Vocal and Action-Language

E. N. Kirby

VOCAL AND ACTION-LANGUAGE

CULTURE AND EXPRESSION

BY

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PREFACE.

MANY of my pupils have repeatedly requested me to print for reference the matter on elocution as I have given it in class and private instruction. With this in view, and hoping to benefit professional speakers and others, I venture to make public the subject as it has been received from the best sources in this country, which I am assured, upon the most reliable evidence, affords opportunities superior to those of any other in the world.

My aim has been simply to make a concise and practical handbook on elocution, adapted especially to the needs of those who have had no adequate instruction or practice in an art which they must use as readers, speakers, or teachers.

I lay no claim to original discovery, except in minor instances; but claim the advantage of having proven in teaching the value of the method and practice herein presented.

If the analysis and arrangement are valuable, I shall have accomplished something; for no book, yet published, systematically presents the whole subject.

The authorities for the facts contained in these pages are specialists in their departments. This will make the contents of standard value.

I would gratefully acknowledge my obligation to my former teachers, prominent among whom were Prof. L. B. Monroe and Dr. Charles A. Guilmette (now deceased) and Dr. C. W. Emerson. I would here offer thanks to Dr. Martin, of Johns Hopkins University, for permission to use figures from his excellent work on "The Human Body," and to Messrs. Henry Holt & Co., publishers, for plates of the same.

E. N. KIRBY.

JULY 12, 1884.

TO TEACHERS AND STUDENTS.

It is hardly necessary to say that in no art, and especially not in the art of expression, can a handbook fill the place of a living teacher; but with good book instruction the faithful student will make decided progress. I am confident that this instruction will also be found a valuable supplement to any teacher's efforts.

In this subject, the student would do well to "prove all things," as far as possible, and accept any statement only because it means so much to him.

It is recommended, *first*, that two or more combine in classes for mutual help. Among other things, this secures the advantage of another's eyes to see and another's ears to hear; *second*, that the student study the contents of these pages, and become thoroughly acquainted with their principles, then to practise faithfully day by day the exercises prescribed.

Exercise in this work should be both general and specific, and adapted to individual peculiarities. Each student should seek first to know his own peculiar faults, and then work with the special exercise to overcome them.

In addition to this, it is advisable to practise all that brings any development, and to cultivate expression with the fullest use of every agent. Let your work be not only destructive in overcoming faults, but constructive in seeking perfect expression. The student must work with the ear as well as with the mouth. Train the ear to detect every quality of voice and inflection, etc. The caution is given not to become

discouraged if not able to accomplish any task after repeated efforts. You must "learn to labor and to wait." The time element must enter largely into the problem of all culture, and this is doubly true in the art of expression. The faults you seek to eradicate are the growth of years, perhaps; but faithful work will accomplish good results in every case.

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LIST OF AUTHORITIES.

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INTRODUCTION.

1. — Necessity and Importance of Elocutionary Training.

Although the subject of elocution is slowly assuming a place of importance in the country, there is still a great deal of misapprehension among people, otherwise intelligent, as to the nature and utility of the study.

The objections urged are usually brief and stereotyped. I hope an answer to them may be found in the following discussion.

(1.) *The first argument for the study is found in the fact that the use of language and speech is acquired.* However the race may have come by the *power* of language, certainly each one must acquire its *use.* The simplest forms of speech are learned in infancy. The person born deaf, not being impressible by the usual methods, remains destitute of the faculty of speech until unusual means are employed; then even the deaf learn language, and the dumb are made to speak.* The models we imitate are not always perfect ones; therefore faulty pronunciations, inflections, even bad qualities of voice, and other imperfections are acquired. Leaving these beginnings, man is conscious of thought, emotions, and affections, which he would express to others to whom he is related. The more refined the thought and delicate the emotion, the more difficult the expression, and he finds at last that language is poverty-stricken, in fact, sometimes a hinderance, to convey the burden of thought and heart.

* See Bell's "Visible Speech," for deaf-mutes.

A masterly use of written language requires special study and constant painstaking. Comparatively few attain to perfection in the art; fewer still become skilful in speech, for the artist must not only be thoroughly proficient in the literal forms, but in addition must possess a body so disciplined and a nervous system so attuned, that the organs of speech may become the ready vehicles to express that which has appeared in the consciousness.

Those indifferent to the study frequently indulge in the trite saying, "The orator is born." Fine musical genius is a gift of birth, but the musician does not fail to practise on his instrument. The speaker's voice is infinitely more complex and wonderful than any instrument made by man. Some men are happily endowed by nature for the exercise of oratory, so are others for surgery, but the student of the latter does not neglect anatomy or the skilful use of his instruments.

Many who would discourage technical study and practice in the art, are yet very liberal in prescribing their cure-all, "Be natural!" To follow intelligently this advice would be quite difficult, if not impossible, without particular application. We would be first led to inquire what is meant by "natural." It is natural for some men to talk through the nose, for others to froth and pound, for others to indulge in a tone of sepulchral monotony, reminding us of the phonograph. I hold it to be poor advice to recommend such to be "natural." If "natural" means normal, then the instruction, be normal, has a meaning. Normal expression would say, "Do not speak through the nose; for physiologists have agreed, and vocal teachers have insisted, that the nose is not an organ of speech, but was made to smell with." Normal expression would recommend the minister to open his mouth, as did the Master when He gave the Sermon on the Mount.

As the skilful use of language is not a matter of intuition and must be acquired, why not correct the faults hitherto

learned, and then systematically study speech instead of blindly using these wonderful powers? They must and will be used, and should therefore be disciplined and cultivated.

(2.) *The second argument for the value of the study is that of practical necessity.* Some have looked upon the practice of oratory as a luxury and not as a necessity; and upon its excellences as adornments and not as indispensables. The art does not contemplate the effort to pass off nothing for something, but to pass off something for just what it is worth. It aims at an easy and effective delivery, permitting nothing unnecessary.

The action of many speakers, viewed from the standpoint of utility, is simply ridiculous. The thoughtful student sits and asks, "Now what is the *use* of that senseless monotony? What is the *use* of whining and using that cant tone?" Some speakers are as lifeless as skeletons and as cold as statues. They must be aroused. Others are as extravagant as clowns. They must be taught self-control. Very frequently we have heard the expression, "It tires me to hear Mr. ——, he labors so hard." I know of a case where an official member of a church, in full sympathy with his pastor, was compelled to attend service elsewhere, because the painful use of the preacher's voice so affected him. To correct all extravagances, all mannerisms of action, all vicious habits of voice, is the first thing elocution sets itself about.

The advantage of those who have qualified themselves as speakers over those who have not is a practical proof of the utility of the art. Some speakers, perhaps without special attention to the subject, speak well and have eminent success; but certainly those who have not such natural abilities must not compare their chances for success with such unusual types. I once overheard an intelligent and aged layman discussing the subject with a young theological student. He took the ministers of the city, of all denominations, one by one; in every instance those who had the best delivery

secured the largest audiences and did more effective work, though no better scholars than the others. Said he, "The question is often raised, 'How shall we get people into the churches?'" In my opinion one answer is, "Have better speakers in the pulpit."

When any one distinguishes himself in any particular, we naturally seek to know by what means he achieved his advantage, and esteem the practice of such lives valuable in relation to their success. We find that those who have distinguished themselves as orators have been long, patient, and in some instances painful toilers at their art. Public address reached its highest perfection in Greece. Demosthenes is looked upon as the prince of orators. Plutarch says of him, "When he first addressed himself to the people, he met with great discouragements and was derided for his strange and uncouth manner. Besides, he had a weakness in his voice, a perplexed and indistinct utterance, and a shortness of breath, which, by breaking and disjointing his sentences, much obscured the sense and meaning of what he spoke. In one of his efforts, at length disheartened, he forsook the assembly. Eunomous, an old man, upbraided him for his lack of courage against the popular outcry, and for not fitting his body for action, but allowing it to languish through mere sloth and negligence."

Another time, when the assembly refused to hear him, going home, Satyrus, the actor, being his familiar friend, followed him. Demosthenes complained that drunkards and mariners and illiterate fellows were heard in the hustings, while he was dispraised.

"You say true, Demosthenes; repeat to me some passage out of Euripides or Sophocles." Satyrus, taking it after him, gave the passage with such new form that to Demosthenes it seemed like quite another thing.

"Hereupon he built himself a place for study underground, and shaved one side of his head that he might not go abroad."

The younger Pitt, for some time a leader in the House of Commons, and one of the most distinguished orators of Great Britain, was faithfully trained by his father from infancy for a parliamentary orator.

Whitefield, the prince of pulpit orators, is said to have taken lessons of Garrick, the actor.

The consummate oratory of Henry Clay is a fair type of the best in American forensic eloquence. To a graduating class of law students he said, "I owe my success to one single fact, namely, that at an early age I commenced and continued for some years the practice of daily reading and speaking the contents of some book. It is to the early practice of this art of all arts that I am indebted for the primary and leading impulses that stimulated my progress and moulded my destiny."

Beecher, the representative of American pulpit oratory, drilled three years under a skilled teacher, and continued it later in the theological seminary. He relates that he used to make the woods ring practising his declamations.

Oratory was the ambition of Wendell Phillips, the prince of American orators, from his youth, and was indeed the study and practice of his whole life.

We have selected the above instances from among the representatives of their time. Doubtless most of the distinguished orators have been richly endowed by nature, but to this they have added diligent practice. It is noticeable that generally those who object most strongly to the cultivation of the art have the greater natural disqualifications, and yet assume the responsibilities of professional speaking. They may say with Antony, and more truthfully than he, "I am no orator"; but the fact that they undertake professionally to address audiences is an assumption of the office of oratory, and the audience has a right to expect a measure of ability.

(3.) *Finally, the necessity of cultivating oratory is found in its relation to the press.* As the personality of the man can never

be printed, as the magical influence of voice and action can never be put upon the printed page, as the flashing eye, the energy, the life of the speaker can never be shown upon paper, therefore must speech always remain superior to the press.

Some people talk about the press usurping the orator's place, as though the two were rivals. Each has a peculiar mission of its own. Neither renders the other unnecessary. Indeed, I look upon the press as a valuable factor in creating a demand for better platform and pulpit oratory. The speaking world has yet to awaken more fully to the fact that the press is furnishing matter abundantly in the *letter*. The orator can never successfully cope with the press in merely furnishing facts. What the orator wants in addition to, and as a complement of the letter, is "the spirit that makes alive." Well may the orator adopt Christ's proclamation, "I am come that ye might have *life*, and that ye might have it more abundantly."

Wendell Phillips was called scores of times to deliver his lecture on the "Lost Arts" after it had been published.

The minister, unskilled in oratory, delivering his sermons with his nose in his manuscript, or in a dull, uninteresting way, must bear in mind that the press has furnished, and is still furnishing more largely, sermons in the literal form, superior to the average efforts of even strong preachers. More than one has been heard to say, "I can *read* sermons at home," "I would rather read at home than to hear Rev. Mr. Dull." Then must the orator call in the full resources of his art, and express the finer shades of thought and sentiment, and give more fully the truth as he has it infleshed in himself. He must make it easier and pleasanter for the average listener to hear the truth than to read it.

To allay any fears as to the claims of elocutionary study, we wish to say that no amount of diligence will accomplish natural impossibilities. "No amount of cultivation will make

a rose of a cabbage; but it will make a better cabbage." None of our powers are more susceptible of cultivation than those of the organs of expression. Every speaker's powers, such as they are, should be faithfully and conscientiously improved, though they may never measure with those of a Pitt or a Whitefield.

I hope a fuller plea for the study may be found in the system presented.

2. — Opinions of Distinguished Men.

The Archbishop of York, speaking before King's College evening classes, said, "In this country and in this age, almost every great religious, political, and social movement is effected by the agency of public speaking, and the advantages of being well versed in the art, as well as in that of public reading, are every day becoming more apparent."

Rev. Dr. Hall, of New York, says, "There is one accomplishment in particular which I would earnestly recommend to you: cultivate assiduously the ability to read well. I stop to particularize this, because it is a thing so very much neglected, and because it is such an elegant and charming accomplishment. Where one person is really interested by music, twenty are pleased by good reading. Where one person is capable of becoming a skilful musician, twenty may become good readers. Where there is one occasion suitable for the exercise of musical talent, there are twenty for that of good reading.

"What a fascination there is in really good reading! What a power it gives one! In the hospital, in the chamber of the invalid, in the nursery, in the domestic and in the social circle, among chosen friends and companions, how it enables you to administer to the amusement, the comfort, the pleasure, of dear ones, as no other accomplishment can! No instrument of man's devising can reach the heart as does that

most wonderful instrument, the human voice. It is God's special gift to his chosen creatures. Fold it not away in a napkin.

"Did you ever notice what life and power the Holy Scriptures have when well read? Have you ever heard of the wonderful effects produced by Elizabeth Fry on the criminals of Newgate by simply reading to them the parable of The Prodigal Son? Princes and peers of the realm, it is said, counted it a privilege to stand in the dismal corridors, among felons and murderers, merely to share with them the privilege of witnessing the marvellous pathos which genius, taste, and culture could infuse into that simple story."

Dr. Holland says, "When a minister goes before an audience, it is reasonable to ask and expect that he shall be accomplished in the arts of expression, that he shall be a good writer and speaker. It makes little difference that he knows more than his audience, is better than his audience, has the true matter in him, if the art by which he conveys his thought is shabby. There are plenty of men who can develop the voice, and so instruct in the arts of oratory that no man need go into the pulpit unaccompanied by the power to impress upon the people all of the wisdom that he carries." He also says, "Multitudes of young men are poured out upon the country, year after year, to get their living by public speech, who cannot even read well. The art of public speech has been shamefully neglected in all our higher training schools. It has been held subordinate to everything else, when it is of prime importance. I believe more attention is now paid to the matter than formerly. The colleges are training their students better, and there is no danger that too much attention will be devoted to it. The only danger is, that the great majority will learn too late that the art of oratory demands as much study as any other of the higher arts; and without it, they must flounder along through life practically shorn of half the power that is in them, and shut out from a large success."

The Hon. W. E. Dodge, in a public address, said that he had for years watched young ministers, and had been "distressed to see in how many instances they have failed in this respect, being unable to make available the knowledge they had acquired by years of careful study. They had no power of voice, or style of delivery to make an impression on any audience, and for lack of this never attain any considerable success."

3.—History of Elocution.

If we may be permitted to speak of an eloquent monument, a speaking picture or statue, if it is at all true that "action speaks louder than words," then any means that expresses the products of heart and mind is eloquence. Then God is the primal orator, for in the beginning "God said, Let there be light, and there was light." He spake and "the heavens and the earth were created, the sea and all that in them is."

Hebrew history is not without reference to the art of elocution, for Moses seeks to excuse himself from appearing before Pharaoh by saying, "O my Lord! I am not eloquent; but I am slow of speech and of a slow tongue." At last Aaron is promised as a mouth-piece, and they enter upon the work of delivering their people.

That the Egyptians knew the power of persuasive speech may be inferred from the practice of their courts of justice. The plaintiff and defendant wrote their statement and replies for the court, and the documents were submitted to the bench of thirty judges, who were presided over by an arch-judge. This method was adopted, it seems, because it was thought the arts of oratory cast a veil over the truth. Holmes says, "Schliemann's archæological labors at Mycenæ and Tyrius proved beyond dispute that Egypt was a fruitful source of knowledge of every kind to the Greeks. The Greek Hermes, 'Interpreter,' was considered identical with the Egyptian

Thoth, who was looked upon as the god of skilful speech or eloquence." *

As no previous history records the cultivation of oratory as an art, Greece may be called its birthplace and home. Here it rose to its highest perfection; from here its fame has spread in all the earth, till to-day the names of Aristotle, Demosthenes, Pericles, are as familiar as the names of the leading statesmen of the present time. Notwithstanding their limited knowledge of the physics and physiology of the subjects, their treatises upon the art are valuable in many particulars. Plato's conception of sound and hearing is fanciful: "We may certainly conclude that voice (sound) is a shock transmitted through the ears to the soul by the air, the brain, and the blood, and that the motion thereof, which begins in the head and ends in the region of the liver, is hearing. When this motion is swift, the sound is acute; when slow, grave. If the motion is regular, the sound is even and smooth; if the opposite, harsh. A great motion gives a loud sound, the opposite a faint one." †

Aristotle (384 B. C.) had a more perfect conception of the organs of voice. He states the larynx emits vowel sounds; the teeth and lips, consonants. His treatise is elaborate. The different parts of the art were assigned to especial teachers, and prescribed physical and vocal practice for development of body and voice. They gave attention to the hygiene of the voice, and established public contests in declamation.

The genius of their free institutions, their taste for art, fostered the cultivation of this art of arts; besides, the highest places in the nation were possible only to eloquence. So everything conspired to make a race of orators.

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* Gordon Holmes, L. R. C. P., "Vocal Physiology and Hygiene of the Voice."

† Holmes, "Vocal Physiology."

Rome borrowed her eloquence, her methods of cultivating it, from Greece, as she did her other arts and learning, till "victorious Rome was herself subdued by the arts of Greece."

Republican Rome was well adapted to nurture oratory. Their patience and attention to minute particulars are surprising to us of this age of hurry. Quintilian's "Institutes of Oratory" is a very elaborate treatise upon the art. At last oratory was abused; the niceties of the art became fantastic, and finally declined with the Empire.

Then the Christian church became the custodian of the art, and preserved and cultivated oratory. Chrysostom, the "golden mouth" of the fourth century, is familiarly known as the most distinguished orator of the early church fathers.

After the darkness of the early Middle Ages, the revival of oratory began in Italy after the twelfth century, continuing to the present civilization. Crolius preceded Bossuet and Massillon of France by nearly a century.

Our attention is next attracted to the famous orators of Great Britain and Ireland, then to the distinguished examples of our earlier civilization.

It cannot be said, however, that oratory has been generally or systematically cultivated in modern time. Professional speakers who have given attention to it are in the minority. This neglect is partially accounted for by the fact that, after the revival of letters, the world was busy acquiring knowledge, and then the art of printing was a convenient agent in discussion and in the dissemination of knowledge.

We have not felt the necessity of cultivating the art; we have waited for the leisure to attend to it as an accomplishment. Logically and historically, facts or knowledge must precede their use. Relatively we have the knowledge. It has been increased and disseminated, till now it seems to me oratory will have a chance, in its legitimate field, of making such skilful use of the facts that they shall be adapted to persuade. This latter function is the chief end of oratory.

Treatises on the art have appeared from time to time, some having special value, but most of them touching only one phase of the subject and none possessing the merit of a complete and practical discussion.

The subject, as presented by Delsarte, so far as our knowledge will permit us to judge, seems to have been a thorough discussion of the subject according to the scientific method.

As it comes to us through his pupils, it is fragmentary and not unfrequently mystical. But for all these drawbacks, there is much in the analysis that is practical as well as suggestive.

For years the teaching of oratory has been left quite generally in the hands of charlatans and quacks. As a rule the responsibility of training in oratory has been assumed by those who had a measure of natural ability as readers or speakers, and have therefore presumed they could teach, though ignorant, and lacking in every qualification of the teacher. Many speakers and readers, unable to find other help, have gone to actors for instruction. That an artist is a great actor is no assurance that he is a good teacher.

A better class of teachers are now entering the field. Long neglect, producing its race of incompetent speakers, seems about to make a favorable reaction.

These facts, with the additional one that leading colleges and universities and men in professions are yearly giving increased attention to the subject, lead us to think that we are on the eve of a revival that shall make the cultivation of the art necessary and general.

4. — The System of Oratory.

Systems of oratory have been distinguished from one another, and the respective merits of each extolled, as though systems of oratory were a matter of invention and capable of indefinite multiplication. No wonder that laymen have been suspicious, and regarded systems of oratory as collections of tricks, or, at best, capable only of making unskilled mechanics.

Whatever may be said as to the excellence of any classification or arrangement, it should be distinctly understood that the true system of oratory is not the result of inventive genius. It does not depend upon the caprice of individuals.

The fundamental principles of expression exist naturally, and may be discovered and classified. According to a law in expression, the falling inflection asserts; the assertion may be of will, of knowledge, of authority. The rising inflection appeals; the appeal may be to another's will or knowledge.

The quality of voice indicates the character of emotion or quality of things, as in secrecy or fear the voice naturally taking the aspirated quality. The character of an event, whether important or trivial, is suggested by the great or small quality of voice. In attitude, conscious strength assumes weak positions, as in the case of the athlete, while conscious weakness assumes strong positions, as in the case of children and aged people, — putting their feet far apart for a wide base. These principles must form the normal standard to which all forms of expression are to be referred.

That which appears in the consciousness is thought, emotion, will, — spiritual products. They must be materialized before they can be communicated to others. These spiritual products may be measurably put in written form and address the eye, or they may be put in speech and action and address both ear and eye. To do this effectively is no easy task. The power of thought is God-given, but it must be cultivated. The power of expression is distinct from the power of thought; but in many minds the two are confused and identical. As the ability of thinking is cultivated, so also is the power of expression.

5. — Oratory as an Art.

The use of the agents of expression is an art. The Greeks so understood it, and compared oratory to sculpture and

painting. Our English word "orator" is rather confusing. We sometimes apply the word to a man of genius, and speak of *orator* as we do of poet. The Roman understood orator in the *official* sense of *pleader*. The Greek use of the word Ῥήτωρ, meaning speaker, is the clearest use of the term: then every speaker is more or less orator.

Aristotle's definition of oratory is perhaps the clearest and most comprehensive, "The power of saying on every subject whatever can be found to persuade." Phocian's definition is, "The power to express the most sense in the fewest words." Quintilian calls it "the power of persuading."

The subject will be considered as THE ART OF EXPRESSING BY SPEECH AND GESTURE THAT WHICH IS IN THE CONSCIOUSNESS. Very plainly the *object* of the orator is to have others think as he thinks and feel as he feels, and through this to secure their action in a desired direction.

The controlling principle of this instruction is utilitarian, — *economy consistent with efficiency*. The orator should know the power of every word, emphasis, inflection, act, and so use them that the truth he utters may be "UNDERSTOOD, FELT," by the audience.

This instruction repudiates artificial rules, of which we have counted in one work twenty-nine on one part of analysis. It discourages servile imitation, and does not attempt to tell a speaker *when* to strike attitudes, *when* to make gestures, *when* to thunder, and *when* to be calm. Artificial methods are an utter abomination. M. De Cormorin satirically puts it: "Be impassioned, thunder, rage, weep up to the fifth word of the third sentence of the tenth paragraph of the tenth leaf. How easy that would be! Above all, how natural!" True oratory only tells a man *how* to do a thing; the speaker himself must do it *when* he must, not before.

In man as we find him now, the functions of expression are impaired. Faulty habits of voice, inflection, and gesture have been taken on. Thought and emotion arise for utterance, the

speaker seeks to express himself; the words are approximately pronounced, and therefore all is not lost, but the speaker is controlled by some mannerism which thwarts the full expression of what is in his consciousness. Some speakers constantly give the rising inflection, leaving the audience in continued suspense. Others again repeat the "sledge-hammer" gesture, till the audience feels like the down man in a pugilistic encounter.

The first effort of this instruction is directed to the freedom of the student, to liberate him from vicious habits of voice and mannerisms of gesture. "I like to be free from all art or rules," says one; that is, a freedom to indulge in mannerisms, however absurd or extravagant. But these same extravagances ride him like a nightmare. They "lead him captive at their will." He acknowledges his bondage, but calls it freedom. Art does not trammel. We plead for the gospel freedom that restrains from doing ill.

Physical and vocal culture are fundamental. The agents of expression must not only be liberated, but developed. The muscular system must be developed symmetrically, the nervous system brought into harmonious action, in order to bring the physical apparatus into prompt and accurate response to the stimuli of thought and emotion.

