

Yet from the very nature of these feet, however differently constituted they may appear for different purposes, our poets have never adhered to the one or the other of these metres, in any of their poems; but have made an incongruous jumble of the two, like that monster tragi-comedy, which so long disgraced the taste of the nation. Of this mixt species of metre, which has yet obtained no name among us, take the following specimen.

If e'er in | thy sight I | found fávour | Apol'lo,
 Defend' me | from áll the | disas'ters | that fol'-
 low;

From the knáves | and the foóls | and the fop's |
 of the tíme,

From the drud' | ges in próse | and the trí | flers
 in rhíme.

This species of verse should always consist of four entire feet containing three syllables each. To preserve the just movement in the amphibrachic, the lines should always end with double rhimes; in the anapæstic, with single. But in this, as indeed in every other kind of numbers, our writers have indulged themselves in such liberties, as are utterly incompatible with the laws of melody

melody and harmony. To give some instances of this, in one of our most accurate versifiers, Dr. Swift.

Once | on a time | *as old sto* | ries rehears'e,
 A friar | would needs shew | his tal'ent | in
 Lat'in,
 But was sore | ly put to't | in the midst | of
 a vers'e,
 Because he | *could find* | no word' to | come
 pat' in.

In the first line, we find at the beginning a foot of one syllable only, so that there are two wanting. The third foot, *as old sto*, cannot be admitted among any of the poetic kind, none of which ever exceed four times, and this containing three syllables, two of which are long, has five. And the fourth line, wants a syllable.

The metre might be restored thus:

It was once on a time *as the* stories rehearse,
 A friar would needs shew his talent in Latin,
 But was sorely put to't in the midst of a verse,
 Because he could find *not* a word to come
 pat in.

Beside omitting syllables, nothing is more common than the introducing of such feet as I gave an instance of just now, which ought never to be admitted into poetic metre. Such as—

As he si | lently wand | er'd to sooth | his sōst
 pāin—

Thou art pen | five my friend | said the
 chear | fūl ōld hīnd—

Sometimes a foot is introduced which has no accent at all, and then the metre is destroyed, unless we commit a fault by false reading. As—

This

This put me | the friar | into an | amazement.
 The line thus read is absolute prose; and to give it the movement of verse it will be necessary to lay an accent upon the last syllable of *into*, as thus——

Thus put' me | the friar | into an | amaze-
 ment——

which is absurd.

If in this mixed species of metre any sort of regularity were observed; if in the stanza, for instance, the lines were alternately anapaestic and amphibrachic; and in the regularly rhimed verses the couplets were so, which is the case in the instances above quoted, the ear would know what to expect, and might receive some pleasure from the observation of order. But though the writers often set out in this manner, they soon fall into the utmost irregularity, using the anapaestic, or amphibrachic movement, just as it may happen to suit their convenience, or best agree with the rhimes which may occur; and thus make such a discordant jumble of metres, as no ear, at all sensible to the music of numbers, could endure.

But of all the different species of poems among us, those which are called odes, seem in general to shew most the poverty of our writers, and want of skill in the decorum of numbers. For the versification in these is usually that of the heroic kind, only apportioned out in lines of different length, some consisting of five, some of four, some of three, and some of six feet; but all having the same movement as the heroic, and the chief diversity to be perceived in them, arises from the different disposition of the rhimes. And in this course they have persisted, notwithstanding

the example of the ancients, who, in their lyric poetry, had invented different kinds of metre, made up of such feet as were peculiarly suited to the nature of the subject. And what is still more extraordinary, notwithstanding they had in their own language, the model of an ode before them, in which the advantage to be made from using a variety of metre, consonantly to the laws of decorum, is amply displayed. I mean Dryden's celebrated ode on St. Cecilia's day. To examine all the beauties of which, would take up too much time; I shall therefore only make a few observations upon some of the most remarkable passages. In the narrative parts, he has very properly used the mixed iambic of our heroic verse, finely diversified to the ear in point of harmony, and to the understanding in point of expression. But when he comes to the descriptive part, or what may be called the painting of poetic numbers, he then changes to that species of metre which is peculiarly adapted to his subject; whether it be of a nature to excite gay and lively, or gloomy and violent emotions. Thus in his description of Bacchus, the trochaic movement chiefly prevails,