We grant that the speaker must be a mechanic before he can be an artist. After a mechanical expertness, comes the habit of acting according to the principles of the art. Through the law of the persistency of habit, the speaker finally thinks no more of speaking normally than he does of constructing his sentences grammatically or rhetorically. The caution should be raised here that effective delivery cannot be secured in a few weeks' training. Many will spend years to acquire a tolerable ease in Greek or Latin composition, but complain of being mechanical in delivery after spending a month upon the subject, although a masterly use of expression may be as foreign as Sanskrit. The art of delivery is "no communica-

ble trick." Those who have accomplished most at the art have been content to practise long and faithfully.

One more caution. Avoid practising before an audience. Let your leading purpose before an audience be to give them the truth without studying the instrument of communication.

6. — Qualifications of the Orator.

Under this head we can only hint at the orator's qualifications, without pretending to give an adequate discussion of the subject. To many it may only serve as a reminder.

A fuller discussion of expressive man will be found elsewhere.

(1.) *Character.* — The first indispensable for an orator is noble character. Oratory is the expression of self. Oratory is the man. Man is true character. Character irresistibly impresses itself on others either favorably or unfavorably.

(2.) *Truth.* — The orator must have the truth, whether he addresses a jury, speaks on the platform or from the pulpit; he should aim at truth, else he has no right to speak.

(3.) *Thorough Knowledge.* — The orator should be "throughly informed." His knowledge of the subject should be exact, particular, broad. Of too many speakers Bassanio's criticism may be said, "He speaks an infinite deal of nothing, more than any man in Venice. His thoughts are as two grains of wheat hid in two bushels of chaff." Generalities are shallow.

(4.) *Store of Facts.* — He should keep the storehouse of his mind well filled with facts to make plain and enforce the truth. Out of the abundance of his store he should be able to "bring forth things new and old," to illustrate the truth, and reflect it from different angles of the subject.

(5.) *Memory* is a valuable reliance of the speaker, especially if he uses the extemporaneous or mixed method of address. Without a good memory, this manner of discourse is

quite impracticable. Unless the memory acts promptly to call up the plan and matter of discourse, the speaker will not only hesitate, but will also be subjective in the effort to call up what is needed, and thus fail in uttering the thought to the audience.

(6.) *Tact.* — Another valuable aid is taste and tact, (*a*) as to arranging the facts of discourse, and (*b*) in saying the right thing in the right place at the proper time. The audience is sometimes favorable to the truth and to the speaker; frequently it is not; then the subject must be skilfully presented. This does not imply trickery, but wisdom in presenting the truth, so as to gain a favorable hearing.

(7.) *Good-Will.* — The orator must have good-will toward his audience; this will gain their good-will, — a most excellent starting-point. One would think that the compliments introductory to speech, the introductory unpretentiousness of the orator, would finally wear out; but they do not, if not overdone.

(8.) *Sincerity.* — Again, the speaker must be sincere toward the truth, toward the audience. If he "handles the truth deceitfully," or pretends what he really is not, though the audience may not be able to analyze it, the effort is shorn of part of its strength. If the orator is thoroughly sincere, he will be simple. The great orations bear this mark of simplicity. Sink forever the thought of eliciting the applause of a "great orator." Fenelon, in his Dialogue of the Dead, represents Demosthenes as saying to Cicero, "You made the people say, 'How well he speaks'; I made them say, 'Let us march against Philip.'" Follow the advice so frequently given, to use simple words and simple construction.

(9.) *Logic* should be faithfully studied; not simply a smattering of it, acquired in an abstract way, but studied in relation to spoken discourse.

(10.) *Rhetoric.* — The same instruction applies to the mastery of rhetoric. Discourse should be made with reference

to oral delivery. Every rhetorical principle should be studied in relation to spoken discourse.

(11.) *Imagination.* — Imagination is a most valuable faculty of the orator. Bishop Butler calls it "that most forward and obtrusive faculty." It should not usurp the place of logic or fact; but it has a place in oratory that nothing else can supply. Imagination is the picture-making faculty, and in this respect co-operates with the language of gesture in making the facts real.

Speakers instinctively say, "Now you see," or "Let us look at this," and the audience arouses for another look. This is imagination making real to the imagination. This faculty, naturally strong in some, may be cultivated by use. It is of vast advantage to the reader. Through its use scenes and events are called up and pictured with greater vividness.

(12.) *Knowledge of the Fine Arts.* — These are related to oratory, as they are modes of expression.

To express himself, the sculptor uses form; the painter, color; the musician, harmonic sound; the architect, proportion. The art of oratory has some correspondence to all these arts. The correspondence may be studied to advantage, and the orator will always find help by being familiar with them. This analogy furnishes us with terms in oratory.

In ordinary language, we speak of "building" a sermon, "making" a speech; all understand what we mean by the "outline" of a discourse, the "music" of an orator's delivery.

We speak of the "florid" style, the "light and shade" of the orator's effort, the "color and tone," and his "form" of delivery.

The art not only borrows from them, but lends to them in turn, so we have an "eloquent" statue, a "speaking" picture, a "noted" building, "telling" more eloquent than words.

(13.) It seems hardly necessary in this connection to recommend to all a familiarity with the best English classics.

Know the Bible and Shakespeare. These two books form a rich mine of wealth for the orator.

Erskine's masterly use of language, for which he was especially noted, is said to have been due to his familiarity with Shakespeare. A knowledge and happy use of Bible facts and illustration have been the strength of many an appeal at the bar, as well as in the pulpit.

7. — Conditions.

Oratory has its favorable and unfavorable conditions. Speakers frequently fail, without being able to account for the failure. At another time everything seems to conduce to success.

(1.) *Occasion.* — Occasion must exist for splendid oratory as it does for heroism; but every speaker who desires to serve truth and who has something to say can make an occasion for usual, perhaps for unusual oratory.

(2.) *Good Health and Cheerful Mind.* — Dyspepsia and other infirmities easily get into the voice.

(3.) *Pure Air.* — The speaker should live in pure air and speak in pure air. Janitors are usually ignorant or careless upon this matter of ventilation. In most instances the speaker will be obliged to direct the janitor in this particular. The benefit of pure air to a tired audience as well as to a laboring speaker is generally acknowledged and quite as generally neglected.

(See Respiration and Ventilation, Chapter III.)

(4.) *Clothing.* — The neck dress should be worn loosely, else the vocal organs will be cramped, impeding their function; the blood-vessels of the neck will be gorged, producing hoarseness and sometimes chronic diseases of the throat. Lady readers and others of the fair sex who use their voice must learn that tight lacing is not only a crime against health, but a bar also to the best vocal function.

(5.) *Diet.* — Public address should not be made immediately after eating a full meal; for the work of digestion and vocal effort is too much for the body to perform at one time. Moreover the full stomach prevents the diaphragm from descending to enlarge the vertical capacity of the thorax. But when feeling faint from lack of food, the speaker will not be able to speak as easily and with as much vitality as when no such want is experienced.

(6.) *Nostrums.* — I should discourage the use of nostrums to "clear" the voice. They are harmful to the organs, stimulating them unduly and inducing an over-supply of blood to these parts. The unusual supply of saliva is troublesome also in pronunciation. A skilful use of the voice needs no such doctoring. Even sipping water is to be discouraged. It is unnecessary in a proper use of the vocal organs. Diseases of the throat should receive the treatment of a skilful physician.

8. — Reading and Speaking.

The principles of expression in reading and speaking are the same. In reading, the thought and language of another are furnished ready to be expressed, but the artist must first make this language his own ere he can deliver it effectively, otherwise it will be a mere repetition of words.

The reading of the large majority of persons is characterized by lifelessness and monotony. Very little attention is paid to articulation and emphasis, less still to modulation and kind of voice. The reading of hymns, the Scripture, and the ritual by most ministers is ludicrous. Such reading is unprofitable except to those *bent* on being benefited.

The reader must think the thought of his author just as definitely, see the pictures just as vividly, as though he were giving his own production.

The kinds of reading to which the student's attention is called are the *narrative*, the *oratoric*, and the *dramatic*.

(1.) The *narrative* is the simple conversational method of delivery. This method must lie at the base of all delivery. Its essential office is thought-expression, for the purpose of convincing. It is employed in presenting facts and in making one's self understood. It is distinctly didactic.

(2.) The *oratoric* is a stronger effort, with every part enlarged. Its essential office is to express passion and emotion in addition to thought, for the purpose of moving others. It makes more use of inflection and different kinds of voice. In the oratoric, every feature of the conversational is enlarged, but when it loses the conversational element it may then be described by the words "spouting," "ranting," "preaching." The style is stilted and extravagant. In the best oratoric efforts, the speaker must frequently recur to the ease of conversation.

(3.) In *dramatic* expression, the reader or speaker assumes a personality or character not his own, and thinks and feels the thought and emotion of that ideal character and expresses them. The true dramatic artist is very thoroughly and genuinely, for the time, identical with the character he interprets. This does not imply that he loses his real identity or his own personality. If this new character becomes a habit, and then passes to real life, then the man is that new person. In this very way, men may and *do* become "different" from what they were.

Any reader or speaker, then, who assumes to express how another thinks, feels, or acts under any given circumstance, is so far dramatic. For instance, if a speaker, narrating facts in which the indignation of some one else is spoken of, assumes to manifest that indignation, he is dramatic.

The speaker or reader is "dramatic" when he "suits the action to the word" in representing the man of pride with a high head and haughty air, or when the traveller exposed to the storm is represented as cowering beneath its fury.

The person who merely imitates another makes a caricature of the original. It is recognized, but as the ludicrous in it is inevitable, one laughs when he should weep.

The question is asked, "How far should one be dramatic?" Ordinarily one need but *suggest* the parts that are dramatic. In reading the discussion between Christ and the Pharisees, we presume the former to speak with thoughtful dignity, the latter with a sneer, fault-finding, and accusation. These moods may properly be suggested without attempting to speak just as Christ did or just as the Pharisee. Pure dramatic composition admits of the fullest impersonation.

These different kinds of expression are not exclusive. Simple narrative must be more or less dramatic; the oratoric must be conversational and dramatic; the dramatic must not be without the oratoric and narrative elements.

In reading, the following points should constantly be borne in mind: —

1. Be thoroughly ācquainted with what you are to read, if possible, that you may be free from the book. Hold the book up; avoid bending the head down.

2. Think the thought *distinctly when* reading.

3. See the pictures of the language used.

4. Think that you are giving it *to* the audience, not merely *before* them.

PART I.

VOCAL CULTURE AND EXPRESSION.

VOCAL CULTURE.

CHAPTER I.

PHYSICAL DEVELOPMENT.

In this art physical culture is one of the fundamentals. The student who really enjoys study, or who is goaded on by the necessity to be largely informed, is strongly tempted to spend too much time over books, to the acquirement of knowledge, without due reference to its use or impartation.

An inevitable accompaniment of this is the neglect of the body, so the "pale student" and the "scholar's stoop" have become familiar phrases.

Other things being equal, vigorous thinking depends upon a vigorous body; certainly a vigorous *use* of knowledge does. The dyspepsia of many gets into their written and spoken efforts. The disordered nervous system untunes speech, and makes hard work for the speaker. Physical and nerve weakness, especially, unmans the debater. The restless activity of the age afflicts the brain worker as well as others. The hurry of American life is the subject of comment by others as well as by ourselves. The rush to become wise is second only to the hurry to get rich. The annual summer vacation is a reaction of our mode of life, and as it is fashionable, no doubt will continue to work much good. But better than this yearly relaxation would be a regular and systematic attention to the needs of the body.

The gymnasiums of the city increasing in number, and in the excellence of their management, with institutions for tech-

nical and physical culture, are making physical development more possible.

But the student's plea is, "I have no time for this, I have so much to study"; and yet these same men are eloquent advocates of a Sabbath of rest, or earnest in labor reform, quoting statistics and arguing, rightly I think, that the artisan will have clearer brain, better-balanced nerves, and be capable of doing more in eight hours than in ten, and of accomplishing more for his employer in six days than in seven.

Now physical recreation is of the nature of a rest, and recruits the tired brain-worker as cessation from manual employment recruits the tired hand-worker.

The object of physical culture, as advised here, is not excessive development of any particular muscle for strength. The advantage aimed at is as follows: —

1. General physical development to aid the vital functions.
2. Special chest development for lung capacity.
3. Development for erect carriage and strong bearing.
4. Development of the muscles of respiration.
5. Freedom from muscular rigidity, admitting of strong and graceful movements.

The amount of exercise to be taken depends upon age, sex, condition of health, etc. Those prescribed here may be safely taken by all if conditions of health or individual peculiarities do not prevent.

As the blood-vessels and cartilages begin to show signs of rigidity at forty, after this age the subject must be more careful as to how vigorously he exercises.

Fifteen minutes, twice a day, devoted to the physical exercise, will bring good results, if well followed up.

Physical development depends upon the following conditions: —

1. Accuracy with which any given exercise is taken.
2. The alternate tension and relaxation of the muscles, momentary rest alternating with action.

3. Repetition or frequency. Two hours' vigorous exercise taken once a month may do more harm than good.

4. *Ease or Rhythmical Movements.* — Rigid constraint, constant tension, make hard work and prevent the development desired. Count during the movement. Be deliberate.

Caution. — 1. Avoid exercise immediately before or after a full meal. 2. Exercise in pure air. 3. After long periods of rest, approach the exercise gradually so as to prevent unnecessary lameness; stop before fatigue.

(For lists of gymnastic exercise, see *Development*, under RESPIRATION, and *Preparatory Exercises*, under GESTURE.)

CHAPTER II.

THE PHYSICAL BASIS OF VOICE.

Sound. — In order to find the scientific basis of voice, we make a brief study of the sensation of sound. Physical acoustics is a section of the theory of elastic bodies. Elastic bodies vibrating set the air in vibration, producing wave-like motions that reach to distant points. These wave-like motions radiate in all directions, and are similar to the agitation produced by throwing a stone into a placid sheet of water. The air vibrations, if sufficiently rapid, striking upon the ear, produce the sensation of sound.

Sounds are distinguished as (*a*) musical tones and as (*b*) noises. Musical tones result from rapid *periodic* vibrations of sonorous bodies. Noises result from *non-periodic* vibrations.

Musical tones are distinguished as to —

1. Force or loudness.
2. Pitch or relative height.
3. Quality.

Vibrations of sonorous bodies producing sound may be seen by the naked eye, felt as in touching a tuning-fork, and by mechanical contrivances their amplitude, form, and rapidity may be determined.

Force or loudness of sound depends upon amplitude of vibration. The wider the vibration, the louder the sound.

Pitch or place in the scale depends upon the rapidity or rate of vibration. The greater the number of vibrations in

a second, the higher the pitch. The highest audible number of vibrations is 38,000 per second, the lowest 20 per second; from 40 to 4,000 (7 octaves) only are valuable for music or speech. The number of vibrations is very accurately determined by means of an instrument called the syren, consisting of a perforated disk in rapid revolution.

Quality is that peculiarity which distinguishes the musical tones of a flute from a violin, or that distinguishes different voices, and depends upon the *form of vibration.*

A string or resonant body is found to vibrate not only the entire length; but at the same time in sections which are aliquot parts of the whole.

The sounds of these sectional vibrations, combined with the sound of the whole or prime vibration, give a compound tone that ordinarily reaches the ear as one tone. The tones of these sectional vibrations are called *overtones* or *partials*, and mingling with the tone of the prime vibration gives the *quality* of tone. The prime tone is generally the loudest and lowest, and names the pitch of the compound. The "upper partial tones" are harmonics of the prime.

Compound Tones. — The most important of the series of these upper partial tones are as follows: —

The first upper partial is an octave above the prime, and makes double the number of vibrations in the same time.

The second upper partial is a twelfth above the prime, making three times the number of vibrations in the same time as the prime.

The third upper partial is two octaves above the prime, with four times as many vibrations.

The fourth upper partial is two octaves and a major third above the prime, with five times as many vibrations.

The fifth upper partial tone is two octaves and a major fifth above the prime, with six times as many vibrations.

The sixth upper partial is two octaves and a sub-minor

seventh above the prime, with seven times as many vibrations.

The seventh upper partial is three octaves above the prime, with eight times the number of vibrations.

Many other partials occur in some compound tones, but always in the same relative position.

"**Simple Tones** have a very soft, pleasant sound, free from all roughness, but wanting in power and dull at low pitches."

"**Musical Tones,** which are accompanied by a moderately loud series of the lower upper partial tones, up to about the sixth partial, are more harmonious and musical. Compared with simple tones they are rich and splendid, while they are at the same time perfectly sweet and soft if the higher upper partials are absent."

"If only the uneven particles are present the quality of tone is *hollow*, and when a large number of such upper partials are present, *nasal.* When the prime tone predominates the quality of the tone is *rich* or *full;* but when the prime tone is not sufficiently superior in strength to the upper partials, the quality of the tone is *poor* or *empty.*"

"When partial tones higher than the sixth or seventh are very distinct, the quality of the tone is *cutting* and *rough.* The degree of harshness may be very different. When their force is inconsiderable the higher upper partials do not essentially detract from the musical applicability of the compound tones; on the contrary they are useful in giving character and expression to the music."*

It is found that one sounding body has the power of putting another body in vibration without being in contact with it. When the strings of two violins are in perfect unison, if the string of one is bowed the string of the other will be set in vibration.

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*Sensation of Tone: Helmholtz.

"Tuning-forks are the most difficult to set in sympathetic vibration. To effect this they must be fastened on sounding-boxes which have been exactly tuned to their tone. If we have two such forks of exactly the same pitch, and excite one by a violin bow the other will begin to vibrate in sympathy, even if placed at the farther end of the room, and it will continue to sound when the first is damped. The astonishing nature of such a case of sympathetic vibration will appear, if we merely compare the heavy and powerful mass of steel set in motion with the light, yielding mass of air, which produces effect by such small motive power that it could not stir the lightest spring which was not in tune with the fork. With such forks the time required to set them in full swing by sympathetic action is also of sensible duration, and the slightest disagreement in pitch is sufficient to produce a sensible diminution in the sympathetic effect. By sticking a piece of wax to one prong of the second fork, sufficient to make it vibrate once in a second less than the first, a difference of pitch scarcely sensible to the finest ear, the sympathetic vibration will be wholly destroyed."*

Thus sympathetically the entire vocal passage, chest, and head reinforce the tones of the vocal bands.

The Physical Value of Vowels. — One vowel sound is distinguished from another, though both have the same pitch and intensity. This fact was long a question of inquiry. Sir C. Wheatstone first stated the *true* theory, which was afterwards subjected to exhaustive study by Helmholtz. "The vibrations of the vocal bands associate with the resonant cavity of the mouth, which can so alter its shape as to resound at will either the fundamental tones of the vocal cords or any of their overtones. With the aid of the mouth, therefore, we can *mix together* the fundamental tone and the overtones of the voice in different combinations. Helmholtz was able to imitate

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*Sensation of Tone.

these tones by tuning-forks, and by combining them appropriately together to produce the sounds of all the vowels."*

We have this important proof *that the musical and consequently the carrying quality of speech depends upon the vowel elements.*

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*On Sound.

CHAPTER III.

RESPIRATION.

THAT part of respiration carried on by the lungs is naturally related to vocal effort, and its physiology and function should be understood.

The lungs are two large sacks lying in the thoracic cavity, one on each side of the heart. They consist of bronchial tubes, and their terminal air-cells, numerous blood-vessels, nerves, and lymphatics. The connective tissue binding these tubes and cells together is composed of highly elastic fibres. "Each lung is covered, except at one point, by an elastic serous membrane called the pleura, which adheres tightly to it. At the root of the lungs, the pleura turns back and lines the inside of the chest cavity."* This provision lessens friction between the chest walls and the lungs during the movements of respiration.

The ramification of these bronchial tubes is tree-like.

The trachia or windpipe, felt in the front part of the neck, "consists fundamentally of a fibrous tube in which cartilages are embedded to keep it from collapsing." These cartilaginous rings are horseshoe in shape, the round part being in front. The back part of the windpipe, against which the gullet lies, is not hard like the front, "and the absence there of these cartilages no doubt facilitates swallowing."

The lower end of the windpipe branches off into two greater bronchi, which continue to separate into the lesser

* Quotations in this and the succeeding chapter, marked with an asterisk (*) are from the work of Dr. Martin on "The Human Body," which we have accepted as authority on the physiology and function of the respiratory and vocal apparatus.

bronchi. At the upper part of the windpipe is situated the larynx, or voice-box; above this we have the pharynx and mouth cavities connecting with the outer air.

The breathing movements consist (*a*) of inspirations, during which the chest cavity is enlarged and fresh or oxygenated air enters the lungs, alternating with (*b*) expirations, in which the cavity is diminished and the air, burdened with carbon dioxide, is expelled from the lungs.

The thorax, or chest, is supported by the framework afforded by the dorsal vertebræ, breastbone, and ribs. "Between and over these lie the muscles, and the whole is covered air-tight by the skin externally."

The Enlargement of the Thorax for Inspiration. —

1. *The Diaphragm* is a strong, sheet-like muscle, arching up dome-like, separating between the chest and the abdominal cavities. Its muscular fibres radiate from the dome downwards and outwards, and are attached to the breastbone, the lower ribs, and the vertebral column. By contraction the diaphragm sinks to a horizontal position, thus greatly increasing the size of the thorax vertically.

2. The ribs slope downwards from the vertebral column to the breastbone. "*The scalene* muscles, three on each side, arise from the cervical vertebræ and are inserted into the upper ribs. *The external intercostal* lie between the ribs and extend from the vertebral column to the costal cartilages; the fibres slope downward and forwards."

"During inspiration the scalenes contract and fix the upper ribs firmly; then the external intercostal shortens and each raises the rib below it." Thus the ribs are elevated, the breastbone shoved out from the spine, and the capacity of the thorax enlarged from front back. Other muscles are employed, but chiefly in offering points of resistance to those already described. These are the principal ways of enlarging the chest, and require considerable muscular effort.

Now, when the chest is enlarged, the space between the

lungs and sides of the chest forms a cavity which contains no air. The external air, with a pressure of 14.5 pounds on the square inch, rushes in when the glottis of the air-box is open, distending the lungs, just as an elastic bag suspended in a bottle may be made to distend and touch the sides of the bottle from which the air has been exhausted.

Expiration. — In expiration, very little muscular effort is required. After inspiration, the muscles relax and the sternum and ribs fall to their former position. The elastic abdominal wall presses the contained viscera against the under side of the diaphragm, arching it up. Thus the air is sent out in passive breathing most largely by the elasticity of the parts stretched in inspiration, rather than by special expiratory muscles.

In the *forced* breathing of vocal effort, the muscles of expiration assist in the expulsion of air. "The main expiratory muscles are the *internal intercostal*, which lie beneath the external, between each pair of ribs, and have an opposite direction, their fibres running upwards and forwards." The internal intercostal, contracting, pull down the upper ribs and sternum, and so diminish the size of the thorax from front back.

At the same time the lower ribs and breastbone are pulled down by a muscle running in the abdominal wall from the pelvis to them. "At the same time, also, the abdominal muscles contract and press the walls of that cavity against the viscera, force the diaphragm to arch up, and lessens the cavity from up down."

In *violent inspiration* many extra muscles are called into play, chiefly as points of firm resistance, or otherwise assisting the usual muscles of inspiration.

In *violent expiration*, also, many other muscles may co-operate with the usual muscles, tending to diminish the thoracic cavity.

Kinds of Breathing. — The breathing that brings the

upper part of the chest into the greatest action, and lifts the clavicles or collar-bones excessively, is called "clavicular breathing." It is readily seen that the lungs in this kind of breathing can only be partially filled, as the lower part of the chest is still contracted.

When breathing is carried on by action of the ribs, it is then called "costal" or "chest breathing." This, like "clavicular breathing," does not admit of the lungs being fully distended.

That breathing which brings the diaphragm into action indicated by the external movement of the upper part of the abdomen outward, is called "diaphragmatic," "abdominal," or "deep breathing." This fills the lungs completely, and is evidently the normal breathing. Many physiologists have taught and still teach that women naturally use the chest breathing, while men and children naturally use the abdominal.

Dr. Martin, among the first ranks of scientific specialists, says: "In both cases the diaphragmatic breathing is the most important. Women are again warned of the danger and folly of tight lacing, which prevents natural breathing."*

"Diaphragmatic" breathing with the "chest" breathing is known as "compound" breathing. This gives the greatest lung capacity, and at the same time makes possible the use of the muscles of expiration in the forced breathing of vocal effort. Very clearly, then, diaphragmatic or abdominal breathing, aside from its relation to health, is indispensably necessary to the speaker. Without it, he will "run out" of breath frequently, and find it impossible to project strong tone.

Quantity of Air Breathed. — The average number of inspirations of a person sitting quietly, and not knowing that his breathing is under observation, is found to be fifteen per minute. After every ordinary expiration, the lungs still retain

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* Human Body.

about 200 cubic inches of air. At every breath 30 cubic inches (a little over a pint) additional are taken in. This surplus is again sent out in expiration. In each minute a man breathes 450 cubic inches of air. In twenty-four hours the quantity would be 648,000 cubic inches (22,320 quarts), weighing about 28.7 pounds.*

Changes in Breathed Air. — Expired air is vitiated to the extent of more than four per cent.; this, mixed with three times its volume of pure air, vitiates the whole to the extent of one per cent., and is no longer respirable for any length of time with safety. In order to have air to breathe fairly pure, every man should have for his own allowance a space of about 800 cubic feet, and at the very least this should be renewed at the rate of one cubic foot per minute. At least five times this supply of fresh air is necessary to keep free from odor the room inhabited by one adult.

Ventilation. — The necessity of thorough ventilation is very clearly seen by this exhibition: A board about four inches wide fixed under the lower sash, and the window shut down on it, will give ventilation if no other means are provided.

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* "The capacity of the chest, and therefore of the lungs, varies much in different individuals, but in a man of medium height there remains in the lungs, after the most violent possible expiration, about 100 cubic inches of air, called the *residual air*. After an ordinary expiration there will be, in addition to this, about as much more *supplemental air*, the *residual* and *supplemental* together forming the *stationary air*, which remains in the chest during quiet breathing. In an ordinary inspiration 30 cubic inches of tidal air are taken in, and about the same amount is expelled in natural expiration. By a forced inspiration, about 98 cubic inches of *complemental air* can be added to the tidal air. After a forced inspiration, therefore, the chest will contain 228 cubic inches of air. The amount which can be taken in by the most violent possible inspiration, after the strongest possible expiration, that is, the supplemental, tidal, and complemental air together, is known as the *vital capacity*. For a healthy man 5 feet 8 inches high, it is about 225 cubic inches, and increases about nine cubic for each inch of height."

Fresh air comes in between the sashes, the current is directed upward, preventing a draught upon any one in the room.

How to Breathe. — Breath may be taken through the open mouth, or through the nostrils, the mouth being closed. Breathing to sustain nature's functions, to oxygenate blood and carry off waste matter, should be carried on through the nostrils. Premature decay, disease, no doubt, frequently are the penalty of habitual mouth breathing. George Catlin, the great traveller among the American Indians, has a very valuable book on this subject, entitled, "Shut your Mouth," showing the vital importance of nostril breathing, as related to hygiene. His statistics of comparative mortality in certain diseases make an interesting showing in favor of the nostril-breathing savage, compared with the mouth-breathing white man. He would have the legend, *Shut your Mouth*, written on every bedpost in the land.

In mouth breathing, (1) the moisture and liquid of the mouth is carried off, instead of being retained to cleanse the cavities by the processes of solution; (2) cold air is taken immediately upon the lungs, when it would have been warmed by traversing the nasal cavities, before reaching the delicate tissue of the bronchial tubes. The philosophy of holding a handkerchief over the mouth is, that it compels nostril breathing; (3) noxious particles are taken down into the throat, and easily assimilated, when they might have been arrested by the hairs of the nasal cavities and expelled.

Forced Breathing. — Breathing during the process of vocal effort, however, must be carried on largely through the mouth, as it can be done so much more quickly during the rapid movement of utterance. The speaker should keep the mouth shut when possible, and breathe through the nostrils.

Development. — The student's effort should be to secure

(*a.*) The diaphragmatic breathing.
(*b.*) Chest development.
(*c.*) Lung expansion.
(*d.*) Breath control.

Practice. — 1. Diaphragmatic breathing should be not only under control, but established as a habit; for it gives greater lung capacity, strength to project the voice, and better breath control.

Exercise 1. Exhaust the lungs slowly, by an effort that flattens or "draws in" the walls of the abdomen, especially in front; now breathe in slowly, directing the air to the base of the lungs, pressing the walls of the abdomen out, and keeping the collar bone (upper part of the chest) from raising; follow by costal breathing.

As a practice, diaphragmatic breathing is facilitated by lying upon the back; also by keeping the fingers against the upper part of the abdomen (in front) during respiration; this cultivates consciousness in the locality; now inhale *against* the fingers and expel from *behind* them.

Lung Expansion. — Lung capacity can be increased by enlarging the chest capacity.

The late Dr. Guilmette showed us several photographs of himself taken at different periods of his life. The first, taken in his younger days, showed the shoulders bent forward, the chest flat, and the general appearances indicated a delicate man. The other photographs showed the process of development after he began practice until the time he stood before us, erect, with an astonishingly deep and broad chest. He could inhale three hundred and eighty cubic inches at one breath; his voice was immense.

Exercise 2. Primary attitude (weight on balls of feet); active chest (chest lifted and projected); hands open in front of face, backs from face; bring the arms back and down, with firm effort and closed fist; the face of the wrist will now be out and the forearm vertical.

Exercise 3. Inhale deep; hands on chest; elbows level with shoulders; now give the chest light percussive taps; this effort bounces the air into the distant air-cells.

Exercise 4. Erect, active chest; deep inhalation. Throw

the hand vigorously forward, horizontal and level with the shoulder, backs of hands up; feel the tension of the muscles on upper back and shoulderblades. Keeping the arms extended, turn the wrists up, clench the fists; while turning, bring the arm back and down; now the elbows are at the side, the fist level with the waist and thrown out. The muscles of lower chest and abdomen are developed by this latter movement.

Exercise 5. Knead the chest by putting the hands as far up under the armpits as possible and then squeezing the chest. This loosens the articulations at the sternum and vertebræ, allowing the ribs at the same time to elevate themselves more at a right angle, thus giving greater chest capacity.

Exercise 6. Distend the lungs with deep, full breath; hold breath. Upon the principle that heat expands, the air held in the lungs increases in bulk and distends the lungs, as the air in a bladder when warmed distends the bladder.

The heat of the body at the heart is about 110°. The air when taken in, only about 70° Fahrenheit; when expelled, 97° Fahrenheit, allowing great increase in bulk by expansion. We should begin the exercise by holding ten seconds and increasing gradually. Divers in the South Sea islands can hold their breath for three minutes.

Exercise 7. Prolonged breathing while running and walking. This exercise is said to have been much practised by Demosthenes.

Breath Control. — The importance of controlling the breath so that it shall be economically expended, and vocal effort made with as little friction and fatigue as possible, cannot be over-estimated.

Many speakers have the faulty habit of "running out of breath." This should never occur, even in the most impassioned discourse or utterance.

Another faulty habit to be overcome, is the most vicious

one of using only the top part of the lungs, with a rigid muscular exertion. Accompanying this use of the vocal apparatus is the high, narrow tone so disagreeable to the ear. The action in the use of the breath should begin at the diaphragmatic region. The power to propel the voice should come from the expiratory muscles.

Strength of voice and control of breath depend upon the development, contractibility, and elasticity of the muscles of respiration, especially upon the control and development of the expiratory muscles. The diaphragmatic and abdominal muscles contract, forming a solid floor at the base of the chest, that, piston-like, follows up the emptying of the lungs. This solidifies the vocal effort, and is very important.

Exercise 8. Diaphragmatic resistance.

(1.) Place the hands circling the region just below the floating ribs, thumbs toward the back. Now make a continuous muscular effort, without breathing, resisting the hands.

(2.) Place the hands in front, the fingers pressing on the region of the diaphragm; make muscular resistance.

(3.) Place the half-fist on the region midway; muscular resistance as above. Practise 1, 2, and 3 with continuous breathing, also with sudden breathing.

Exercise 9. Extend the hands as far over the head as possible, reaching with tips of fingers; now bend body forward, reaching to the floor with palms of hands; knees unbent; let hands fall; bend back; knees bent forward to preserve balance.

Exercise 10. Hands upon the hips for support, thumbs to back, bend body forward, and rotate clear around on the axis of the hip joints.

Exercise 11. Hands hanging; flex to right, to left, without stooping, but stretching while flexing.

Exercise 12. Inhale as slowly as possible; hold the breath (lungs distended) as long as possible; now exhale as slowly

as possible. Time this exercise and witness the increased ability. Avoid prolonging the exercise to discomfort.

Other exercises for breath control during vocal effort will be given farther along.

CHAPTER IV.

THE INSTRUMENT OF VOICE.

During expiration, the breath, forced through the chink between the approximated vocal bands, sets them in vibration. *Voice* is the sound caused by the vibration of these bands. All animals with a larynx are capable of voice.

The voice has been compared to all kinds of musical instruments. It is generally classed among the reed variety, but as it combines so many excellences that others do not possess, it cannot be described by being placed in any category of manufactured instruments.

Physiology and Anatomy of the Vocal Apparatus. — The instrument of voice consists of

1. The lungs.
2. The muscles of respiration, especially the muscles of expiration: (*a*) the diaphragmatic muscle, (*b*) the abdominal and the internal intercostal.
3. The trachea.

All these have been previously described.

4. The larynx, containing the vocal bands.
5. The pharynx, the mouth, and nasal cavities.

The *larynx* is a prominence on the front part of the throat, sometimes called "Adam's apple," and has a framework of nine cartilages, bound together by joints and membranes. Muscles attached move these cartilages in relation to one another.

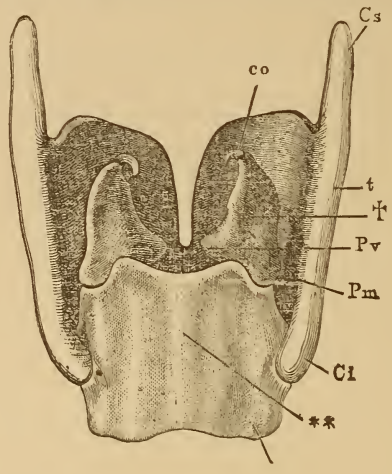
Quality of voice depends primarily upon the size of the larynx, or in other words, upon the length of the vocal cords.

Modification of the voice, as to pitch, depends upon (*a*) the

approximation and *separation* and (*b*) upon the *tension* of the vocal bands.

Control of the vocal column, of the stroke of the glottis (so called), and of vowel explosion depends upon the function of these bands.

THE FRAMEWORK OF THE LARYNX.



From "The Human Body," by Dr. Martin.

Fig. — The more important cartilages of the larynx from behind: t, thyroid; Cs, its superior, and Ci, its inferior, horn of the right side; **, cricoid cartilage; † Arytenoid cartilage; Pv, the corner to which the posterior end of vocal cord is attached; Pm, corner on which the muscles which approximate or separate the vocal cords are inserted; Co, cartilage of Santorini.

The epiglottis is a cartilage that covers the entrance to the larynx during the act of swallowing.

The vocal bands (ordinarily called vocal cords) are ligaments, elastic, and of a whitish color, about three fourths of an inch long in adult males and about one half of an inch in females.

The most important muscles of the larynx are: —

The *posterior crico-arytenoidei.*	Opening the vocal chink.

The *lateral crico-arytenoidei* and the *arytenoideus*, assisted by the *thyro-arytenoidei.*	Closing the vocal chink.

GOVERNING THE PITCH OF THE VOICE.

The *crico-thyroidei* assisted by the *posterior crico-arytenoidei.*	Stretching the vocal ligaments.
The *thyro-arytenoidei.*	Slackening the vocal ligaments.

MUSCLES OF THE LARYNX.

GOVERNING SIZE OF THE GLOTTIS.

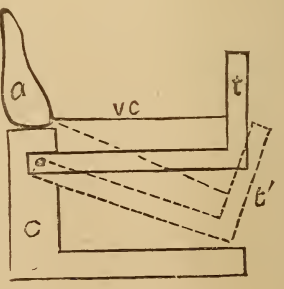
NAME.	ATTACHMENT.	EFFECT.
The crico-arytenoidei posterior.	To back of cricoid cartilage and to arytenoid.	Pull back and down the muscular processes of the arytenoidei, which rotate and widen the glottis.
The lateral crico-arytenoidei.	To side of cricoid cartilage, inner surface; run up and back to muscular processes of aryt. cartilage.	Pull down and forward, the muscular processes of the arytenoidei rotate, the vocal processes go in and up, and narrow the glottis.

Both acting together neutralize the result; the arytenoidei are pulled down and out, *off* the cricoid cartilage. This is the condition of the vocal cords in quiet breathing.

TENSION OF THE VOCAL CORDS.

Name of Muscle.	Attachment.	Effect.
The crico-thyroidei, assisted by the posterior crico-arytenoidei.	Cricoid and thyroid, over cricoid and thyroid membrane, and are attached to the posterior crico-arytenoidei.	The thyroid cartilages, to which the front ends of the vocal cords are attached, are pulled down, stretching the vocal cords, if the arytenoid cartilages at the same time be kept from slipping forward by the muscles behind.
Thyro-arytenoidei.	The thyroid lies on each side of the elastic folds of the vocal cords. In front attached to thyroid, and behind to the arytenoid.	Pull the thyroid cartilage up, and thus relax the vocal cords.

t, — Thyroid cartilage.
c, — Cricoid cartilage.
v, *c*, — Vocal cords (bands).

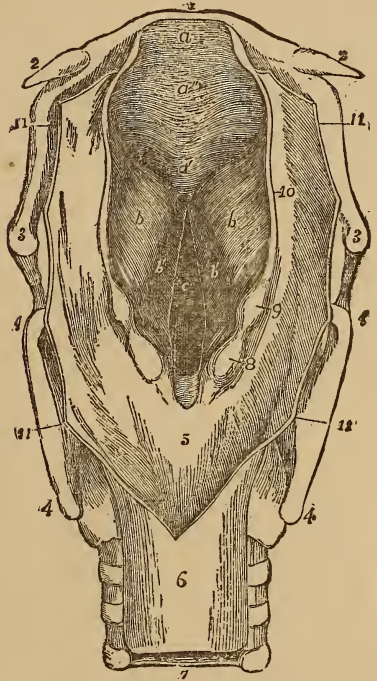


The crico-thyroid muscle, contracted, pulls *t* to *t'*, if the arytenoid cartilage be kept from slipping forward at the same time. The vocal bands are stretched.

The thyro-arytenoid muscle antagonizes the crico-thyroid, and brings the thyroid cartilage, if the latter be held firm, to its position at *t*, relaxing the vocal bands.

THE MUSCLES OF THE LARYNX.

From "The Human Body."

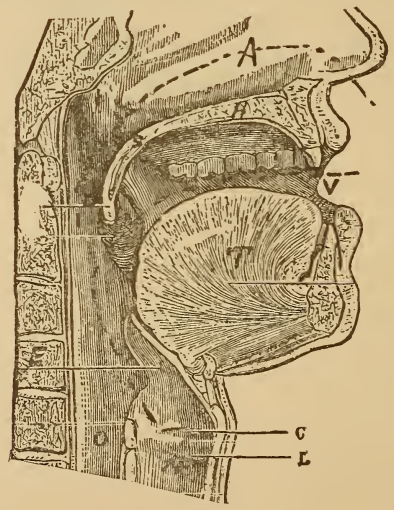


The larynx viewed from its pharyngeal opening. The back wall of the pharynx has been divided and its edges (11) turned back. 1. Body of hyoid; 2. Its small, and 3. Its great horns; 4. Upper and lower horns of thyroid cartilage; 5. Mucous membrane of front of pharynx, covering the back of the cricoid cartilage; 6. Upper end of gullet; 7. Windpipe, lying in front of the gullet; 8. Eminence caused by cartilage of Santorini, 9. Eminence caused by cartilage of Wrisberg, both lie in 10. The *arytenoepiglottidean fold* of mucous membrane, surrounding the opening (*aditus laryngis*) from pharynx to larynx. *a*. Projecting tip of epiglottis; *c*. The glottis, the lines leading from the letter point to the free vibrating edges of the vocal cords. *b'*. The ventricles of the larynx; their upper edges, marking them off from the eminences *b*, are the false vocal cords.

OPENING OF THE GLOTTIS.

A, image of the larynx in vocalization; B, image of the larynx in respiration; 3, 3, thyroid cartilage; 4, epiglottis; 5, 5, vocal cords; 7, 7, ventricular bands.

During speech the movement of the larynx as a whole is frequently made up and down, varying the length of the vocal column, somewhat on the principle of the trombone.



SECTION OF THE MOUTH AND THROAT.

T, the tongue; V, vocal passage; H, hard palate; S, soft palate; A, air passage; B, uvula; E, epiglottis; O, Oesophagus; N, trachea; C, vocal cord; L, larynx.

The larynx is attached to the hyoid (tongue) bone and, of course, is moved somewhat by the action of the tongue. It is also moved up and down by the extrinsic muscles of the larynx. It is lowest in position in "oo" and highest in "ee"; it goes down during inspiration, and also as the pitch of the voice goes down in the scale. It rises during expiration and in high pitch.

CHAPTER V.

VOCAL DEVELOPMENT.

We have seen that the vocal function depends upon muscular action, and is under the control of the will. Practice then for the development of the voice is as feasible as practice for the development of the biceps, or for skill in fingering a musical instrument.

While the powers of the voice are improvable, development, of course, is subject to natural limitations. No speaker need lament that he has a poor voice; for if he is willing to do the drudgery of practice, he may have a passably good one. Those who have the best voices cannot afford to wait upon nature's gift. No singer attempts his profession till he has practised long upon the cultivation of his voice. Why should the speaker?

We quote from Legouve's "Art of Reading": —

"The organ of the voice is not merely an *organ;* it is really an *instrument*, just as much as a piano is an instrument. On leaving the hands of a skilful manufacturer, a piano is an instrument as complete and perfect as human skill can make it, and the sounds it gives forth are as harmonious and correct as artist hand can produce. But the little piano we receive from mother nature is very far from being in such a state of perfection. Some of its strings are wanting altogether; some of its sounds are quite discordant; some of its notes are absolutely false; so that by the time we come to be a voice-pianist, we have got to be not only a player, but also a manufacturer, a repairer, a tuner, — that is to say, we ourselves are obliged to complete, harmonize, equalize, adjust, and tune our instrument."

In discussing vocal culture, we will be obliged to include more than is put in the definition of voice previously given, for we must consider its qualities as modified by the chambers of the vocal passage.

Breath Control. — As voice is only possible during *forced* breathing, and as voice production depends so much upon breath control, we naturally consider this first.

We have already discussed respiration, giving the different ways of taking breath. Here again we insist upon the necessity of at once getting control of the deep or diaphragmatic breathing.

The inflated lungs should be strongly grasped, and the power to expend the breath be under the control of the speaker. Avoid collapsing suddenly, and thus wasting the breath; but establish the habit of noiselessly filling the lungs, and of keeping a full supply on hand. See chapter on respiration for technical practice.

Attack. — Too frequently the vocal cords are not closed as promptly and accurately as they should be, and we have the effect of "gliding," instead of a definite stroke or explosion. This relaxed or uneducated action of the vocal cords, lacking control of the vocal column, has been compared to smoke lazily winding out of the top of a chimney instead of being controlled and directed, as a nozzle of a hose controls and directs the column of water.

Dr. Guilmette gave the class the syllable "ung" to be exploded on different pitches, make the stroke firm and clear. Practise: up, oo, oh, oh, ah, ah; his, him, homely, hospital; take any selection, pronouncing the words with vigor.

Qualities of Voice.

Strength. — Strength of tone, as we have seen, results from amplitude of vibration, and this, in turn, depends upon the force of expiration out of well-filled lungs. Seeking for strength, many speakers "grasp" the throat, constrict the

muscles of the fauces and larynx, giving that unpleasant squeezed sensation, and irritating the throat. This vicious habit is a source of the disease called "clergyman's sore throat." The muscles of the throat should be relaxed, and the motor power gotten from the diaphragmatic and other muscles of expiration.

Practice. — Instead of working for *loudness*, think of solidity. Use the dynamic method of exploding the vowels ah, oo, o, in pronouncing words. Cultivate intensity.

Resonance. — In the discussion under the "Physical Basis of Voice," we have seen that bodies in vibration are re-enforced by other bodies of the same pitch and by upper partial tones. The chest, throat, head, and lining membrane of the entire vocal passage re-enforce the vibration of the vocal cords, giving the quality we call resonance. Again the ventricles between the true and false vocal cords, the pharynx, the mouth, and the nares form chambers of resonance that can be tuned to any pitch. This interesting fact was the subject of lengthy experiment by Helmholtz and others. In the late Boston University School of Oratory, the class had the pleasure of seeing Mr. Alex. Graham Bell demonstrate this fact by a skilful adjustment of the vocal cavities according to the principles of "visible speech," and then producing sound by tapping on the throat. He placed a lead-pencil across the larynx, altering the cavity of the mouth to suit, by changing the position of the tongue, then snapping the lead pencil with his finger, without vocal effort ran up and down the scale with apparent facility.

Practice. — Great care should be exercised to keep the vocal parts healthy. Congestion, condition of dryness, prevents the full development of the parts.

Practise the exercises for chest development, lung expansion, thoracic flexibility, as found in the chapter on "Respiration." Be careful to relax the throat muscles, as all rigidity of these muscles prevents resonance.

Body. — That quality of voice that may be described as body is the result of deep resonance, and includes the lower tones of the scale.

Practise exploding oo, ō, a; deep inhalation; round the lips, prolong these sounds, especially the "oo," for this is the lowest tone in the scale. The effect upon the ear is the round, full quality. Take deep inhalation, speak: —

> "Ye crags and peaks, I 'm with you once again!
> I hold to you the hands you first beheld,
> To show they still are free. Methinks I hear
> A spirit in your echoes answer me,
> And bid your tenant welcome home again!"

Speak slowly in monotone, with prolonged effort and exhausting the lungs with the effort. The effect upon the ear is the full, diffusive quality. Practise, —

> "O thou that rollest above,
> Round as the shield of my fathers,"

with relaxed throat muscles, round mouth, full lungs, diaphragmatic action, with something of bombast in tone; do not *force* the breath. Think of its resonating in the cavities. Let the mind be in a generous attitude. The effect upon the ear will be a deep, full resonance.

Brilliancy is the resonance of the upper part of the vocal passage, especially the head and face. This is accomplished largely by bringing the tone front. That vicious habit of ventriloquizing, and of allowing the tone to "focus" far back in the fauces, must be overcome.

It has been observed that in savage races the elements of speech are chiefly guttural. Brutes have only voice, and it is confined to the throat. As races advance in civilization, the front elements of speech predominate. Elements that should be formed in the front cavities, when permitted to fall back, sometimes indicate physical weakness, as in the case of sick people or invalids. Often it is a vicious habit, the result of

relaxing the muscles of respiration and allowing the voice to fall back. It is especially marked in some kinds of affectation, again in patronizing goody-goody talk.