Bac'chus | ev'er | fáir and | young,
 Drink'ing | joy's did | first' or | dain.
 Bac'chus' | ble's's'ings | ar'e a | treas'ure.
 Drink'ing | is' the | sóldier's | pleas'ure.
 Rich' the | treas'ure!
 Sweet the | pleas'ure!
 Sweet is | pleas'ure | af'ter | pain.

When he describes Alexander's imagination as heated almost to a pitch of phrenzy, he then changes to the most powerful unmixed iambics.

The mas' | ter saw' | the mad' | nefs rise,
 His glow' | ing cheék | his ar' | dent ey'es,

And

And while | he heav'en | and earth' | desied,
Cháng'd | his hand' | and check'd | his pride.

In this last line we may observe how much the expression is enforced by a small alteration in the metre. The three preceding lines all consist of forcible and pushing iambs; the last commences with a syllabic foot, which stops you unexpectedly, and prepares you for the ensuing change in the numbers; which being intended to excite melancholy, have a more slow and spondaic movement, the accents of the iambs lying chiefly upon vowels, or semivowels.

He chōse | a mōurn | ful mū'e
Soft pit' | y to infuse.

He sung' | Dar' | us gréat | and good'

By too | sévère | a fāte

Fāllen fāllen | fāllen fāllen

Fallen | from his high | estate

And wel' | tering in | his blood';

Deser' | ted at | his ut' | most need

By those | his fōr | mer boún | ty fed';

On thē | bare eāth | expōs'd | he lies

With nor' | a friend' | to clōse | his eyes.

With dōwn | cāst loōks | the jōy | less vic' | tor
fat'e,

Revōl | ving in | his āl | ter'd sōul

The vā | rious tūrns | of chan'ce | belōw,

And now' | and then' | a sigh | he stōle,

And tēars | began | to flōw.

From pity the transition to love was easy;

'Twas but a kindred sound to move,

For pity melts the mind to love.

To produce this effect, the poet changes his numbers to the more gentle and pleasing trochaic movement.

Softly | sweet in | Ly'dian | meas'ures,
 Soon he | 'sooth'd his | soul to | pleas'ures.
 War he | ung' is | toil and | trouble,
 Honour | but' an | emp'y bub'ble;
 Nev' er end'ing | still' be | gin'ning,
 Fight'ing | still' and | still' des | troy'ing;
 If' the | world' be | worth' thy | win'ning,
 Think', C | think' it | worth' en | joy'ing.
 Lov'ely | Thás | sit's be | side thee,
 Take the | good' the | gods pro | vide thee.

Here the king is represented as sinking under the delicious sensations, which love and wine had occasioned, and his whole soul at length wrapped in the pleasing delirium. To rouse him from this state, and awaken the more violent passions, the mighty master once more changes his numbers to the pushing iambic, and impetuous anapaest.

Now strike | the gól | den ly're | again'.
 A loú | der yet' | and yet' | a loú | der strain'.
 Break' | his bands' | of sleep | asur'der,
 And róz | him like | a rat' | ling péal | of
 thunder.

Hark! hark | the hor' | rid sound
 Has raí'd | up his head',
 As awák'd | from the dead',
 And amáz'd | he stáre | around.

Revenge | revenge | Imó | theus cries!
 See the ú | ries arise!

See the snákes | that they réar,
 How they hiss' | in their háir,
 And the spár | kles that flash' | from their
 ey'es!