Practice. — (*a.*) Prolong the "m" sound, lips lightly touching; imagine the tone front. (*b.*) Pronounce neatly the syllable "bim," "Many men need more money," "Most any further margin merits failure." Be careful to hold all the syllables from falling back in the throat, especially the final syllable of each word; let the pronunciation be firm, but easy and clean-cut.

For face resonance, practise "n" (organs in "n" position), as "m" above is practised. Sound "nē," "lē," prolong. The vowel ā locates what we might call the middle resonance.

Practice. — Sound ā, prolong; "They may pay."

One point of resonance does not necessarily exclude the other points; the brilliancy of head and face resonance does not exclude the fulness of throat and chest resonance. In the perfect voice they blend into a perfect whole. The listening ear would locate the perfect tone when sounded between the eyes.

Chant, or better, speak on monotone, carefully moulding and prolonging vowels, the tone formed front: —

> Rise, like a cloud of incense from the earth!
> Thou kingly spirit, throned among the hills,
> Thou dread ambassador from earth to heaven,
> Great hierarch! tell thou the silent sky,
> And tell the stars, and tell yon rising sun,
> Earth, with her thousand voices, praises God.

Purity. — By purity of voice, we understand freedom from those vicious qualities, the result of faulty use of the vocal organs. Faults, previously enumerated, might be classified here; but as they have been properly treated, we will name the following in this category: —

(1.) *Dental quality* results from keeping the teeth closed

and allowing the air to beat against them. The effect upon the ear is that dull and close sound.

Practice. — Prolong "m" (as before given); m + ā, glide from m to ā, then to a; m + ä, gliding from the first sound to the second. Open the mouth wide, and "think" the tone front.

Without vocal effort, practise letting the jaw fall freely, opening the mouth wide; and with vocal effort, practise "fah, lah, etc.," uttering rapidly and letting the jaw fall easily and generously. In separating the jaws, be careful to avoid thrusting the lower jaw (chin) forward. A straight edge placed against the chin, lips, and beneath the nose will guide; in opening, the chin should fall away from the straight edge.

Practise reading, exaggerating the opening of the mouth.

This fault of keeping the teeth closed is very common, and should be constantly guarded against. Frequently it arises from a lazy way of articulating; but more frequently it is the force of habit, that vigor alone fails to relieve. In the pronunciation of "e," the closest vowel, the teeth should show opening.

(2.) *Nasality* results from allowing the veil of the palate to hang down, closing the mouth aperture and permitting the air to strike against the veil or find its way into the nasal cavities. This fault is too common. Mr. Spurgeon, in addressing a class of young ministers, censured this vicious habit, telling them that physiologists were agreed that the nose was not an organ of speech, but that it was made to smell with. Only "m" and "n" naturally pass through the nose.

Practice. — "All call Paul." Read any selection while affecting a gape; hold the nose with finger and thumb; make a strong effort to get the tone to pass through the *open* mouth aperture. Cultivate consciousness in the soft palate, and *feel* when it is up and when down. Listen for the dull thud in the voice, and prevent it, as directed above.

(3.) *Guttural* results from lifting the back of the tongue

against the walls of the pharynx, or of contracting the pharynx and bringing the pillars of the fauces too near together.

Practice. — Be quiet, composed, easy in vocal effort; relax the "squeezing" effort of the throat, and grasp by use of the abdominal muscles.

(4.) *Thickness* or *mouthful* quality results from lifting the dorsum of the tongue too high. It is sometimes called "sucking the tongue."

Practise the proper use of the tongue as taught in articulation.

(5.) *Huskiness* results from (*a*) diseases, as cold or chronic disorder of the parts; (*b*) failure to approximate or make tense the vocal cords.

Practice. — Of course get rid of the disease under some skilled advice. Beware of the many nostrums to clear the throat.

Practise the exercises found under "attack."

The clear, penetrating, yet sweet quality of tone, which we call pure tone, is seldom found to perfection; but of the poorest voices, ordinary perseverance will make good ones in this respect.

Practise reading in clear, pure tone: —

> "Ye bells in the steeple, ring, ring out your changes,
> How many soever they be,
> And let the brown meadow lark's note as he ranges,
> Come over, come over to me."

Pitch. — By pitch we mean the place in the musical scale. The faults to be guarded against are as follows: —

(1.) Stilting the voice to the higher range of tones; intense mentality leads to this fault, as does also the effort to made one's self heard by a large audience. In other cases it is a chronic fault.

(2.) Another fault is the opposite one of keeping the voice on a low pitch, ventriloquizing in dull monotony. This

fault frequently arises from intense subjectiveness ; again it is a habit.

Practice. — Mind and body should be in a free attitude, the middle pitch of voice should be found and used as the common point about which the voice is allowed to play. If the speaker uses the lower half of the vocal range, positive, long downward slides will be impossible ; on the other hand, if the upper half is used, the command of long upward slides is impossible.

By using the middle pitch, we have a range above and below that may be utilized. The whole range of voice is necessary to the production of vocal climax, to variety and character of expression, now calling for the thunder of the lower range, anon for the lightning of the upper. All thunder and no lightning is very monotonous ; all lightning is a terrible strain upon both speaker and audience.

Flexibility of voice is the ability to move from one pitch to another either concretely or discretely with ease and promptness.

Variety in pitch and in slide is indispensably necessary to effective expression. This depends (*a*) upon a clear appreciation of the thought behind the language, distinctly and consecutively appreciated ; (*b*) then upon a skilful use of the vocal apparatus, the proper adjustment of vocal cords, position of the larynx, and form of the pharyngeal and mouth cavities.

Practice. — Sing the scale promptly ; make the third, fifth, and eighth intervals, sung and spoken, slide up and down in speech on the musical intervals — over one step, two steps, etc. ; then swing the voice over the same intervals, beginning on a low pitch and swing over the higher, returning to the lower ; beginning on a higher and singing to a lower.

Pronounce the same word on a different pitch ; take several words, pronounce each on a different pitch.

Pronounce Kook-koo, repeat rapidly with prompt attack ("stroke of the glottis"). The finger placed on the larynx outside will reveal the alternate elevation and depression of this organ.

Grace.—By this we mean that smooth and gliding property noticeable in pleasant voices, which is the effect of *vowel quantity*. Some sounds that appear simple are really compounds. Take, for instance, the vowel "i." Uttered in the simple way we find these characteristics: it opens with some degree of abruptness, and gradually diminishes on the obscure sound of ē, ending in a delicate, vanishing point.

Dr. Rush was the first to note this quality. He gives the name of radical to the first part of the element, and vanishing movement to the second, and calls the whole movement a radical and vanishing tone. This property of voice shows its superiority over all other instruments.

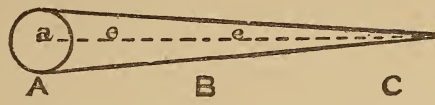
Dr. Barber says, "The full *manifestation* of the radical and vanishing in the management of the slides of long quantity, or in other words, the utterance of long syllables in reading and speaking, is in the highest degree captivating to the ear, and is what gives smoothness and delicacy to the tones of the voice." The voice, destitute of this vanishing property, sounds coarse, harsh, and heavy.

This perfection of syllabic quantity with vanishing movement is really a perfection of pronunciation. But as it so manifestly affects the quality of the voice, we have discussed it under this head. It is also intimately connected with inflection.

This property is noticeable on short syllables, though not so obvious. The necessity of mastering this property of voice is plain.

Practise the following elements: a (as in fall), ä (färr), ā (ale), ī (isle), ō (pole), oo (pool), ē (eel), and the diphthongs ou (our) and oy (boy). The sudden opening of these vowels and their gradual vanishing is very noticeable if uttered deliberately.

Dr. Rush gives the subjoined diagram to furnish a more obvious view of the process.



A. The opening fulness; B. The quantity with diminishing volume; C. The vanishing point.

Practise also with the long quantity: orb, aid, all, save, old, home, praise, hail, the, isles, how, owls, go.

Unusual imperfections of voice resulting from congenital conformation, such as cleft palate, etc., hardly find appropriate place in this connection.

Additional practice: Be careful to observe the faults and excellences enumerated, and practise with attentive ear: —

"There 's a good time coming, boys,
A good time coming;
We may not live to see the day,
But earth shall glisten in the ray
Of the good time coming.
Cannon balls may aid the truth,
But thought 's a weapon stronger;
We 'll win our battle by its aid, —
Wait a little longer."

Practise the following, giving especial attention to long quantity; utter smoothly on long monotone: —

"There stood — an unsold captive — in the mart — a gray-haired — and majestical — old man — chained — to a pillar. It was — almost night — the last seller — from his place — had gone — not a sound — was heard — but — of a dog — crunching — beneath the stall — a refuse bone — or — the dull echo — from the pavement rung — as the faint captive — changed — his weary feet."

Chant the same.

Practise on any selection, regarding all the properties above.

CHAPTER VI.

ORTHOEPY.

"*Words are the sounds of the heart.*" — Chinese Proverb.

After voice, the next step naturally leads us to consider words and their alphabetical elements, out of which discourse is made.

Pronunciation. — The rhetorician will enjoin upon you to be careful to have purity of diction; then the elocutionist will tell you to conform to the accepted standards of pronunciation. No one who aims at perfection will be satisfied with a pronunciation because it is the one generally given. Any word about which he is in doubt ought to drive the student to some accepted standard. The printed standard is final authority. It is true the standard is based upon good usage and general consent of the educated for long periods of time; but many educated persons are negligent as to pronunciation. The student will have to exercise great caution and diligence to get the exact pronunciation of his mother tongue. Only the other day we heard a Boston doctor of divinity use a "mĭcroscope" several times, instead of the familiar old instrument, mīcroscope. This was not the only mistake of the kind, nor is this doctor of divinity alone. Many of the most familiar words are often mispronounced by the best educated. "Gŏd" is frequently pronounced "Gaud"; consequently there is but little difference between godliness and gaudiness. The letter "r" is a very much neglected letter, among Americans especially. Mr. Spurgeon, in his address to students, said: "Abhor the practice of some men who will not bring out the letter 'r.' Such a habit is wewy wuinous and widiculous, wewy

wetched and weprehensible." Such men make "Laud" out of "Lord," "häs" out of "horse," etc., if they do no worse. In the Southern States the final "r" sound is converted into a vowel sound, as in "moah" for "more," "doah" for "door." This letter, so frequently slighted, at other times is made to do service where it is wretchedly out of place, as when the "r" sound is added to a final syllable ending in a vowel. This fault is common to New York and the New England States. Here "law" frequently becomes "lawr"; "formula," "formular," etc.

A more common barbarism of New England is the change of long "u," the richest vowel of the English language, to "ōō," as in "institoot" for "institute," "noose" for "news," "dooty" for "duty." Ä is apt to be given as ă (ăunt) in the Middle and Southern States, and ạ (ạunt) in New England. In New York or New England ō becomes ŭ — "stun" for "stone," etc. Localisms, learned in boyhood, cling to the most scholarly, unless special pains be taken to correct them. I have heard a college president in New England speaking of "idears," when he meant "ideas."

Proper Names. — One may not be expected to know the pronunciation of every modern name; but mispronunciation of historic names is an indication of ignorance or extreme carelessness. I have heard "Goethe" pronounced "Go-eth," "Æschines" pronounced "Æs-chī'-nes," and by a minister, "Onesiphorus" transmuted into "O-nes-i-pho'-rus."

Dean Alford ("Queen's English") says: "I cannot abstain from saying a few words on the mispronunciation of Scripture names by our clergy. This, let me remind them, is inexcusable." He records the minister of a fashionable London church introducing "Epen-ē-tus" and "Pa-tro' bus" to the audience; and another clergyman reading, "Tro-phī'-mus have I left at Mil'-ĕ-tum sick."

Syllabication. — A syllable is the shortest appreciable portion of pronunciation, and strikes the ear as a single impulse.

It, however, consists of one or more elementary sounds. "Ah" consists of but one element, while "strands" consists of seven. The simple syllable "m-a-n" has three elements. The organs of the voice must be placed in position for each of them, and the rapidity with which this is done prevents any appreciable silence between the respective elements, and so the three come to the ear as one sound.

Languages differ as to how many consonants shall combine with the vowel element to form a syllable. The Hawaiian admits of only the simplest kind of combination, — a single preceding consonant. The English stands nearly at the other end of the scale, allowing as many as three preceding and four succeeding consonants, aggregating sometimes seven articulates, as in "s-p-l-i-n-t-st." The method of syllabication, in more refined languages at least, seems to be one of economy, progressing from the less open to the more open position of the mouth aperture, as "s-t-a-y," or the reverse, "a-s-k." These two ways may be combined, as in "s-t-r-a-n-d." We cannot make zigzags in syllables. T-r-s-n-d-a is an impossibility as one syllable, though containing only the same number of elements as "strand."

Faults or excellencies of pronunciation depend upon faulty or excellent action of the organs in elementary enunciation. That the organs must assume six or eight different and definite positions in the pronunciation of words of average length, indicates how extremely lively these organs must be, else they will trip and stumble over each other, preventing distinctness and good vowel quality. But facts quite wonderful are possible in pronunciation. Mr. Moody, the revivalist, is said to have spoken two hundred and twenty words in a minute.

Syllabication also includes accent. The syllable to be accented must also be determined by the acknowledged standards.

Alphabetic. — The simplest division of elementary sounds is into vowels and consonants, based upon organic action, as follows: —

Vowels result from definite fixed position of the organs of speech; they are non-obstructive and syllabic. That is, they do not obstruct the breath or voice, and are the norm of syllables.

Consonants result from definite fixed positions of the organs of speech. They are obstructive and non-syllabic. According to Prof. Bell, there are seventeen vowel and twenty-six consonant elements in the English language.

Vowel Analysis. — Vowels classified so as to indicate the part of the tongue most actively concerned in their moulding: —

Back.	Top.	Front.
ōō as in pōōl.	ȧ as in ȧsk.	ēē as in fēēl.
u̇ " " u̇ll.	û " " ûrn.	ĭ " " ĭll.
ŭ " " ŭp.		ā " " āle.
ō " " ō̇le.		ĕ " " mĕt.
ä " " färr.		ă " " ăt.
ī " " isle.		
au " " Paul.		
ŏ " " ŏn.		
ow " " owl.		
oi " " oil.		

Proceeding from the top of the column down, you pass successively from the more elevated to the less elevated position of the tongue. The same vowel sound is not uniformly represented by the same character; "oo" as in pool is represented by u̇ (r.de), ȯ (d.), etc., etc.

The sound of each of the above vowels should be familiar to the student; he should learn to distinguish them early by the ear, and give them promptly in pronunciation by whatever character represented. The organs in moulding these vowels must be definitely fixed, as the character of the vowel depends upon the shape of the mouth cavity. An approximation will only give an approximate vowel. The student should not let the character confuse him as to the sound he is to give; ei (veil) has the same sound as a (āle).

Imperfect Vowel Moulding. — Some vowels are more easily moulded than others; consequently, in careless and

lazy pronunciation, the organs are adjusted to the easiest position. Habitual faulty pronunciation of certain vowels sometimes interferes with the proper adjustment for other vowels. Slovenly speakers give pŭtatŭh, for potato; stŭn, for stone; indŭvisŭbility, for indivisibility; clŭck, for clock, etc.

1. The most common fault and the one to be guarded against, is the tendency to make *long vowels short.* The shortening of vowel quantity in pronunciation gives the disagreeable quality of voice previously considered.

2. As unaccented vowels are unmarked in the dictionaries, it is sometimes difficult to give the quantity of the obscure vowels. Prof. Monroe gave the following rules to aid in this case: —

1. "A, i, y, ending an unaccented syllable is generally short obscure, as in the words, *a*-bound, cap*a*ble, d*i*rect, p*y*-rites.

Exception. — These vowels are long when they directly precede an accented vowel, as in *a*-é-rial, d*i*-ameter, h*y*-éna.

2. E, o, or u, ending an unaccented syllable, is generally long obscure, as in *e*-vent, m*o*-lest, c*u*-taneous.

3. In cases where the preceding rules will not apply, place the accent on the doubtful syllable to determine its sound; thus change lag'-gard to laggard', and it will readily be perceived that the sound in the last syllable is that of ä.

The article a has always the sound of *ă* (at), obscure, approaching short vowel ŭ (up).

The article *the* is pronounced *thĭ* before a vowel, and thŭ (vowel very obscure) before a consonant.

Practice. — 1. Exercise *care and energy* in conversational pronunciation.

2. ä, ōō, ēē, may be regarded as key vowels as to the position of the tongue, lips, and vocal cords.

In ä the lower jaw drops to its widest extent, the upper lip is lifted and arched, showing the upper front teeth, the aperture suggesting an equal-sided triangle, whose base is

the lower lip, tongue flat and hollow. This position should be mastered.

In ē the mouth should be extended as far as possible sidewise, showing the tips of the teeth.

In "oo" contract and round the lips.

1. *Practise* uttering these vowels in rapid succession, *continuously*, ē-äh-oo; äh-ē-oo; oo-äh-ē, etc.

2. Arrange a, e, i, o, u in every conceivable order, and utter them as above, and then deliberately.

3. To liberate the jaw, utter rapidly and continuously, fäh, läh, etc.

Consonants. — Consonants, unlike vowels, obstruct the vocal passage by the tongue articulating with the upper teeth, the palate, or by the articulation of the lips, and lip and teeth. Some are given with only breath, others with voice. Care should be taken to permit only the nasals to pass through the nasal cavities.

With Breath only.	With Voice.	Nasals.
P —	B —	M —
Wh — (why)	W —	N —
F —	V —	Ng — (sing)
Th — (thin)	Dh — (this)	
S —	Z — (zone)	
T —	D —	
Sh — (shed)	R — (roll)	
H —	Zh — (azure)	
K —	Y —	
Rh —	G —	
Yh —	R — (oar)	
	L —	

Articulation. — The value of distinct articulation is of prime importance; for it enables the speaker to make his words, at least, understood. This excellence hides a multitude of oratorical sins.

Mr. A. M. Bell heard Rev. Mr. Spurgeon address an assembly of twenty-five thousand people in Agricultural Hall, London. The speaker was easily heard and understood by

all, and this with only usual exertion. Mr. Bell attributed this success to the speaker's accurate and vigorous enunciation. In articulation each word should be cleanly carved and plainly stamped, as the gold piece from the coiner.

Some of the faults of articulation are as follows: *Thickness*, using the middle instead of top of tongue. Sometimes this is a congenital defect, and the surgeon's knife must be sought to "snip the frænum."

Burring, caused by approximating the back of the tongue to the walls of the pharynx.

Lisping, giving "th" for the "s" sound. To correct, place tip of the tongue about three quarters of an inch back of the upper teeth in uttering "s."

Stuttering and stammering are most serious impediments. The sufferer should seek skilled advice. One or two helpful points are enumerated: first establish deep and regular breathing during vocal effort, hold the head firm, read and speak lazily.

The common faults that beset the greatest number of speakers are the following: —

Drawling, a habit of making vocal effort while waiting for another thought or word. This class of speakers in extreme cases, hang-ugh on-ugh the-ugh word.

Lack of Prompt and Definite Action of the Organs. — *Dental quality*, resulting from keeping the teeth too firmly closed. This is a very common fault and one that must be constantly guarded against, especially as it is apt to be accompanied by a rigid condition of the muscles of the throat. Many speakers do not show the least space between the teeth in uttering the less open vowels. In "e," the closest vowel, there should be space enough between the teeth to admit of a thick paper-cutter.

Sluggish, Unruly Tongue. — Every voice teacher has experienced the statement of the Scripture that "the tongue is an unruly member."

To secure good *vowel moulding* and *articulation*, the student should direct his efforts mainly to the following points : —

1. *To bring the tone forward as treated of before.*

2. *Free and generous opening* of the lips and separation of teeth.

3. *Perfect control of the tongue*, especially the ability to keep the tongue flat in the mouth at will. The vowel "äh," may be selected as a practice vowel. While uttering it the tongue should be troughed, the tip touching the lower teeth. This gives an unobstructed passage for vocal emission. The top of the tongue has a constant tendency to arch up, obstructing the passage and producing a squeezed quality of voice.

1. *Practice before the mirror.*

(*a.*) Open the mouth, depress the tongue, lift the veil of the palate, till the uvula quite disappears. The gaping effort will usually effect this.

(*b.*) Hold the mouth open, thrust the tongue far out, suddenly draw it in as far as possible.

(*c.*) Holding the mouth open, with tip of the tongue reach back to the soft palate as far as possible.

2. *Practice for articulation.* As the defects of articulation are elementary, correction should be applied to the elements. Learn the position for the consonants, then vigorously articulate them.

3. *Practice for lip mobility.* Gently closing the lips with teeth slightly separated, distend the mouth laterally as in smiling. Now without separating the lips, suddenly shoot them out to the "ōō" position. Immovable lips and *flat* mouth are very common faults, and should receive the special care of the student.

4. *Practise* repeating continuously do do, etc., to to, etc.; this exercise liberates the tongue, also lo and fa, la, si, do.

5. *Practise* speaking with exaggerated movement of the tongue and lips, as though speaking to deaf mutes.

6. *Practise* difficult combinations : ip, it, ik, if, ith, iss, ish,

im, in, ing, it, id, ig, in, ith, iz, izh, ith, iss, ith, ish, iss, ith, iss, ish, ish, iss, ish, ith, ith, iss, ith, ith, ish, ith, iss, ish, iss, ish, ith, izh, il, in, il, ing, in, ill, in, ing, ing, il, ing, in, ill, in, ing, il, ing, in, in, il, ing, in, il, ing, in, ing, il, ing, in, il, ib, it, id, im, in, ir, ir, ib, ir, ir, pa, ta, fa, tha, sha, ma, na, ga, ha, ka, po, to, fo, tho, sho, mo, no, go, ho, ko, pä, etc.

Pronounce the following with particular reference to the final element, but be careful not to prolong the final sound unnaturally: pip, tip, pip, pit, tit, pik, kik, tik, thith, tath, shooth, sus, shis, shäs, shish, bib, gab, did, gid, gog, dog, bog, pïf, tath, bit, mir, pop, rim, thid, lil, rol, ral, rin, lin, pan, ram, lim, sim, rim, ing, ling, ming.

Table of Consonant Sounds. — Prob'*d'st*, trou-*bled*, trou*bl'd'st*, rob-*b'st*, can*dle*, han*dl'd*, fon*dlest*, blac-*kens*, think'*st*, fall'*st*, elv*es*, whel*m*, whel*med*, *help'st*, *filth'd*, hea*ths*, entom*bed*, rang*ed*, think'*st*, flinch*ed*, *songs*, *arcs*, hook'*d*, sna-*rl'd'st*, hoop'*d*, fear'*st*, hurt'*st*, search'*st*, hear*ths*, wrea*thed*, rhythm, bat*tles*, set-tl'*d'st*, liv'*st*, muzzle, imprison'd, imprison'd'st.

Repeat the following quickly and with firm accentuation: act, acts, beef-broth, chaise, cloud-capt, eighths, faith, fifths, judged, knitting, literally, literary, literarily, linen, mimic, needle, popped, plural, quacked, quiet, railroad, raillery, rennet, saith, sash, sixths, soothe, Scotch, sloth, statistics, twelfths, vivify, vivication, wife, whiff, whip. Farewell in welfare. Fine white wine vinegar with veal. May we vie. Bring a bit of buttered bran bread. Some pranks Franks play in the tank. A bad big dog. Keep the tippet ticket. Geese cackle, cattle low, crows caw, cocks crow. A knapsack strap. Take tape and tie the cape. Come and cut the tongue, cook. Fanny flattered foppish Fred. Giddy Kitty's tawdry gewgaws. Kate's ten cents. Six thick thistle sticks. Let reason rule your life. A lucent rubicund rotary luminary. Don't run along the wrong labyrinth. Lucy likes light literature.

1. 'T was a wild, mad kind of a night, as black as the bottomless pit,
The wind was howling away like a Bedlamite in a fit,
Tearing the ash boughs off, and mowing the poplars down,
In the meadows beyond the old flour-mill where you turn to go off to the town.

2. Nothing could stop old Lightning Bess but the broad breast of the sea.

3. Lovely art thou, O Peace, and lovely are thy children, and lovely are thy footsteps in the green valleys.

4. To an American visiting Europe, the long voyage he has to make is an excellent preparative. From the moment you lose sight of the land you have left, all is vacancy, until you step on the opposite shore and are launched at once into the novelties and bustle of another world.

VOCAL EXPRESSION.

CHAPTER VII.

LANGUAGE.

Language in its broadest function reveals not only that which man designs to express, but infinitely more. It expresses not only what the man creates in his mind, but really what he *is* also.

The orator's office, perhaps, is to express only what he thinks and feels; but as what a man does is inseparable from what he *is*, it may be profitable to look briefly at language in the broadest light. But first, the intentional language of the orator does not consist merely of the literal or spoken form. "It was not *what* he said, but it was the *way* he said it," is a comment frequently heard upon another's utterance. The most scathing invective may be couched in language of complimentary form. Irony gets its meaning and sting from the tone in which it is spoken, while the words pretend to praise.

Delsarte classified these different agents and methods of expression as "nine languages."

First, the *language of forms*. The nature and habits of the snake or eagle may be determined by its form.

Man's place in the order of beings is also indicated by the form of his body. The hand especially indicates his superiority. The form is more or less modified by the inner life.

Second, *Attitudes*. All emotions strong enough to pronounce themselves, find expression in appropriate attitude, or significant change of form and position in relation to others.

Third, *Automatic movements.* These are unconscious escapes of character, unpurposed movements, as trembling, nodding, biting of the lips, etc.

Fourth, *Gesture.* This is nature's language, a valuable handmaid to articulate speech.

Fifth, *Facial expression.* "The eye is the window of the soul." I think it is equally as true, and fully as trite, that the face is the mirror of the soul. The animated face is an open book of the soul's contents.

Sixth, *Inarticulate noises.* "All organic or emotional states seeking uncontrolled expression, reveal themselves in crude noises," as the whistle, hiss, cough, sob, groan, etc.

Seventh, *Inflected tones.* "The quality, pitch, cadence of voice, reveal the range of emotion in kind and degree." The "yell of rage," the "wail of sorrow," the "monotone of sublimity," etc., are found under this head.

Eighth, *Articulate language.* Articulate language is the medium of the intellect.

Ninth, *Deeds.* This is a very solid manifestation of self. So the proverb comes that "actions speak louder than words."

We will study at greater length the second, fourth, fifth, sixth, seventh, and eighth of these languages.

Articulate and Inflected Language. — Words reveal the intellectual state. So we have the incisive and compact utterance of the clear thinker, in contrast to the intellectual status of the wordy bankrupt in thought.

Voice reveals the sensitive state. None fail to appreciate the "clear, honest voice of health and refinement, the mincing fop, the muddy vocality of vice."

Inflections reveal the moral state. The positive inflection of the man of conviction, the circumflex of a double dealer, the mechanical and nasal whine of the hypocrite, are interpreted by all, if all are not able to analyze the mechanics of the language used.

Articulate Language. — The first effort of every speaker should be to make himself understood.

Emphasis. — The intelligibility of articulate language depends upon emphasis. Words are made emphatic by giving them prominence, compelling them to stand out in the sentence. This is accomplished by pausing before or after a word, by the quality of the voice used, but most usually by an increased force ("stress") of voice on the accented syllable *on a higher pitch*. The word to be emphasized is the one that conveys the meaning intended. Any sentence may convey as many meanings or shades of meaning as it has words. *Do* you study elocution? Really, I do *not*. Do *you* study elocution? No, but my *brother* does. Do you *study* elocution? No, I *ignore* it as beneath my dignity. Do you study *elocution?* No, I prefer *theology*.

The author must have clearly in his mind what he does mean, and then command the emphasis to express it. Reporters are not always to blame for misunderstanding the speaker; speakers and readers are frequently slovenly in using emphasis. In deliberative assemblies, I have heard speakers interrupted, and questioned as to their meaning. With the same sentence, but correctly emphasized, the speaker re-states himself, and the audience is no longer in doubt.

Usually the word that expresses the most, when separated from the rest of the sentence, is the one that reveals the thought.

"From the workshop of the Golden Key, there issued forth a *tinkling* sound, so merry and good-humored, that it suggested the idea of some one working *blithely*, and made quite pleasant *music*."

In reading this sentence, the majority of persons will emphasize "sound," but tinkling expresses not only sound, but tells the character of the sound, and should therefore be emphasized. "Tinkling," "blithely," and "music," given

with proper inflection and action, will express more than any other words of the sentence.

New idea. In a succession of ideas, the new one is to be emphasized according to the principle above.

"'Tink, tink!' clear as a silver *bell*, and audible at every pause of the street's *harsher* noises, as though it said, 'I don't care!'" To emphasize "noises," would be to emphasize the old idea included in "tinkling." The idea is to contrast the clear *bell* sound with the *harsh* sounds of the street.

Antithesis. Antithetic emphasis is placed really according to the principle of the new idea.

Faults. — 1. Emphasizing too many words. Where all are generals, there are no privates. Emphasizing every word is equal to emphasizing none.

2. Emphasizing words at regular intervals without regard to sense.

3. Placing the emphasis on unaccented syllables.

4. Emphasizing small or unimportant words.

5. Emphasizing words at random, without clearly discerning the thought.

Practice. — 1. Get command over the power to place the emphasis on any word at will.

2. Analyze what you are to read, for the most important word; (*a*) by separating the words of the sentence, (*b*) by placing the emphasis on different words in succession.

3. Clearly think your thought, then utter the words that convey your meaning with due emphasis.

The Language of Inflected Tones. — While words reveal thought, inflection shows how that thought affects the speaker. It is the language of emotion. A perfect man would have no difficulty in perfectly expressing himself. Children are generally less trammeled than men, to express themselves thoroughly and accurately through the inflections.

We understand inflection to be the slide of the voice from one pitch to another.

"*Pitch* is the place of the sound in the musical scale."

Concrete pitch is that movement of sound from a lower to a higher, or from a higher to a lower pitch, without any break; it is accomplished by one impulse of sound.

Discrete pitch is that of two or more sounds separated from each other. If the finger is slid down the string of the violin while the bow is drawn across, we have a sound continuing from one pitch to another, without any break whatever; this is a *concrete* pitch, for the pitches *grow* together. Now if the performer change his finger to give a distinct pitch with an interval between, we have a *discrete* pitch, for one pitch is *distinguished* from another.

In slides we use concrete pitch. "High," "low," and "middle" pitch refer to the part of the vocal scale.

In a succession of two tones, if the second begins a tone above the beginning of the first, it is called a discrete rising second; if it falls below, it is called a discrete falling second.

According to the interval made, we have a discrete rising second, third, fifth, octave, etc., if the voice ascends in the scale; or falling second, third, etc., etc., if it falls in the scale. The voice may rise or fall two or more tones, making discrete intervals of only a tone, thus touching every tone in ascending or descending. A succession of tones on the same pitch is a *monotone.* A *phrase* of *melody* is an alternating set of rising or falling tones.

Rising Slides.* — *The semitone.* Let a plaintive or mournful expression be given to the following sentence, and it will exhibit the rising semitone on the "I," and the falling semitone on "boy": "I will be a good boy," answering the question, "Who will be a good boy?"

Rising slide of a second. Let the following sentence be deliberately and clearly uttered, and the "I" will exhibit the

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* For the examples on the slides of the voice, the author is indebted to Dr. Barber's "Grammar of Elocution."

rising slide of a second: "As soon as I arrived, he conducted me into the house." It is the suspensive slide.

Rising slide of a third. Let the following question be asked in a natural way, expecting the answer "Yes" or "No": "Did he say it was I that did it?" This will illustrate the rising slide of a third.

Rising slide of a fifth. Let the same question be asked with emphasis and emotion: "Did you say it was I?" This exhibits the intense slide of the fifth.

Rising slide of an octave. Let the emphasis be still stronger and the question more piercing, expressive of excessive surprise, and it will exhibit the more intense rising slide of the octave: "Did you say it was *I*"? Children and women often ask questions with this intense and piercing slide.

Falling Slides. — *Falling slide of a second.* Let the following sentence be uttered in a natural, easy way, without emphasis on the "I," supposing Mr. I and the speaker to be on equal terms: "Good evening, Mr. I."

Falling slide of a third. Let the same sentence be uttered, putting "I" in antithesis to *you*: "Good evening, Mr. *I*."

Falling slide of a fifth. Let the same be uttered with strong emphasis on "I," to express a considerable degree of positiveness, and an intense downward slide of a fifth will be exhibited: "He said it was *I*" (not you).

Falling slide of an octave. Now let the highest degree of dictatorial positiveness and energy be given to the "I," and it may reach the downward octave: "He said it was *I*."

Circumflex Slides. — The voice may not only ascend, but also descend, upon the same syllable. This movement of the voice upon a syllable is called a circumflex.

"If the rise and fall of the voice on a syllable are through the same interval, it is called an *equal* wave; if it is not the same, it is an *unequal* wave." If the radical or first part rises, it is called a falling circumflex; if it falls, a rising circumflex; if it rises and falls and rises again, it is a rising double cir-

cumflex; if it falls and rises and falls again, it is a falling double circumflex.

The circumflex is a second, third, fifth, or octave, according to the interval it passes through.

Examples illustrative of the circumflex slides. "Hail! holy Light." If the word "hail" is uttered with extended quantity, with a perceptible downward ending, and with that emphasis only which arises from its prolongation, it will show the falling circumflex of a second.

"High on a throne of royal state." If this sentence is uttered with long quantity, it will show the rising circumflex of the second on the syllables "high," "throne," "roy."

"'I said he was *my* friend.' If this sentence be deliberately uttered with very long quantity upon the 'my,' or an exclusive emphasis, implying that the person spoken of was not *your* friend," that word will show the falling circumflex of the third. If the answer "*Your* friend" is made interrogatory, and the word "*your*" is uttered with very long quantity, with a slight degree of surprise, it will show the rising circumflex of the third. "If the sentence is reiterated, 'I said he was *my* friend,' with a strong positive emphasis on '*my*,' together with a very long quantity," the falling circumflex of the *fifth* will be heard.

By increasing the emphasis of surprise, and making the interrogation more piercing, together with extended quantity upon the word "your" in the sentence "Your friend," accompanied with the former example, the rising circumflex of the fifth is heard.

"'I said he was *my* friend.' If the word '*my*' is uttered with a strongly taunting, and at the same time positive expression, that word will show *rising unequal* circumflex. If the word 'your' in the sentence 'Your friend,' is colored strongly with scorn and interrogation, it may be made to show the *falling unequal* wave."

If suspensive quantity with a plaintive expression is put

upon the words "poor" and "old" in the following sentence, they will show the falling circumflex of the *semitone*. "Pity the sorrows of a poor old man." The word "man" may be made to display the rising circumflex of the semitone, by making it plaintive, with long quantity, and causing the voice to fall upon the second part of the wave.

Principles of Inflection. — I. The rising slide is prospective.

While the emotions are going on and out to their goal, the rising inflection is used.

II. Rising tones appeal: —

1. To bespeak attention to something that follows, as completing a statement.

2. For solution of doubt.

3. For the expression of the hearer's will, as in response to a proposition.

4. To question the possibilities of an assertion, as in surprise.

III. The falling slide is retrospective.

When the emotions have reached their goal they rest; the falling slide is used.

Falling tones assert: —

1. To express completion of statement.

2. To express conviction.

3. To express the speaker's will, as in command.

4. To express impossibility of denial. Rising tones are deferential. Falling tones are peremptory.

IV. *The circumflexes* are compound in their meaning, partaking of the character of the rising and falling or of the falling and rising tone; these, then, are querulous-assertive or assertive-querulous.

Circumflexes partaking of the nature both of the rising and falling slide are used, —

1. When the emotions are unsettled, as in mental perplexity.

2. In double meanings, as in sarcasm, scorn, etc.

3. In conscious insincerity, as when a man of trade recommends for purchase some article with concealed defect. His conscience and will opposing each other, puts the circumflex in the voice.

4. In wheedling and flattery; there is insincerity, too, in this.

5. In compliment, as when you wish to praise a boy for some not very important but commendable deed; or when you wish to make people feel comfortable.

V. *Monotone.* Monotone is reflective. It expresses the moral states; it suggests grandeur, awfulness, sublimity; it is the tone man should use in addressing the Deity.

VI. *Semitone.* Semitone is used in grief, sorrow, etc.

Faults. — 1. *Habitual rising slides.* These keep the audience in continual suspense; they find no rest. We have heard ministers who closed positively constructed sentences with the upward slide, in the majority of cases.

2. *Habitual downward slides.* These are tiresome; for the listening mind instinctively rests at the downward slide, when lo! it must up and on, for the thought is not completed. Such delivery is humdrum and tiresome in the extreme.

3. *Habitual circumflex.* This inflection lacks force and dignity.

4. The recurring cadence given in regular succession, producing what is called "sing-song."

5. Placing the inflection on the unaccented syllable.

6. Beginning the rising inflection too high, the falling, too low.

Practice. — 1. Use the exercises as given under "Flexibility," in Chapter V.

2. Think the thought, let the emotion grow out of it, but feel genuinely the truth of what you have to read or speak.

3. Train the ear to detect the various slides.

4. Be able to give the slides at will.

5. Guard against the faults enumerated above.

6. Practise the rising and then the falling slides of the second, third, fifth, and octave upon the following elements, taking care to educate the ear to distinguish the effect: —

ạ â ọ ō
ä ọ ī ē

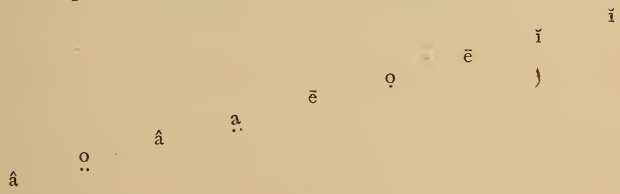
7. Make the circumflexes on these.

8. Sing these intervals.

9. Try to express the emotion of the piece, using only the vowels of the accented syllables, as: —

â ọ â ạ ē ọ ē ĭ ĭ
"That you have wronged me dŏth ăppear in this."

The pitch here constantly becomes higher.



Falling Inflection: —

1. To àrms! To àrms! Ye bràve!
The avenging sword unshèathe!
March òn, march òn, all hearts resòlved
On vìctory or deàth.

2. Hènce! hòme, you idle creatures, get you hòme!
You blòcks, you stònes, you wòrse than senseless things,
Begòne!
Run to your hoùses, fall upon your kneès,
Pray to the gods to intermit the plàgue,
That needs must light on this ingràtitude.

3 Come to the house of pràyer,
O thou afflìcted, còme!
The God of peàce shall meet thee there,
He makes that house his homè.

Rising Inflection. 1. Cicero's accusation of Verres: —

Is it come to thís? Shall an inferior mágistrate, a góvernor, who holds his whole power of the Roman peóple, in a Roman próvince, within sight of Ítaly, bínd, scóurge, torture with fíre and red-hot plates of íron, and at last put to the infamous death of the cróss, a Roman cítizen?

2. Must I budgé, must I observe yoú?
Must I stand and croúch under your testy húmor?

Rising and Falling: —

1. Tread sòftly, bow the heàd,
In reverent sìlence, bow;
No passing béll doth toll,
Yet an immortal sóul
Is pàssing now.

2. Stànd! The ground's your own, my bravès!
Will you give it up to slavés?
Do you look for greener gravés?
Hope you mercy stíll?

3. Can honor set a lég? Nò! Or an árm? Nò! Or take away the grief of a wóund? Nò! Honor hath no skìll in súrgery then? Nò! What ìs honor? A wòrd. What ìs that word, hónor? Àir. Who hàth it? He that died on Wèdnesday. Doth he féel it? Nò! Doth he héar it? Nò! Is it insénsible, then? Yès, to the dĕad. But will it not live with the líving? Nò! Why? Detraction will not sùffer it.

Minor Rising Inflection: —

1. Oh! párdon me, thou bleeding piece of eárth,
That I am meek and géntle with these bútchers.

2. Give me three grains of córn, mother,
Only three grains of córn.

Minor Falling Inflection: —

1. O my son Àbsalom! my sòn, my son Àbsalom! would God I had dièd for thèe, O Absalom, my sòn, my sòn!

2. O I have lòst you all,
Parents, and hòme, and friènds.

Circumflex Inflections : —

1. Whăt, sir! fēed a child's bŏdy, and let his sŏul go hungry! pamper his lĭmbs, and stàrve his făculties?

2. What should I sày to you? Should I not say,
Hath a dŏg mŏney? Is it possible
A cŭr can lend three thousand dŭcats?

3. There was in our town, a certain Tom-ne'er-do-well, an hónest fellow, who was brought to rùin by readily crediting that "cărе will kill a cat." Poor fĕllow! he never considered that he was not a căt; and accordingly, he made it a point not to care for ànything. He did not care for his father's displĕasure, and he was disinhèrited. He did not care for mŏney, and he was always distrèssed. And lastly, he did not care for himsĕlf, and he died in the wòrkhouse.

Monotone : —

1. Hōly, hōly, hōly, Lōrd Gōd ōf Sabbāoth.

2. And I heārd ā vōicē sayīng ūntō mē, writē, etc.

CHAPTER VIII.

MELODY OF DISCOURSE.

NARRATION, negation, affirmation, every passion and emotion, has its own peculiar melody. Without understanding the words spoken, we can tell whether the untrammeled person speaks in anger or complacency, whether in joy or grief, by the melody of his speech.

The stronger and more pronounced emotions usually express themselves naturally in their own melody; but all the emotions are not controlling. Many speakers utter the most benevolent emotions in the most discordant fashion; others, again, express the language of anger in the tamest manner.

Speech is characterized by variety in pitch (radical pitch and inflection), time, force, movement, accent, quantity, stress.

Discrete pitch. Discrete pitch, previously discussed under inflection, is made by a different impulse of the voice for the different pitches. It makes the intervals distinct, and gives variety to the utterance.

Melody arising from difference in discrete pitch. Such is the demand of the ear for variety, that if three syllables be uttered upon the same pitch the effect is monotonous.

Simple melody. In plain, unemotional narrative the discrete pitch of the discourse seldom moves from word to word by more than a tone. The *slides* also usually make intervals of only a tone. Although the proximate syllables may differ by only a tone, yet this melody admits of a great variety of combinations; for the last syllable of a sentence might possibly be a whole octave above or below the starting-point, having made a variety of melodious phrases in the mean time.

No prescribed order of these intervals can be written out. They must depend upon the mental and emotional attitude of the reader or speaker. If the mind is not constrained, and is keenly alive, there will be variety enough to prevent dulness. The extemporaneous speaker will usually be more free from this fault of sameness. Readers and speakers from manuscript will have to be more watchful. Care must be taken by all, to avoid falling into the rut of a single emotion.

Strong emotion, violent passion, and intense mentality express themselves by wider intervals.

Pitch is called *high*, *medium*, and *low*, according to the range of pitch used.

1. **High pitch** suitably expresses joyousness, etc.
2. **Medium pitch** is used in unemotional discourse.
3. **Low pitch** is employed in seriousness, etc.

Cadence. Cadence is the discrete fall of the voice in pitch, in closing a sentence not interrogatory. Variety, to satisfy the ear and to complete the sense, depends measurably upon the manner of closing a sentence, as well as upon the variety of pitch during the progress of the utterance.

Cadence properly includes two other syllables, preparatory to the last one, and is necessary to distinctly separate the different ideas of discourse. In simple thought, not interrogative, emphatical, or emotional, the following cadences are used: the cadence of three syllables separates ideas most, the cadence of two less (this is the best ending for plain thought), and that of a single one, the least. The voice must slide down a tone on the final syllable of a cadence, but upon the others it may slide either up or down, and with longer intervals.

Faults. — *Faults of pitch.* Speaking on too high or too low a pitch. This fault was discussed under "Inflection."

In *simple melody* the most common fault is sameness, resulting from unvaried discrete pitch. Sometimes many words are spoken on the same pitch. This is the real "monotone." Akin to it is the habit of employing the same two or three

intervals over and over again, producing another kind of "monotone," so called.

Improper use of semitone. Unless called for by strong expression of mournful feeling, the use of the semitone gives an undignified, hypocritical whine. This fault is most frequently found in the pulpit. "I pray you avoid it."

In pausal melody. — *Want of cadence.* The repose of the cadence is grateful to the ear. Some speakers never make a cadence, and the listener, kept in anticipation all the time, must look up to find out when the speaker is through, as the voice gives no indication.

Feeble ending, resulting from an imperfect cadence, and expending all the force before the close. Be careful not to let the voice get so low in pitch as to prevent a strong ending on the last words.

False cadence, resulting from the voice falling discretely on the last syllable more than one tone.

A recurring pausal melody produces another kind of monotony, called "sing-song." The ear anticipates this melody, and expects it at certain intervals. One must be careful to avoid this fault in reading metrical composition; for the recurrence of the measure, or sound in rhyme, especially invites this fault.

Again, the style of some speakers in the construction of sentences invites recurring melody.

The following, quoted by Dr. Barber from Dr. Johnson, is a striking example of this faulty style: —

"Homer was the greater genius, Virgil, the better artist. In the one, we most admire the man; in the other, the work. Homer hurries us with a commanding impetuosity; Virgil leads us with an attractive majesty. Homer scatters with a generous profusion; Virgil bestows with a careful magnificence."

Some speakers fall into this melody as a trick of voice, and sometimes, it seems, because it is easier to give than another, as an old song is easier to sing than a new one. Monotony at the close of the sentence is especially noticeable.

Practice. — 1. Analyze the sense of the author.

2. In style, construct the sentences so that the formal recurrence of similar clauses and sentences may not lead to the repetition of the same phrase of melody.

3. If the reader or speaker clearly and deliberately thinks the thought, and appreciates the full significance of the language used, he will help himself largely to a correct use of pitch, slides, and cadence.

4. Let the voice range about its middle pitch.

5. Train the ear to detect monotony, recurring melody, feeble endings, and avoid them.

6. Keep the mind free from constraint; avoid drifting on one emotion.

Measure of Speech. — *Accent.* In the production of all immediately consecutive sounds, the voice acts by alternating pulsation and remission. Two heavy, or accented, syllables cannot be uttered in immediate succession by a single vocal impulse. The word "kingdom" can be uttered by a single effort of voice, consisting as it does of an accented and an unaccented syllable; but "king, king," requires two efforts with an appreciable hiatus or pause between them.

Accent is the property of syllables; its use is familiar to all. The accent on short syllables is the effect of increased force; on long syllables it is the effect of time and force.

Measure. — A perfect measure in speech consists of one or any greater number of syllables, *not exceeding* five, uttered during one pulsation and remission of voice. Syllables of long quantity may form a measure; those of short quantity cannot.

Prose, as well as metrical composition, may be constructed with reference to the number of accented and unaccented syllables in a sentence.

Every measure, in speech as in music, should occupy the same time in utterance. The imperfect bars would then require silence to take the time not occupied with the syllable

or syllables. This gives an easy and effective delivery, and allows ample time for breathing without breaking the sense.