To point out all the beauties arising from the admirable composition of this ode, with regard to its numbers alone, would require a volume. The
 instances

instances I have produced, are sufficient to shew what advantage our lyric poetry might receive, if our writers would follow the example of Dryden, in observing the decorum of numbers, and varying their metre suitably to their subject. And yet, I do not know that any attempt of that kind has been made, except by Mr. Pope; who has professedly entered the lists with Dryden, in an ode composed on the same subject; and in which, he has only exposed his own want of skill in the general principles of numbers, and his great inferiority to Dryden in that respect. His chief object seems to be, to emulate Dryden at least in the variety of his metre; but then he varies only for the sake of varying, and does not seem to know how to adapt these changes to his subject. Where he means to excite images of terrour, his metre has quite the air of burlesque.

Sad Orpheus sought his consort lost;

Th' inexorable gates were barr'd,

And nought was seen, and nought was heard

Around the dreary coast,

But dreadful gleams,

Dismal screams,

Fires that glow,

Shrieks of woe,

Sullen moans,

Hollow groans,

And cries of tortur'd ghosts.

This is the very kind of metre which Arbuthnot judiciously chose for his Lilliputian ode to Gulliver.

In amaze,

Lost I gaze!

Can my eyes

Reach thy size?

On

On thy hand
Let me stand, &c.

When he speaks of the effect which the music of Orpheus had on the infernal deities, he falls into the metre used in the melancholy ditties of the old English ballads.

He sung, and hell consented
To hear the poet's prayer;
Stern Proserpine relented,
And gave him back the fair.

And to point out the exultation of music, upon this extraordinary triumph over death and over hell, he falls into the most comic movement that can be used, the amphibrachic.

Thus song could prevail
O'er death and o'er hell,
A conquest | how hard and | how glorious !
Tho' fate had | fast bound her
With Styx' nine | times round her,
Yet music | and lov'e were | victorious.

In describing the deep melancholy, and gloomy despair of Orpheus, upon his second loss of Eurydice, partly by his double rhimes, and partly by his Lilliputian lines, he turns the whole into burlesque:

Now under hanging mountains,
Beside the fall of fountains,
Or where Hebrus wanders,
Rolling in mæanders,
All alone,
Unheard, unknown
He makes his moan
And calls her ghost
For ever, ever, ever lost.

This

This is exactly of a piece with a lamentable love-ditty of an Irish bard——

When in the meadows that are green

I am seen

With my eyes so red,

All alone

I make my moan

Crying ohone,

Like a stone that's dead.

In describing the death of Orpheus——

Ah see he dies!

Yet even in death, Eurydice he sung,

Eurydice still trembled on his tongue;

Eurydice the woods,

Eurydice the floods,

Eurydice the rocks, and hollow mountains rung.

He seems resolved to outdo Virgil in making five repetitions of the name of Eurydice, instead of three. Indeed, in the whole of the ode, he does not seem to have hit upon any one passage than can be called good. Where he has most laboured, and where, by superficial readers, he might be thought to have succeeded best, the expression is puerile, and founded upon a false principle of his own, laid down in his Essay on Criticism——

The sound must seem an *echo* to the sense——
which differs from the true rule, laid down by Lord Roscommon——

The sound should be a *comment* on the sense——
For the expression in numbers arising from the former, is to the latter, what punning is to true wit.

It may seem strange to accuse a writer, who is generally allowed to excel all others in versification,

fication, of a want of knowledge in poetic numbers; but the truth is, he turned his thoughts only to one part of numbers, and that was simple melody; to the neglect of harmony and expression. And this was the surest way to obtain general vogue; because the charms of the one could be perceived by all readers; the beauties of the others, only by a few. And till the art of just recitation shall become general, this must ever be the case, according to Mr. Pope's own observation,

That most by numbers judge a poet's song,
And smooth or rough, with them, is right or wrong.

Nothing has contributed so much to the various irregularities of our metre, and the neglect of all the nobler powers of versification, as the use of that poor Gothic ornament, rhyme; which, placed at the end of our verses, like a rudder to a ship, regulates all the motions of the whole poetical machine.

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