The bar | is employed to separate one measure from another. A measure with one syllable, of course, indicates slow movement, while a measure with four or five syllables indicates rapid movement. The mark P indicates pause; a, the accented syllable; u, the unaccented.

Rocks P	Caves P	lakes P
a u	*a u*	*a u*
fens P	bogs P	
a u	a u.	
dews and	shades of	death
a u	a u	a u
P A	universe of	death P
a u	a u u	a u

The rest in the above measures occupies the time of the word "and."

The pause is very essential to easy delivery, and to the sense.

Again, breathing must still be carried on in speech. Natural breathing is rhythmical, suggesting that the same may be most economically accomplished by rhythmical breathing during speech; then the beating of the heart, sending blood to the lungs for purification, the action of the lungs, and the production of voice are in harmony, and, of course, friction is avoided. The speaker who neglects accent, as related to melody and pause, labors hard in delivery, and wearies himself unnecessarily.

"All persons who speak agreeably and smoothly, speak for the most part by measure." Solely on the ground of ease in delivery, every speaker should studiously regard measure in speaking.

Quantity. Quantity, or the time occupied in uttering the vowels of any syllable, is closely connected with measure of speech. Some syllables are naturally long, others naturally short, depending upon the quantity of the vowel of the syllable.

In uttering "ā," a full sound at the beginning, succeeded by a vanishing effect, will be perceived by the ear. Prolonged, the sound will be found to be a compound or diphthong tone. ā = a + e; I = I + e; O = o + oo; u = u + oo; e = e + ee. ĕ, ŭ, ă are naturally short.

Long quantity in speech produces the effect of smooth delivery, and enables one to fill out a measure without rest, in slow and dignified utterance.

Vowels naturally long, when given in short quantity are harsh and jarring.

Faults. — 1. Lack of full quantity on the long vowels. This breaks the measure, and makes the delivery difficult.

2. Hastening on with no pauses to separate the ideas distinctly. Grammatical punctuation does not indicate the only pauses.

3. Pausing at regular intervals without reference to sense. Regularly pausing at the end of each verse [line] of poetry.

4. Accompanying faults 1 and 2 is the destructive habit of running out of breath.

Practice. — 1. Give long quantity to the proper vowels on separate words. Select words of many syllables, and pronounce them deliberately, bringing out every syllable.

2. The same in reading or speaking, with reference to pauses.

3. Seek pauses, without breaking the expression, for the purpose of breathing.

Stress. — Stress is the application of force to vocal tone. Dr. Rush was the first to analyze this quality in speech.

An explosive force at the beginning of a syllable is called *Radical Stress*, represented to the eye by (>) "ARM, "ARM."

It is used to express vehemence, strength of will, and passion. Dignified and clear utterance requires its use.

"Up drawbridge, grooms! What, warder, ho!
Let the portcullis fall."

Median stress (<>) may be compared to the musical swell. It is used to express tranquil and fervent emotion. It is smooth and continuous, and is adapted to poetic expression. A degree of this stress is one distinction between the voice of a man of culture and a boor. This stress makes special use of long quantity. "O GOLDEN hour."

"Father, thy hand
Hath reared these venerable columns; thou
Didst weave this verdant roof; thou didst look down
Upon the naked earth, and forthwith rose
All these fair ranks of trees. They, in thy sun,
Budded and shook their green leaves in the breeze,
And shot toward heaven."

Terminal stress (<) places the force on the final part of the tone. A growl, ending in explosion, illustrates this quality of voice. This quality suitably expresses stubborn passion, scorn, contradiction. It brings the diaphragm into unusual action. "I scOFF you."

"Speak of Mortimer!
Zounds, I will speak of him; and let my soul
Want mercy, if I do not join with him.
He said he would not ransom Mortimer;
Forbade my tongue to speak of Mortimer."

Compound stress (><) unites the radical and terminal stress. It is used to express contending emotions, as in sarcasm, contempt. It usually accompanies circumflex inflection. "Hath a dog money?"

Thorough stress (=====) is the full sustained force. It is

used in shouting and calling. The boor speaks with thorough stress. Its legitimate use in expression is limited. "Boat ahoy! Boat ahoy!"

Intermittent stress () is the tremor of the voice. It is characteristic of feebleness, old age, grief. It may be used in pathetic utterance. Used excessively it greatly mars delivery.

"Pity the sorrows of a poor old man,
Whose trembling limbs have borne him to your door."

"What! canst thou not forbear me half an hour?
Then get thee gone, and dig my grave thyself;
And bid the merry bells ring to thine ear,
That thou art crowned, not that I am dead.
Let all the tears that should bedew my hearse
Be drops of balm to sanctify thy head."

Faults. — 1. Lack of median stress.

2. Capricious use of the several kinds of stress, without due reference to expressiveness.

3. Faulty use of the *intermittent* stress; trying to put pathos, solemnity, seriousness, in the voice by employing tremolo. This is a weakness very common to the pulpit.

Practice. — 1. For facility in use, practice the several kinds of stress.

2. Feel deeply the truth to be uttered.

3. Use the appropriate stress in the light of the above instruction.

Force. — Force, as applied in stress, is quite distinct from its application in the various degrees of loudness. The application of force in stress has respect to the way in which a tone is opened, continued, or closed. Any stress may possibly be given with loud or gentle force.

The degree of force, loudness, depends upon (*a*) the number of persons to be addressed, (*b*) the character of the emotion to be expressed. The following caution is to be observed: —

1. The speaker is not necessarily heard because he shouts. The carrying quality of voice depends first upon its purity and articulation. Shouting sometimes prevents one from being understood.

2. The strongest bawling and declamation does not express the deepest emotion. Vociferation is loud, but empty.

Gentle Force is suitable to express chaste emotion, plain thought, etc.

"Around this lovely valley rise
The purple hills of Paradise.
Oh, softly on yon banks of haze
Her rosy face the summer lays!
Becalmed along the azure sky,
The argosies of cloudland lie,
Whose shores, with many a shining rift,
Far off their pearl-white peaks uplift."

Moderate Force expresses ordinary discourse and lively interest.

"Jesus answered, My kingdom is not of this world. If my kingdom were of this world, then would my servants fight, that I should not be delivered to the Jews; but now is my kingdom not from hence."

Loud Force. — This is used in stronger emotion, suitable in parliamentary discussion, etc.

"How far, O Catiline, wilt thou abuse our patience? How long shalt thou baffle justice in thy mad career? To what extremé wilt thou carry thy audacity? Art thou nothing daunted by the nightly watch posted to secure the Palatium? Nothing, by the city guards? Nothing, by the rally of all good citizens? Nothing, by the assembling of the Senate in this fortified place? Nothing, by the averted looks of all here present?"

Very Loud Force. — This expresses strong emotion.

"Follow your spirits, and, upon this charge,
Cry, Heaven for Harry! England and St. George!"

Faults. — 1. Lack of energy in delivery, feeble enunciation, suggesting feebleness of mental action. Sometimes it indicates downright laziness.

2. Uncalled-for declamation, shouting, suggesting the effort to pass off noise for sense. Abuse of throat usually accompanies this vicious delivery.

3. Spasmodic application of force, without reference to fitness, at times a careless mumble, and again loud, as if the speaker was suddenly awakened out of a reverie.

Practice. — 1. Take into consideration the character of what you are delivering. Vary the force to suit.

2. Avoid feebleness, avoid shouting; make the sound smooth and full; endeavor to make the tones carry, with as little expenditure of force as possible. There should be no unpleasant reaction as to the feeling of the throat after speaking. This is always a sign of misuse.

Movement. — The rates of movement in discourse are as follows: —

1. **Quick rate.** — This expresses (*a*) rapid movement through space; (*b*) joyful or intense emotion; (*c*) suggests lightness, etc.

Moderate rate is used in simple narrative or didactic delivery.

Slow rate suitably expresses weighty, dignified matter, profound emotions, slow movement through space, etc.

Very slow rate is to express solemn and very weighty matter; labored, tedious motion.

Faults. — 1. Utterance too rapid to be distinctly understood, and tiresome to the audience. Of course the rate of utterance varies with the temperament of the individual, but parts may be relatively fast or slow.

2. Dull, slow rate, dragging along on the final syllable, and sometimes adding an "ugh." This is miserable. No audience can resist its bad effects, unless the speaker is tossing them diamonds.

3. Lack of variety in the discourse. The speaker rushes along in a tiresome fluency or incessant loquaciousness, usually skipping all pauses. Fluency is not eloquence. Again the speaker may trudge along at a dull, monotonous pace, not having one spot of briskness.

Practice. — Endeavor to achieve facility in the most rapid utterance. Take care not to sacrifice distinct articulation to rate of movement.

2. Practise slow, deliberate movements. Make the time on *quantity*, not between words. Persons with impetuous rate should studiously practise slow rate. Persons with slow rate should spur themselves to quick rate.

Qualities of Voice in Use. — *Pure tone.* This is the clear quality free from breathiness, etc. It is used to express plain thought and agreeable emotion, also sadness or grief, when not mingled with solemnity.

"Ye bells in the steeple, ring, ring out your changes,
How many soever they be,
And let the brown meadow lark's note as he ranges,
Come over, come over to me."

Full tone. — This is the deep, large quality variously called the "orotund," the "pulmonic," etc. It is used to express grandeur, vastness, sublimity, etc.

"Roll on, thou deep and dark blue ocean, roll!
Ten thousand fleets sweep over thee in vain."

Aspirate tone. — This does not make all the breath up into voice, and is therefore not pure.

In rare instances it degenerates into a *whisper*. This quality expresses secrecy, darkness, indefiniteness, fervor, moral impurity.

Macbeth. Didst thou not hear a noise?
Lady M. I heard the owl scream, and the crickets cry. Did not you speak?
Macbeth. When?

Lady M. Now.
Macbeth. As I descended?
Lady M. Ay.
Macbeth. Hark! Who lies i' the second chamber?
Lady M. Donalbain.

Guttural tone. — This is the vicious quality of voice formed in the throat. It is sometimes called into use in dramatic execution, as in expressing malevolence, passions, utter disgust, etc.

Faults and Practice. — 1. Avoid the habitual use of any one quality.

2. The guttural and aspirated qualities are less frequently used. They were previously enumerated as faults, but are sometimes appropriately employed in expression. As a habit, they are serious defects.

3. Practise to command the several kinds of voice.

4. Employ the voice that suitably expresses the matter.

Phrasing or Grouping. — The function of phrasing is to unite the related parts of discourse, to separate the unrelated, to give prominence to the most important, and to cast other parts into shade.

The lack of inflectional forms in English, together with the inversions of style, parenthetical and expletive clauses, etc., render it necessary to indicate by the voice the relation and importance of the different parts of the sentence.

The means of phrasing are *pause*, *pitch*, and *rate of utterance*.

In this connection, we think it profitable to give only one or two leading points in this part of analysis, without endeavoring to study the unending variety of related parts in construction.

The principal parts of a sentence, however far they may be separated by intermediate matter, must be plainly indicated.

This may be done usually by emphasis, and by placing these related parts on the same pitch.

Parenthetical expressions, intermediate matter between

the essential parts of a sentence, and, usually, relative clauses, are to be subordinated by reading on a lower pitch with increased rate of utterance. *Occasionally*, the rate is slower for impressiveness.

The *old* idea in current discourse is to be slurred also.

"When, therefore, the *Lord* KNEW how the Pharisees had heard that Jesus made and baptized more disciples than John (*though Jesus himself baptized not, but his disciples*), he LEFT Judea, and departed again into Galilee."

"JOSEPH, *who happened to be in the field at the time*, SAW the carriage approach, *and in an ecstasy of delight*, HASTENED to meet it."

The parts in small capitals in the above examples are to be related by pitch and emphasis, just as though the direct current had not been crossed by other streams. The words in italics are to be given on a lower pitch, and in more rapid movement. These are, of course, expressions of the strongest contrast. The finer shades of relation must first be clearly distinguished by the mind, and then the organs of expression must be trusted to render them.

Faults. — 1. Too frequently allowing the voice to make a cadence where the thought is not completed.

2. Uttering parenthetical matter on the same pitch, and at the same rate as the direct current of thought.

3. Emphasizing the old idea.

Practice. — 1. Construct the language so that the related parts may not be so complicated as to make it difficult to express them vocally.

2. Carefully study the writing in the light of *emphasis*, as well as *grouping*.

3. Practise reading complex and compound sentences, separating the principal parts and reading them, then adding the subordinate parts, and reading them in construction with the whole sentence.

Climax. — There is an oral as well as a rhetorical climax. There is a climax of the discourse as a whole, a climax of

sentences and parts of sentences, to be taken into account in delivery.

The speaker should not break out abruptly into a full vocal effort at the beginning of his discourse, but gradually rise as the matter increases in importance.

The climax of vocal effort is parallel to rhetorical climax.

The first clause should be uttered so as to prepare for the second, the second for the third, etc., increasing in interest and importance, till the highest point of thought and emotion is reached.

Climax in discourses or sentences naturally comes before the very end.

The most obvious elements in making vocal climax are *rise in discrete pitch and increased force.*

Faults. — 1. Uttering the different parts of a discourse or sentence on the same level of interest.

2. Applying pitch and force at random.

Practice. — 1. Construct sentences with reference to oral climax. (See Rhetoric.)

2. Find the highest point; rise to it in pitch and force.

roar
and
devil come for
If the them,
not
I will send
them.

not
arms,
arts, or was ambitious?
letters,
great in who
achieved anything
Who ever

Style. — Styles of discourse are named *conversational*, *narrative*, *narrative* and *descriptive*, *didactic*, *public address*, *declama-*

tory, *emotional*, according to the characteristic *drift* of the voice. The dramatic style combines all the rest.

"**Drift** is founded on the various modes of vocality, time, force." Drift, or the leading melody or movement in delivery, enables one to recognize one selection as joyous, another as solemn, etc.

In addition to the leading characteristic of any delivery, it will be seen that pitch, time, force, quality of voice, etc., vary on the different sentences; hence drift does not mean sameness.

Faults. — 1. Although drift does not mean sameness, many readers and speakers are borne along on one emotion, until finally in extreme cases there seems to be a total absence of thought, and the delivery is a mere repetition of words.

2. *Improper drift.* A proper observance of drift is nearly related to the "word fitly spoken, which is like apples of gold in pictures of silver." Many ministers read the psalm of joy and thanksgiving with the same minor sadness of the penitential psalms. Too many ministers whine the glad tidings, instead of joyfully proclaiming the gospel of good will.

Practice. — 1. Adapt the style to the occasion and text.

2. Preserve the thread of the whole; but insert the variety of the parts.

3. Let the imagination have its play; be surrounded by the atmosphere of the piece.

Imitative Modulation. — By the sound of the voice we may imitate the sound or noise of external objects. The roar of the ocean, the boom of cannon, the splash of the water, the hiss of the snake, etc., are naturally given with qualities of voice suggesting the sound, unless some vicious method prevents.

A proper use of this modulation is valuable in making the facts real to the audience. Exaggerated, it becomes obtrusive, and is therefore objectionable.

Transition is the various changes of pitch, force, quality,

rate of utterance, in the different parts of reading or speaking. It is needed to give appropriate expression to the varying thought and emotion. Its effect is contrast of parts and needful variety.

Practice. — 1. Keep the delivery conversational at basis.

MEDIUM RATE AND PITCH. SOFT.

"I rather think the gentle dove
Is murmuring a reproof,
Displeased that I from lays of love
Have dared to keep aloof."

PURE TONE. HIGH PITCH. MEDIUM RATE.

"Flower in the crannied wall,
I pluck you out of the crannies;
Hold you here, root and all, in my hand.
Little flower, — but if I could understand
What you are, root and all, and all in all,
I should know what God and man is."

FULL VOICE. LOW PITCH. LOUD.

"But I hear it rung continually in my ears, now and formerly, — 'The preamble! What will become of the preamble, if you repeal this tax?' The clerk will be so good as to turn to this act, and to read this favorite preamble."

LOW PITCH. MEDIAN STRESS. SLOW RATE. FULL VOICE. SLIGHTLY ASPIRATED.

"Lord, thou hast been our dwelling-place in all generations. Before the mountains were brought forth, or ever thou hadst formed the earth and the world, even from everlasting to everlasting, thou art God."

HIGH PITCH. QUICK RATE. PURE TONE.

"One touch to her hand, and one word in her ear,
When they reached the hall door, and the charger stood near;
There was racing and chasing on Cannobie Lee,
But the lost bride of Netherby ne'er did they see."

LOW PITCH. SLOW RATE. FULL VOICE. MEDIAN STRESS.

"O God, thou bottomless abyss!
Thee to perfection who can know?
O height immense! what words suffice
Thy countless attributes to show?"

Low pitch. Monotone.	"Toll, toll, toll, Thou bell by billows swung!"
Loud. High median stress.	"Forward, the light brigade! Charge for the guns!"
Aspirated. Low. Slow. Faster. Intermittent stress.	*Lady M.* Alack, I am afraid they have awaked, And 't is not done. The attempt, and not the deed, Confounds us. Hark! I laid their daggers ready; He could not miss them. Had he not resembled My father as he slept, I had done 't. My husband! *Macbeth.* I have done the deed. Didst thou not hear a noise?
High. Pure tone. Loud. Softer.	"Ring! Ring! Ring! Joyful anthems full and loud; For angels of love Came down from above, And brought a new year from God."
Low. Full voice. Monotone. Median stress. Slow.	"I am the resurrection and the life: he that believeth in me, though he were dead, yet shall he live: and whosoever liveth and believeth in me shall never die."
Middle pitch. Slow. Intermittent.	"By the rivers of Babylon, there we sat down: yea, we wept when we remembered Zion."

Analysis of Expressive Voice. — An analysis of voice based upon the *mental*, *moral*, and *vital* nature of man, possesses the value of a summary of the previous discussion on expression. It will also consider the legitimate effect upon the auditor.

Corresponding to man's *mental*, *moral*, and *vital* nature, we have thought, affection, passion.

Mentality. Naturally the voice in intense mentality assumes a high pitch, with head resonance. The effect upon the ear is that of a hard, metallic, narrow sound. Its leading use is to convince the judgment. Persons of intense mental habits use this quality of tone, unless counterbalanced by some other influence. The mathematical professor says, "Now, young gentlemen, you see that problem may be solved in two ways," in this hard, penetrating quality of voice.

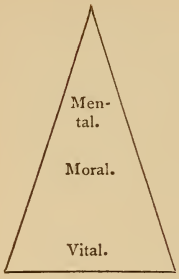
Peevishness, complaint, scolding, slight pain, naturally express themselves in this tone; for they are intense mental conditions.

Passional. The vital or passional nature expresses itself by the large, full tone, on low pitch with force. Its effect upon the ear is that of largeness, strength. It is adapted to move the passions. Persons of strong, vital habits naturally use this tone. Mere animality, the swaggering barkeeper, the bully, illustrate the lowest stratum of this voice. The man mortally wounded expresses his agony in groans. This quality of voice legitimately expresses strong passion. It is the prevailing voice in parliamentary discussion, and strong composition cannot be appropriately expressed but by its use.

Affectional. The affectional or moral nature expresses itself by the medium pitch, gentle force, smooth quality. Its effect upon the ear is gentleness, evenness. It is adapted to persuade. It lies between and balances the mental and vital qualities, suggesting the central truth of the purest religion, viz.: that the affectional or love nature of man should balance and control the intellectual and passional.

One of these qualities does not exclude the others. They blend variously; but usually one of them characterizes the composition.

A triangle will suitably represent this analysis to the eye.



	Quality.	Expresses	Adapted to
Mental.	Hard metallic quality, high pitch.	Thought.	Convince.
Moral.	Pleasant quality, medium pitch.	Affection.	Persuade.
Vital.	Full tone, strong, low pitch.	Passion.	Move.

PART II.

ACTION-LANGUAGE CULTURE AND EXPRESSION.

ACTION-LANGUAGE CULTURE AND EXPRESSION.

CHAPTER I.

EXPRESSION BY ACTION.

UNDER the good English term of *Action*, will be discussed the language of *Attitude*, *Gesture*, and *Facial expression*.

It is desirable in the first place to understand *how* the body becomes expressive of states of the mind.

Sir Charles Bell has shown how intimately the vital organs, the heart and lungs especially, are united to each other, and to the muscles of the neck, face, and chest by a system of nerves. He has also shown how they are affected by the emotions of the mind. "Thus the frame of the body, constituted for the support of the vital functions, becomes the instrument of expression; and an extensive class of passions, by influencing the heart, by affecting that sensibility which governs the muscles of respiration, calls them into operation, so that they become an undeviating mark of certain states or conditions of the mind. They are the organs of expression."

Darwin, after an extensive study, treats the subject in his volume on the "Expression of Emotion in Man and Animals," and deduces three principles, which are valuable to students of expression, as showing the uniformity of the language of expression, and the importance of habit as a factor in the subject when practised as an art.

They are as follows:—

I. *Serviceable, habitual action.* Under this head, certain actions are originated because of their serviceableness.

"Whenever the same state of mind is induced, however feebly, there is a tendency, through the force of habit and association, for the same movements to be performed, whether or not of service in each particular case."

II. *Antithetic action.* Certain acts are serviceable.

"Now, when a directly opposite state of mind is induced, there is a strong and involuntary tendency to the performance of movements of a directly opposite nature, though these are of no use; and such movements are in some cases highly expressive."

III. *Constitution of the nervous system,* independently from the will, and to a certain extent independent of habit, as trembling, loss of color, etc.

In addition to the above principles, which account for a large class of emotional expressions, there is a limited class of expressions purely volitional, and less emotional. They may be classified as follows: —

(1.) **Descriptive,** as in representing the course of the rising or setting sun, or as in suggesting height, length, etc.

(2.) **Location,** as in indicating the place or position of any object.

Past action is also frequently *reproduced.*

The Oratorical Value of Action. — Æschines said of Demosthenes, that when asked for the prime requisite in oratory, he replied, "Action," when asked for the second, he replied, "Action;" and for the third, "Action."*

The "action" of Demosthenes may have included the particulars and sum of man's whole activities; but it seems quite probable that it was a strong way to express an important oratorical truth. Though dispensable to some degree, yet a perfect orator cannot be imagined without action. If a man feels the truth he attempts to express, he must and will have some actions of face and gesture. We have occasionally seen speakers quite without action, and they have always been as insipid as "expressionless" people.

The language of action and *form* primarily reveals the heart, or inner states, of the man. A life of sin inevitably

* Cicero de Orat., c 56.

impresses the body unfavorably. A life on a high intellectual and spiritual plane lifts the body, and it lightens up with a divine light; so the wise man taught that "a sound heart is the life of the flesh." (Prov. iv. 23.) "The heart of man changeth his countenance, whether for good or evil." (Son of Sirach.) This suggests that perfect expression has a moral basis.

Action-language is the natural and universal language of the race.

Mr. Darwin sent letters of inquiry to missionaries, and other intelligent persons, in all parts of the world, to ascertain the action of men under certain emotions.

The fact was established that men in all grades of civilization and savagery expressed the different emotions by substantially the same action. "Lay thy hand upon thy mouth, and go with us," said the spies (Judges xviii. 19), just as men do now, when they mean secrecy. Infants first use action-language.

A foreigner on our street is unable to make himself understood with the scanty vocabulary at his command. He adds the universal language of action, and we at once understand him.

"Man does not depend upon articulate language alone; there is the language of expression, a mode of communication understood equally by all mankind, all over the globe, not conventional or confined to nations, but used by infants before speech, and by untutored savages."*

Action *is the language of the emotions.* The emotions are mental on one side, and physical on the other. Through the nervous forces the physical is stimulated irresistibly to express whatever emotions may be in the consciousness.

We see the persistency with which emotions tend to express themselves in a given way, by the fact that it is difficult to

* Sir Charles Bell's "Anatomy and Physiology of Expression."

conceal our feelings when any emotion pronounces itself. Instead of expressing thought, this language tells how we are affected by the thought. This does not necessarily separate action-language from thought. In analyzing any emotion, we can frequently succeed best by proceeding from the idea which is the author and part of the emotion. If I give mathematically the height of a mountain, I, without action, make the statement that the mountain is so many feet high. If, however, I am moved by an appreciation of its loftiness, I lift my arm suggestive of height. So even gestures, called "gestures of *location*," are not without emotion. In harmony with this classification, according to another analysis, action is the language of the heart, expressing those moods that affect character, as well as the transitory emotions. We have seen that the language of the habitual attitudes interprets character; action is only an inflection of attitude.

Action-language is elliptical. Action says something in addition to the spoken word. "Suit the action to the word," does not mean that you are to make the action say precisely the same thing that the word does. The orator who said, —

> "And we drop a tear
> On Lincoln's bier,"

and suiting the action to the word, with finger and thumb took the tear from his eye and dropped it, hardly appreciated the function of gesture.

Gesture, improperly used, may contradict the spoken word; correctly used, it re-enforces speech.

The speaker has in his mind to unfold the subject before him; instead of saying so, he lifts his hands, obliquely turning the palms out, which indicates the purpose of opening up the matter. This gesture is in common use with most speakers, but analyzed by few.

If the speaker in one passage is joyous in mood, and in

another serious, he does not say it in words, but in action-language.

Action-language is direct and instantaneous, in distinction from speech, which is analytic and successive, spoken by letters, syllables, words, phrases, sentences. A motion toward the door shows the indignation, and gives the order to go, more forcibly than any number of words that could be spoken.

Action-language is the picture-making language. It addresses the eye. The value of it is indicated by the increasing use made of object teaching and illustration.

An audience is not to be addressed as an individual. "Audiences are not intelligent," some one has said. The speaker can say to an audience what he could not say to an individual of the audience. The individual independence and intelligence is merged in the mass of the audience, and then the emotions have freer play.

Any emotion of an audience is strangely catching. Feelings of patriotism, indignation, etc., run from heart to heart like fire. The majority of sober people lose their wits in the panic of the crowd; hence, audiences may be moved as individuals cannot. The thoughtful and most intelligent in audiences are no longer themselves, and become more emotional.

The staid, matter-of-fact Franklin was once lost in one of Whitefield's audiences. Franklin had stoutly refused to contribute to a certain orphanage enterprise under Whitefield's care, because disaffected by the location. He went to hear the preacher, when the appeal was made for the orphanage. Mr. Franklin said: "I had in my pocket a handful of copper, three or four silver dollars, and five pistoles in gold. As he proceeded I began to soften, and concluded to give him my copper; another stroke of his eloquence made me ashamed of that, and I concluded to give him my silver; and he finished so admirably that I gave him my gold, silver, and all."

Now, as "audiences are not intelligent," and the "eyes of the ignorant more learned than ears," the value of the action-

language, addressing the eye and emotions, is made apparent. The number and kind of gestures, effective before an audience, would be ludicrous when speaking to an individual.

Action-Language is Cultivatable. — Even as speech, so may the language of action be cultivated and refined. That English is our mother tongue, does not imply that all are equally skilful in its use. Action-language is natural language, but it, too, must be cultivated.

The emotions themselves may be refined. The perception of the true, the beautiful, the good, may be cultivated. Expression of emotion, as of thought, of course must wait upon impression.

1. Emotional expression is partially under the control of the will. This gives us the important starting-point that inasmuch as emotional expression is more or less under the control of the will, therefore the expression is more or less cultivatable.

2. By expressing any emotion it becomes stronger; as seen in persons who do not control their anger, becoming more and more easily provoked to this emotion, and also to its expression. The merest mechanical expression of any emotion reacts upon the mind, and really awakens that emotion. The opposite of this is true also. By the fancy we call up the idea of any emotion, and thus sympathetically feel such emotion and express it.

3. *Force of habit.* It is well known that habitual movements are performed with greater facility than those not so. Availing ourselves of this law of nature, exercise upon the gestures more frequently used, cultivates ease in their use, and insures variety.

Habit, however, is harmful if not utilized, as it allows the action of a few movements to repeat themselves over and over again, without reference to expressiveness.

Faults. — 1. *Habitual movements or attitudes.* Lifting the eyebrows; lounging on the desk; closing the eyes; hands in

pockets, or nervously fingering some object; spasmodically drawing the mouth down; pounding; tramping; one movement of the arm, as the "sledge-hammer" gesture, etc.; bending, or other disadvantageous and unbecoming attitudes.

2. *Gestures out of time; usually after time.*

3. *Gestures awkwardly expressed.*

CHAPTER II.

GENERAL PRINCIPLES AND PRACTICE.

Preparatory Decomposing Exercises. — The first effort of the student in this connection should be directed to free the arms, in short the whole body, from all rigidity; to destroy habitual movements, by counteracting exercises and general development. Then the body is prepared to respond to the action of the mind.

Exercises. — 1. Work the fingers to free them from stiffness.

2. Dangle the hands, and shake the arms freely from the shoulder, up and down, whirling in, then out; now rotate the body on the hip-joints, letting the arms and hands fly whither they may, while rotating the body.

3. Lift the main arm until the elbow is level with the shoulder. Shake it back and forth, letting the forearm dangle to the very finger tips.

4. (1). Slowly lift the arm extended forward up as high as the level of the head, then down, the back of the wrist leading while moving up, the face of the wrist leading down, while the fingers trail. Take care to make the movements from the shoulder easy and flowing.

(2.) Make this same movement; hands level with the shoulders in bringing them near together in front; then out till extended from the sides. Continue these; first (1), then (2).

In these movements, command a steady body, and feel balanced with the "sea-poise," as though buoyed up by a surrounding element.

5. Practise any exercise that will give suppleness to the limbs.

In all these movements avoid making hard work of it. Let the mind be free, else the mental constraint will sympathetically affect the muscles.

6. *Combination movement.* This movement educates the movement of the hand and arm in preparing for a gesture, and also combines movements found in many gestures. It also educates the muscles to nicety and precision of action.

Slowly lift the arm extended in front, the fingers dangling or trailing; when the hand is level with the eye, hold and sight over the thumb to an object on the wall; hold in this position and *depress* the wrist; the open palm is now from you, imagine a ball against the palm, turn the hand out around this imaginary ball, now the fingers are depressed and palm up and out; fold the fingers on the palm, beginning with the little finger. We now have the half fist (thumb unfolded). Fold this half fist upon the forearm, the forearm on the main arm. Let the half fist dip in and down, the elbow moving up in opposition. Now unfold the arm, palm down, extending with a final thrust, fingers straightened.

In this combination there are at least eight distinct movements. These may be resolved into three general movements, the preparation in lifting, the folding in, and the folding out. The latter is spiral.

All the above exercises should be practised, first by the right, then by the left arm and hand, and then by both.

Cultivate muscular consciousness. When the hands are passive by the sides, we feel their weight.

The criteria that will be given in another place will be virtually a following out of this same principle of freeing the body, and educating the muscles to perform the most commonly used expressions.

As the corresponding emotions are associated with their appropriate expression, these criteria will have the additional advantage of the constructive element in their practice.

Laws. — There are seven general principles or laws of gesture, in conformity to which action must be made.

1. *Evolution.* The expression centres in the eye, first manifests itself there, and then radiates to the extremities of the body. The pugilist watches his antagonist's eyes instead of his fists; for the purpose and direction of the blow first manifests itself there.

2. *Civilization.* According to this principle, you can treat truth as you treat a material object. In this case truth is symbolized. A cube of wood may be employed. The hand beneath it, palm up, *supports* the block; but on the top it *crushes* it down. The hand edged in front, protects it; at the side, limits or defines; the hand removed from beneath *refuses support*, and it falls; a movement against it *overthrows* it. The hand, in these same positions or movements, not only appropriately but naturally expresses the same attitude or action toward fact or truth.

3. *Sequence.* Gesture precedes or accompanies the spoken word. This principle is frequently violated. Mechanical gesture has this among other faults. "My Lord Northumberland, we license your departure with your son." Just before or while uttering the word "departure" make a strong waft-ure of the hand, signifying, depart immediately. Make the same gesture while or after pronouncing the word "son," and mark the difference.

4. *Succession.* In moving from the centre, the old does not cease till the new begins to act, that is, the eye does not relax till the body begins to move. The main arm does not cease motion till the forearm moves, the forearm does not cease till the hand begins to move. This succession prevents angular movements.

5. *Velocity.* The rate of movement is inversely proportionate to the mass moved. A trifling matter is tossed off with a quick movement, but "Up the high hill he heaves a huge round stone," is labored and slow.

6. *Suavity.* Tender, kind emotions express themselves in circular movements. The more vehement the emotion, the more angular will be the gesture.

7. *Opposition.* In making a movement of two parts of the body in gesture, each part should move in opposite directions, or else a parallelism is perpetrated. To illustrate: If in salutation, the hand be lifted near the face, and the arm, body, and all together, be moved forward in bowing, we have a parallelism. If, however, while inclining the head and body we lift the hands, the movements between these parts are in opposition, then moving the head back to the erect position, we toss the hand out and down in opposition.

CHAPTER III.

CRITERIA FOR PRACTICE.

In the following chapters will be given the sentiments oftenest used, with their corresponding expression, for practice.

The expressiveness of the various members will be considered, the attitudes and inflections given. The criteria to follow are modifications of Delsarte's classification, and may be analyzed and practised, in order to establish the habit of appropriately expressing the sentiments desired.

In practice, gesture must always be made in reference to an object or audience. Avoid making the gesture too much to one side, and on too low a plane.

Though the different parts of the body are considered separately, they do not act exclusively in expression.

Each agent of action-language has its *rôle*. It is well to note how each movement is transmitted from agent to agent. Inflections or fugitive movements are transmitted in this manner; but attitudes are characteristic, and cannot be so treated. Whatever affects the agents severally may affect them simultaneously.

The Chest in Expression. — In treating of the attitudes of the chest, we understand it includes the whole trunk, and shares the shoulder movements.

The attitudes of the chest are: —

First, *Conditional*, which shows condition of chest in itself.

Second, *Relative attitude*, relating chest to an object.

The Conditional Attitudes. — First, *Expansion*. It shows different degrees of excitement, courage, or *power in the will*.

Second, *Contraction*. It shows different degrees of timidity, effort, pain, or *convulsion in the will*.

Third, *Relaxation.* It shows different degrees of surrender, indolence, intoxication, prostration, or *insensibility of will.*

Relative Attitudes. — 1. Chest leaning directly to object shows vital or objective attraction; obliquely, moral or subjective attraction.

2. Chest leaning directly from object, vital or objective repulsion; obliquely, subjective or moral repulsion.

Movements. The body and shoulders lifted, shows exaltation, power, domination over object.

Movement forward to object shows love or affection.

Movement backward from object shows aversion.

Attitudes. — 1. *In repose* the chest is erect and normal.

2. *In reflection* the chest bends forward.

3. *In sublimity* the chest is broadened and lifted.

4. *In attack, or vehemence,* it is expanded, broadened, and brought forward.

5. *In despair* it is flattened.

6. Leaning directly before an object indicates deference.

7. Leaning obliquely to object indicates reverence.

8. The body leaning back shows pride.

9. Leaning sidewise is the attitude of wickedness; it is fox-like.

Positions. In physical and moral weakness the gravity of the earth beneath draws the body down. The gestures are made on a lower plane.

In spiritual or moral exaltation the body is lifted, and gesture is made on a higher plane.

CHAPTER IV.

THE LIMBS IN EXPRESSION. — THE FEET AND LEGS.

A GENERAL principle called the **Law of Force** applies to position. Conscious weakness assumes strong positions, as in the case of the aged, infirm, and children learning to walk, placing their feet far apart.

Conscious strength assumes weak positions, as in the case of athletes, and of men of mental and physical vigor, placing their feet nearer together.

Mental and emotional conditions correspond to the physical states, and assume similar attitudes.

Gravities. Three centres of gravity are to be considered. The weight upon the heel indicates the subjective state of mind; the weight upon the toe, or ball of the foot, indicates that the object dominates the man; the weight upon the centre indicates balance of mind.

Primary attitude. In this attitude the weight is on both feet, separated by the width of one of the feet, and the toes turned out at an angle of seventy-five degrees. This is a weak attitude. It characterizes respect, also infancy. If the feet be far separated, the expression is physical weakness, insolence, familiar ease, vulgar repose, intoxication.

Second attitude. "In this attitude the strong leg is backward, the free one forward. This is the attitude of reflection, of concentration, of the strong man. It indicates the absence of passions. It has something of intelligence. It is neither the position of the child, nor of the uncultured man. It indicates calmness, strength, independence, which are signs of intelligence."

Third attitude. "Here the strong leg is forward, the free

leg backward. This is the attitude of vehemence and of heroism. The orator who would appear passive, that is, as experiencing some emotion, or submitting to some action, must have a backward pose, as in the second attitude.

"If, on the contrary, he would communicate to his audience the expression of his will or of his own thought, he must have a forward pose, as in the third attitude."

Fourth attitude. "Here the strong leg is behind, as in the second attitude, but far more apart from the other, and more inflected (bent at the knee). This is a sign of weakness which follows vehemence and terror."

Fifth attitude. "This is necessitated by the inclination of the torso to one side or the other. It is a third to one side. It is a passive attitude, preparatory to all oblique steps. It is passing or transitive, and ends all the angles formed by walking. It is in frequent use combined with the second."

Sixth attitude. This is the second, with limbs farther apart. It is the alternative attitude. The body faces one of the two legs. In this, the weight upon both feet indicates hesitation.

Seventh attitude. 'This is a stiff second attitude, in which the strong leg and also the free one are equally rigid. The body in this attitude bends backward; it is the sign of distrust, of scorn, of defiance."

The Hand.—"By representing the hands disposed in conformity with the attitude of the figures, the old masters have been able to express every different kind of sentiment in their compositions. Who, for example, has not been sensible to the expression of reverence in the hands of the Magdalens by Guido, to the eloquence of those in the cartoons of Raphael, or the significant force in those of the Last Supper, by Da Vinci. In these great works may be seen all that Quintillian says the hand is capable of expressing: 'For other parts of the body assist the speaker, but these, I may say, speak themselves. By them we ask, we

promise, we invoke, we dismiss, we threaten, we entreat, we deprecate, we express fear, joy, grief, our doubts, our assent, our penitence; we show moderation, profusion; we mark number and time.'"*

The hand completes and interprets the expression of the face. It is the last of the two agents to act.

Attitude. — 1. The *normal position* of the hand requires the fingers to be differential, the first finger quite straight and most separated, the second and third but little separated, and more bent, the fourth more separated from the third, and more straight. Straighten the thumb, and separate from the first finger. Avoid woodenness, which results from keeping the fingers close together and straightened out. Avoid spreading the hand, and also all convulsive attitudes of it. Leave them entirely alone while speaking. This attitude should be mastered as the habitual one. It expresses calm repose.

2. The fist, thumb outside on index finger. This expresses conflict, firmness, strength, concentration of force.

3. Bend the first joint of the fingers, somewhat apart. This expresses the convulsive state.

4. The hand lifeless, thumb falling into the middle.

This attitude expresses prostration, lack of energy in the mind, imbecility. I have frequently seen this position of the hand. The necessity of avoiding it is evident.

5. All the fingers and thumb thrown open, and separated slightly. This expresses exaltation, earnestness, animated attention.

6. This same carried still further, stiffening the fingers straight, and separating to the utmost. This expresses exasperation.

The part of the hand next to the auditor is the expressive part. The back of the hand is mystical in expression. To

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* "The Hand," by Sir Charles Bell, K. G. H., etc.

the auditor it expresses secrecy, indefiniteness, indistinctness, doubt and darkness.

The side or edge of the hand is definitive in expression. Turned to the auditor, or when most actively employed, it clearly limits or defines the facts. If I show the length of a stick, I separate the hands with the edge of each to the auditor.

The palm of the hand is revelatory in expression. The speaker throwing his hands apart, and showing the palms, opens up the subject to the plain sight of the audience.

Functions. The hand defines, holds, surrenders, inquires, caresses, assails, affirms, denies, conceals, reveals, accepts, regrets, supports, protects.

Affirmations. 1. The teacher's affirmation defines. In this the index finger is prominent, the other fingers folded.

2. Champion's affirmation supports; palm up.

3. Conservative's affirmation limits; edge of the open hand leading in the action.

4. The tyrant's affirmation puts down; arms thrown down with palms to the floor.

Inflections. — 1. *Impatient negation.* In this the hand is tossed from the side.

2. *Distribution*, "scattering seeds of kindness"; palms up, tossed from side to side.

3. *Grasping, assailment.* In this the hands are suddenly closed, and drawn to the body.

4. *Exposition.* The hands thrown open, the palms out.

The Arms. — I think the feet and arm actions are more under the control of the will than other agents of expression, and more available in public effort.

In the arms we distinguish the articulations; the shoulder, the elbow, the wrist, and also the hand and fingers.

The shoulder is a valuable agent of the orator. By a simple movement of the shoulder a vast deal may be expressed,

and it always makes a strong impression. The shoulders are a thermometer of passion.

(*a.*) Normal condition indicates calm repose.

(*b.*) Shoulders elevated indicate passion.

(*c.*) Shoulders depressed indicate feebleness.

(*d.*) Shoulders brought forward indicate pain.

"Liars do not elevate the shoulders to the required height."

The elbows are a thermometer of affection, self-will, self-esteem, self-consciousness.

The positions are distinguished: —

1. The normal position at the side.

2. The elbows turned out slightly. This indicates tenderness, and may be carried on to force and activity, self-assertion, conceit, strength, arrogance.

3. The elbows turned in. This indicates self-suppression, poverty of spirit, weakness, inferiority, self-consciousness, impotence, humility, subordination, fear.

The wrist is a thermometer of vital energy of mind. The wrist turned back up indicates normal repose. The wrist turned edge up indicates preparation. The wrist turned front or face up indicates action.

The orator needs great suppleness of wrist to give freedom to the play of the hand.

Inflections of the Arms. — 1. *Calm repose.* This is the natural, easy position, with arms quietly by the side.

2. *Resigned appeal to heaven.* In this action the arm without lifting is turned face out, the hand is turned palm slightly up; the face is turned in opposition, and uplifted to heaven.

3. *Accusation.* In accusation, the arm is stiffened at the side; the eye first accuses and centres upon the object, then the stiffened arm and hand are lifted till the eye sees the object down the arm.

4. *Imprecation.* The arm is elevated overhead. The

hand is formed into a claw, ready as a bird of prey to pounce upon its victim.

5. *Remorse.* In remorse the hand is made to grasp the back of the head, the forearm pressing against the face.

6. *Grief or shame.* The face, in this emotion, is hid by the hand spread over it.

7. *Tender reproach.* To express this, the hand is slightly closed, and drawn across the chest, away from the object, while the face is turned upon it in reproach.

8. *Pathetic repulsion.* To express this emotion, the hand moves toward the object from the seventh position, while the head moves in the opposite direction.

9. *Benediction.* In benediction, the hands are lifted, the backs up.

The above series, with one or two exceptions, is better adapted to dramatic expression; but as a practice for oratoric, it presents the feature of variety.

The following series is more oratoric in character.

1. *Repulsion.* In repulsion, the hand is lifted, palm out, thumb near the ear. It is then shoved out straight in front, while the head moves back in opposition.

2. *Attraction* is the opposite of repulsion.

3. *Supplication.* In supplication, the arm is lifted tc heaven, the hand open and held half horizontal. Do not hold the arm immediately in front.

4. *Appellation.* In appellation, the forearm is lifted perpendicular, the palm of the hand out.

5. *Affirmation.* In this gesture the hand is thrown down in front, the palm out.

6. *Salutation.* The hand is raised gracefully, the head inclining to meet it; after they have approached near each other, the hand is thrown gently forward, the head moving in opposition. The hand is lifted in proportion to the amount of deference or respect expressed. Common salutation of

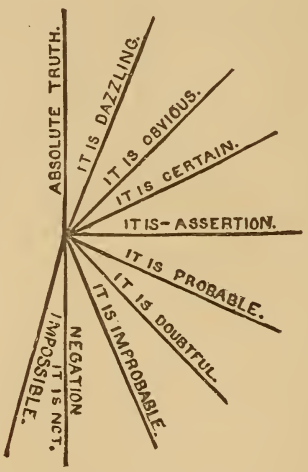
men who are equals is frequently made by a wafture of the hand from the region of the stomach.

7. *Negation.* The arm is thrown across the space in front of the student toward the back, the palm down.

8. *Declaration.* This is the same movement, with the palm of the hand half up.

9. *Rejection.* This is the same as negation, with the thumb edge of the hand down. It sweeps all out of the way.

The following angles exhibit the different degrees of elevation in affirmation.

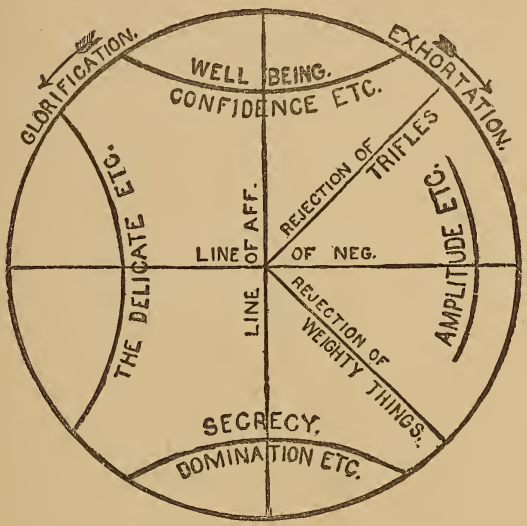


ANGLES OF AFFIRMATION AND NEGATION.

The angle indicates the position of the arm at the close of the gesture. Absolute truth is directly overhead. Affirmation, with moderate assertion, is at right angles to our perpendicular. In asserting impossibility, the arm makes the angle back of the perpendicular of the body.

The following medallion of inflection conveniently exhibits

to the eye the angles, arcs, and direction the hands and arms take in expression. The lower part of the circle corresponds to the feet.



Medallion of Inflections.

Universality, amplitude, — these are expressed by the hands forming part of a circle with outstretched arms.

The opposite is a fine gesture, and less used.

The arrows indicate the direction of the hand and arm. In this the hand is overhead.

The hand circling from front back, indicates glorification or victory achieved; the opposite, exhortation or victory ahead. The straight lines interpret themselves.

CHAPTER V.

THE FACE AND HEAD IN EXPRESSION.

"THE face is the mirror of the soul" because it is the most impressive agent, less under the control of the will, and consequently the most faithful agent in rendering the states of the soul.

Not only momentary emotions may be read in the face, but the conformation of the features of the face reveals the aptitude of the individual, his temperament and character, always, of course, allowing for the freedom of man to will and live above his natural appetences.

But every emotion of the soul writes itself upon the countenance, and persistency will fix it there.

We have characteristically sad, joyful, thoughtful, stupid, vicious faces.

We have seen the same face undergo marked and sometimes remarkable changes, as the individual has changed his life. The face gives the hand more significance in gesture.

The Eyes. — The eyes and ears are called the organs of the spiritual sense. The other organs of sense must come in contact with the object, in order to know of its qualities or character.

With the ear we can hear sounds produced afar off, and with the eye we can see the object that impresses us, though many leagues in the distance.

The eye then is the highest as an agent of expression.

It has long been characterized as the "window of the soul."

The eye is an intellectual agent, denoting the various states of the mind.

In the normal eye the upper lid just touches the iris. A small eye indicates strength; a large eye indicates languor.

The eye opens only in the first emotion, then it becomes calm.

The eyebrow lifted and the voice lowered indicates a desire to create surprise, and a lack of mental depth.

The lowered brow signifies retention, repulsion, like a closed door.

The elevated brow is like the open door. The eyebrow is the door of intelligence.

The inflections are in accord with the eyebrows. When the brow is raised, the voice is raised. This is the normal movement of the voice in relation to the eyebrow.

Sometimes the eyebrow and voice are in contradiction. Then there is always an ellipse; it is a thought unexpressed.

In expressing the word "indeed," if the brow and voice are lowered, the case is grave; if the brow and voice are elevated, the case is mild, amiable; if the voice is raised and the brow lowered, the case is doubtful, suspicious.

1. In *calm repose*, the eye is normal.
2. In *firmness*, the eye partially closes itself.
3. In *stupor*, the eyelid hangs.
4. In *astonishment*, the lids are dilated, the brow raised.
5. In *disdain*, the brow is held normal, the lid is dilated.
6. In *perplexity*, the brow and lids contract.

The Head. — Besides the habitual bearings of this agent of expression which are quite permanent, we have, —

1. The movements of attitude which are temporarily permanent.
2. The movements of inflection, or fugitive movements.

The head has nine primary attitudes from which the others proceed. In the normal attitude the head is neither high nor low. In the concentric, the head is lowered; in the eccentric, the head is elevated.

There are some *general* facts to be observed as to position of the head.

1. The head suppressed upon itself (bent forward) indicates suppression of self.

2. Head thrown up indicates assertion of self.

3. Dropping the head upon the breast indicates shame, remorse.

Fugitive Movements of the Head — Inflection. — 1. Forward movement ending in upright one, elevated chin, indicates interrogation, hope, appellation, desire. "Will you go?"

2. The same, chin lowered, — doubt, resignation. "I am resigned to it, wise or unwise."

3. Nod of the head, forward movement, confirmation, "Yes, all well."

4. Brusque movement forward, menace of a resolute man. "Send us the prisoners, or you shall hear from us."

5. Head back, exaltation.

6. Brusque movement backward, menace of a weak man. "Now, if you don't do it, I will make you pay for it."

7. Rotative movement from shoulder to shoulder, impatience, regret. "I regret it very much."

8. Rotating head, perpendicular, — negative, "No."

If the movement ends toward the interlocutor, simple negative, "No, sir." If the movement ends opposite to him, negative with distrust.

9. The rotative, then forward movement, — exaltation.

When the head has a serious part to play, it communicates an inflective movement to the hand which renders it terrible.

Menace. In the fugitive movement we have indicated the menace of (*a*) *weakness*, (*b*) *resolution*. This can be transferred to the hand. "You will have a quarrel to settle with me."

"A man who menaces with his head is not sure of his aim, but one who menaces with his hand is sure of striking right. In order to do this, the eye must be firmly fixed, as the eye necessarily loses its power and accuracy by a movement of

the head. There is great power in the menace communicated by the hand. The head menace is more physical, the hand menace more intellectual.

"When the speaker does not wish to express his opinion, and has the fear of compromising himself with his eye, he turns aside his glance, and the menace is communicated to the shoulder. This has less strength, because it is rendered by one of the sensitive agents."

ATTITUDES OF THE HEAD.

	Sentiments.	Expression.
1.	Calm repose, strategem . . .	Head easily erect.
2.	Cunning, envy, hate, suspicion,	Head inclined from object sidewise to self.
3.	Sensualism	The head inclined from object, eye to corner next to object.
4.	Pride, arrogance	Head turned away from object and thrown back.
5.	Contemplation	Head inclined before the object.
6.	Vehemence, exaltation, abandonment of self	Head thrown back.

Lifting the whole body with the head, exaltation of self over object; expresses arrogance.

7.	Veneration, reverence	Head inclined obliquely to object.
8.	Tenderness, affection	Head inclined laterally to object.
9.	Nonchalance, confidence . . .	Head inclined away from object.

The student should cultivate consciousness in the crown of the head.

PART III.

EXPRESSION.

EXPRESSION.

The Speaker before the Audience. — When as speaker you appear before an audience, in the pulpit, at the bar, or on the platform, you are supposed to be informed as to your subject, and to have arranged the matter for the easiest and most effective presentation. You must be thoroughly possessed by the subject and forget self, and in a measure the audience. Think not how to appear great, nor to win the applause of the audience. Your purpose now is to give the truth that stirs your own soul. All tricks and artifices are vain. Have a purpose; aim to accomplish it. Now leave all practice; execution is called for. Nothing so "makes the judicious grieve" as a speaker practising before his audience.

The speaker's bearing should be strong and confident, yet deferential. Stand free, but do not lounge. Very plainly the speaker should face the audience. Do not turn the back upon the audience even when addressing the past; any position that does not show part of the face to the audience is not admissible. Keep your eye upon the audience, for this gives controlling influence over them.

Every change of attitude should be controlled by a purpose, and be made only as a preparation for the delivery of a new idea, or before a paragraph or other division of the discourse. Thought should be taken to keep the lungs well supplied and the chest lifted. Just before speaking the first sentence, slowly fill the lungs by breathing through the nostrils, in the mean while looking upon the audience to challenge their attention. In beginning do not mumble the sounds. It is safe to say that eight out of every ten speakers begin in such

a low and weak voice, that one half of an audience of average size do not hear the first part of the discourse. On the other hand, caution must be exercised not to begin by shouting. Begin on the conversational level. Direct the voice to the farthest person in the room, and with clearness and force lift the voice to this auditor, and be sure he hears.

In execution, your first effort should be to make yourself UNDERSTOOD; therefore clearly or distinctly speak the words, giving every syllable its due time in pronunciation, not prettily, but with force and smoothness.

In the second place, you must make yourself FELT. "Eloquence consists in feeling a truth yourself, and in making those who hear you feel it." Do not seek to produce an "effect." This is an abomination. In expression, while preserving the unity, you must seek variety. Avoid being borne along by one emotion. Let thought and emotion have full play; let voice and action, untrammelled, do their part in responding. Whisper, plead, storm, persuade, in keeping with the thought and emotion. Lead the audience up step by step, seeking the legitimate conviction, "The truth, we will defend it, we will live it!"

The closing words should be adapted to compose the emotions and leave the thought of the effort upon the mind. Prof. Monroe gave his pupils the appropriate motto, "Have something to say; say it; stop."

As a reader you should be familiar with what you are to read. Avoid bending over to the page. If holding the book, lift it about as high as the shoulder, in the left hand, little finger and thumb keeping the book open, the remaining fingers supporting it. In representing two characters, for one, read to the right; for the other, to the left. Less action is required in reading than in speaking, except in strong forensic declamation or in dramatic delineation.

Think the thought, recall the scenes of the subject; give it to the audience.

Analysis of Written Language. — Speech expresses thought and emotion by the varied use of emphasis, time, force, pitch, quality of voice, etc., as previously discussed.

Written language should be carefully analyzed to find out the *sense* of the author, the various sentiments, the strength of passion involved, in order to determine what parts require prominence, what are to be cast into the shade, what parts are separated in the sentence, though related in thought, that emphasis, pitch, inflection, rate, etc., may be intelligently applied. Every piece of composition has its own peculiar atmosphere, and the speaker should find it and let it permeate his mind.

With the selections for practice will be given the principal points in the analysis of the pieces. I will give first the style of delivery; second, the emotional attitude of the speaker; and indicate other points in analysis by the mechanics of expression. Proper emphasis, slurring and pauses, are the leading features in the mechanics of expression, and these are indicated in some of the selections given here for practice.*

Small capitals indicate the words that take the leading emphasis; italics, the words in the deepest shade (read on lower pitch and faster), the "0," a pause. Every measure, as in music, is to occupy the same time, to be consumed in pronunciation or pauses. Long quantity, though unaccented, may fill a measure. Be free in action, afterward criticise according to the principles of action-language.

The finer shades of expression must be wrought out by the student in the light of the instruction already given, as an attempt to give a complete analysis in book instruction would be laborious and confusing, if not impossible.

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* Other selections are given for the students to analyze.

I. THE ELDER BROTHER. — MONROE'S READER.

Simple Conversational. — Observe the inquiring mood of the elder brother, the easy-going mood of the landlord. Medium pitch, slow rate, simple inflections.

0 A | gentleman | of England | 0 had | two SONS; | 0 0 | the ELDER of | whom, 0 | *eager for* | *adventure*, | 0 *and* | *weary of* | *the restraints* | *of home*, | 0 0 | obtained his | father's permission | 0 to go | ABROAD. | 0 0 | 0 0 |

Ten | years | later, 0 | 0 a | TRAVELLER, | 0 0 | *prematurely* | *old*, 0 | *covered* | *with rags* | *and dust*, 0 | stopped at | an inn | near the | paternal | estate. | 0 0 | Nobody | KNEW him, | 0 *al-* | *though*, 0 | *by his* | *conversa-* | *tion*, 0 | he appeared | to have had | 0 some | previous | 0 AC- | QUAINTANCE | with the | neighborhood. | 0 0 | 0 Among | other | questions, 0 | he asked | concerning | the fa- | ther of | the TWO | SONS. 0 | 0 0 | 0 0 |

"Oh, 0 | he's DEAD," | 0 *said the* | *landlord;* | 0 0 | "been dead | these five | YEARS; 0 | 0 poor | old | man! | 0 0 | dead and | forgot- | ten 0 | LONG | ago!" | 0 0 | 0 0 |

"And | his SONS?" | 0 *said the* | *traveller*, | 0 *after* | *a pause;* | 0 "I | believe | he had | TWO." | 0 0 |

"Yes, | 0 he | had. | 0 THOMAS | 0 and JAMES. | 0 0 | Tom | was the | HEIR. 0 | 0 But | he was | UNSTEADY; 0 | 0 had | a ROVING | disposition; 0 | 0 gave | his | father | no end | of trou- | ble. 0 | Poor | old man! | 0 0 | poor | old man!" | 0 0 | And the | landlord, | 0 *shaking* | *his head* | *sorrow-* | *fully*, 0 | drained a | good tank- | ard of | his own | ale, 0 | by way of | solace | 0 to his | melan- | choly | reflec- | tions. 0 | 0 0 | 0 0 |

The trav- | eller 0 | passed a | trembling | hand 0 | over | his own | pale brow | and rough | beard, 0 | and said | again, — | 0 0 |

"But 0 | James, 0 | the SEC- | OND son, | 0 HE is 0 alive?" | 0 0 | 0 0 |

"You would | THINK | so," 0 | *said the* | *landlord*, 0 | smacking | his lips. | 0 0 | "Things | have hap- | pened WELL | for him. | 0 0 | The old | man dead; | 0 his broth- | er dead | too —"

"His | brother | DEAD?" 0 | *said the* | *travel-* | *ler*, *with* | *a start*. 0 | 0 0 |

"Dead, | 0 or as | GOOD as | dead. | 0 0 | He went | off on | his trav- | els ten | YEARS | ago, | and has | never | been heard | of since. | 0 0 | So JAMES | has come | into | the es- | tate, 0 | 0 and | a BRAVE | estate | it is, | 0 and | a gay | GENTLEMAN | is James — | 00 | What! GOING, | sir?" | 0 0 |

"I beg | your par- | don," 0 | *said the* | *travel-* | *ler*, *ris-* | *ing*. | 0 "I — 0 | I 0 | have | BUSINESS | with this | James."

II. THE CHEERFUL LOCKSMITH. — CHARLES DICKENS.

Animated Narrative. — To express the cheerfulness of this selection, read on quite a high pitch, making wide intervals when required, to the lower pitches. Long quantity, pure tone. Give "tink" a metallic sound.

From the workshop of the Golden Key there issued forth a TINKLING sound, so merry and good-humored, that it suggested the idea of some one working BLITHELY, and made quite pleasant music. Tink, tink, tink, clear as a silver BELL, and audible at every pause of the streets' HARSHER noises, *as though it said*, "I don't care; nothing puts ME out. I am RESOLVED to be happy."

Women SCOLDED, children SQUALLED, heavy CARTS went rumbling by, horrible cries proceeded from the lungs of HAWKERS; still it struck in again, no higher, no lower, no louder, no softer; not thrusting itself on people's notice a BIT the more for having been outdone by LOUDER sounds, — tink, tink, tink, tink, tink.

It was a perfect EMBODIMENT of the still small voice, free

from all cold, hoarseness, huskiness, or unhealthiness of ANY kind. Foot passengers slackened their pace, and were disposed to LINGER near it; neighbors who had got up splenetic that morning, felt GOOD-HUMOR *stealing on them as they heard it*, and by degrees became quite sprightly. Mothers danced their BABIES to its ringing. Still the same magical tink, tink, tink, came gayly from the workshop of the Golden Key.

Who but the locksmith could have MADE such music? A gleam of SUN *shining through the unsashed window and checkering the dark workshop with a broad patch of light*, fell full UPON him, as though attracted by his sunny heart. There he STOOD *working at his anvil*, his face radiant with exercise and gladness, his sleeves turned up, his wig pushed off his shining forehead, the EASIEST, FREEST, HAPPIEST man in all the world.

III. LOCHINVAR. — SIR WALTER SCOTT.

Lively Narrative. — Observe that the author is in sympathy with Lochinvar. Observe, also, the haughty attitude of the father, the deferential-indifferent attitude of Lochinvar. High pitch, quick rate, medium stress, frequent wide intervals.

1. O young Lochinvar has come out of the West,
   Through all the wide border his steed was the best!
   And save his good broadsword, he weapon had none,
   He rode all unarmed, and he rode all alone.
   So faithful in love, and so dauntless in war,
   There never was knight like the young Lochinvar.

2. He stayed not for brake, and he stopped not for stone,
   He swam the Eske River where ford there was none;
   But ere he alighted at Netherby gate,
   The bride had consented, the gallant came late:
   For a laggard in love, and a dastard in war,
   Was to wed the fair Ellen of young Lochinvar.

3. So boldly he entered the Netherby hall,
'Mong bridesmen, and kinsmen, and brothers, and all:
Then spoke the bride's father, his hand on his sword
(For the poor craven bridegroom said never a word),
"O come ye in peace here, or come ye in war,
Or to dance at our bridal, young Lord Lochinvar?"

4. So stately his form, and so lovely her face,
That never a hall such a galliard did grace;
While her mother did fret, and her father did fume,
And the bridegroom stood dangling his bonnet and plume;
And the bridemaidens whispered, "'T were better, by far,
To have matched our fair cousin with young Lochinvar."

5. One touch to her hand, and one word in her ear,
When they reached the hall-door, and the charger stood near;
So light to the croupe the fair lady he swung,
So light to the saddle before her he sprung;
"She is won! we are gone! over bank, bush, and scar,
They 'll have fleet steeds that follow," quoth young Lochinvar.

IV. TOUSSAINT L'OUVERTURE. — Wendell Phillips.

Oratoric. — Conversational basis. Observe the easy but vivid and incisive style in this short extract from a speech of this prince of American orators. Medium pitch, slow rate, radical stress, downward slides.

Mounting his horse, and riding to the eastern end of the island, Toussaint looked out on a sight such as no native had ever seen before. Sixty ships of the line, crowded by the best soldiers of Europe, rounded the point. They were soldiers who had never yet met an equal, whose tread, like Cæsar's, had shaken Europe, soldiers who had scaled the pyramids and planted the French banners on the walls of Rome. He looked a moment, counted the flotilla, let the reins fall on the neck of his horse, and turning to Cristophe, exclaimed, "All France is come to Hayti; they can only

come to make us slaves; and we are lost!" He then recognized the only mistake of his life,—his confidence in Bonaparte, which had led him to disband his army. Returning to the hills, he issued the only proclamation which bears his name and breathes vengeance: "My children, France comes to make us slaves. God gave us liberty; France has no right to take it away. Burn the cities, destroy the harvests, tear up the roads with cannon, poison the wells, show the white man the hell he comes to make." And he was obeyed.

When the great William of Orange saw Louis XIV. cover Holland with troops, he said, "Break down the dikes, give Holland back to the ocean"; and Europe said, "Sublime!" When Alexander saw the armies of France descend upon Russia, he said, "Burn Moscow, starve back the invaders"; and Europe said, "Sublime!" This black saw all Europe marshalled to crush him, and gave to his people the same heroic example of defiance.

It is true, the scene grows bloodier as we proceed. But, remember, the white man fitly accompanied his infamous attempt to reduce freemen to slavery with every bloody and cruel device that bitter and shameless hate could invent. Aristocracy is always cruel. The black man met the attempt, as every such attempt should be met, with war to the hilt. In his first struggle to gain his freedom, he had been generous and merciful, saved lives and pardoned enemies, as the people in every age and clime have always done when rising against aristocrats. Now, to save his liberty, the negro exhausted every means, seized every weapon, and turned back the hateful invaders with a vengeance as terrible as their own, though even now he refused to be cruel.

Leclerc landed. Cristophe took two thousand *white* men, women, and children and carried them to the mountain for safety, then with his own hands set fire to the splendid palace which French architects had just finished for him, and in forty

hours the place was in ashes. The battle was fought in its streets, and the French driven back to their boats. Wherever they went they were met with fire and sword. Once resisting an attack, the blacks, Frenchmen born, shouted the Marseilles hymn, and the French stood still; they could not fight the Marseillaise. And it was not till their officers sabred them on that they advanced, and then they were beaten.

He then sent word to Leclerc, "I will submit. I could continue the struggle for years, — could prevent a single Frenchman from safely quitting your camp. But I hate bloodshed. I have fought only for the liberty of my race. Guarantee that, I will submit and come in." He took the oath to be a faithful citizen, and on the same crucifix Leclerc swore that he should be faithfully protected, and that the island should be free.

As the French general glanced along the line of his splendidly equipped troops, and saw opposite Toussaint's ragged, ill-armed followers, he said to him, "L'Ouverture, had you continued the war, where could you have got arms?" "I would have taken yours," was the Spartan reply.

He went down to his house in peace; it was summer. Leclerc remembered that the fever months were coming, when his army would be in hospitals, and when one motion of that royal hand would sweep his troops into the sea. He was too dangerous to be left at large. So they summoned him to attend a council; he went, and the moment he entered the room the officers drew their swords and told him he was a prisoner.

He was sent to the castle of St. Joux, to a dungeon twelve feet by twenty, built wholly of stone, with a narrow window, high up on one side, looking out on the snows of Switzerland. In this living tomb the child of the sunny tropics was left to die.

V. SPEECH ON AMERICAN INDEPENDENCE. — PATRICK HENRY.

Oratoric. — Observe the strong, bold attitude of the author. Medium pitch; slow rate; radical stress. Observe the opportunity for climax.

Mr. | President, | 0 0 | 0 it is | natural to | man | 0 to in- | dulge in the il- | lusions of | hope. | 0 0 | 0 0 | We are | apt to | shut our | eyes | 0 a- | gainst a | painful | truth, | 0 0 | 0 and | listen to the | song of that | syren, | 0 0 | till she trans- | forms us | 0 into | beasts. | 0 0 | 0 0 | 0 Is | this the | part of | wise | men, | 0 en- | gaged in a | great and | arduous | struggle | 0 for | liberty? | 0 0 | 0 0 | Are we dis- | posed | 0 to | be of the | number of | those | 0 who | having | eyes, | see not, | 0 and | having | ears, | hear not the | things | 0 which so | nearly con- | cern our | temporal sal- | vation? | 0 0 | 0 0 | 0 For | my | part, | 0 what- | ever | anguish of | spirit | 0 it may | cost, | 0 0 | I am | willing to | know the | whole | truth; | 0 0 | 0 to | know the | worst, | 0 0 | and to pro- | vide for it. | 0 0 | 0 0 |

0 They | tell us, | sir, 0 | that we are | weak, | 0 un- | able to | cope with so | formidable an | adversary. | 0 0 | 0 0 | 0 But | when shall we be | stronger? | 0 0 | 0 0 | Will it be the | next | week, | 0 or the | next | year? | 0 0 | 0 0 | Will it | be | when we are | totally dis- | armed, | 0 and | when a | British | guard | 0 shall be | stationed in | every | house? | 0 0 | 0 0 | 0 Shall we | gather | strength | 0 by | irreso- | lution, | 0 and in- | action? | 0 0 | 0 0 | 0 Shall we ac- | quire the | means of ef- | fectual re- | sistance, | 0 by | lying su- | pinely | 0 on our | backs, | 0 and | hugging the de- | lusive | phantom of | hope, | 0 un- | til our | enemies | 0 shall have | bound us | hand and | foot? | 0 0 | 0 0 | Sir, 0 | 0 we are | not | weak, | 0 if we | make a | proper | use of | those | means | 0 which the | God of | nature | 0 hath | placed in our | power. | 0 0 | 0 0 | Three | millions of | people | 0 0 | armed in the | holy | cause of | liberty, | 0 and in | such a | country |

0 as | that which | we pos- | sess, | 0 are in- | vincible | 0 by | any | force | 0 which our | enemy | 0 can | send a- | gainst us. | 0 0 | 0 0 | 0 Be- | sides, sir, | 0 we shall | not | fight our | battles a- | lone. | 0 0 | 0 0 | There is a | just | God | 0 who pre- | sides | over the | destinies of | nations; | 0 0 | 0 and | who will | raise up | friends | 0 to | fight our | battles | for us. | 0 0 | 0 0 | 0 The | battle, | sir, | 0 is | not to the | strong a- | lone, | 0 0 | it | is to the | vigilant, | 0 the | active, | 0 the | brave. | 0 0 | 0 0 | 0 Be- | sides, sir, | 0 we have | no e- | lection. | 0 0 | 0 0 | If we were | base enough | 0 to de- | sire it, | 0 it is | now | too | late | 0 to re- | tire from the | contest. | 0 0 | 0 0 | There is | no re- | treat, | 0 0 | but in sub- | mission | 0 and | slavery. | 0 0 | 0 0 | 0 Our | chains are | forged. | 0 0 | 0 0 | 0 Their | clanking | 0 may be | heard | on the | plains of | Boston. | 0 0 | 0 0 | 0 The | war | 0 is in- | evitable, | 0 0 | and | let it | come! | 0 0 | 0 0 | 0 I re- | peat it, sir, | 0 0 | let it | come! | 0 0 | 0 0 | It is in | vain, sir, | 0 to ex- | tenuate the | matter. | 0 0 | I | know not | what | course | others may | take; | 0 0 | 0 but | as for | me, | 0 0 | give me | liberty; | 0 0 | 0 or | give me | death! | 0 0 | 0 0 |

VI. CASSIUS TO BRUTUS. — SHAKESPEARE.

Dramatic. — Notice the shrewd, argumentative method of Cassius. High pitch; "mental" tone; many circumflexes; moderate rate; radical stress; quotations in italics.

Well, honor is the subject of my story.
I cannot tell what you and other men
Think of this life, but, for my single self,
I had as lief not be as live to be
In awe of such a thing as I myself.
I was born free as Cæsar; so were you:
We both have fed as well; and we can both
Endure the winter's cold as well as he:
For once, upon a raw and gusty day,
The troubled Tyber chafing with her shores,

Cæsar said to me, *Dar'st thou, Cassius, now*
Leap in with me into this angry flood,
And swim to yonder point? Upon the word,
Accoutred as I was, I plunged in,
And bade him follow: so indeed he did.
The torent roared, and we did buffet it
With lusty sinews, throwing it aside
And stemming it with hearts of controversy;
But, ere we could arrive the point propos'd,
Cæsar cried, *Help me, Cassius, or I sink!*
I, as Æneas, our great ancestor,
Did from the flames of Troy upon his shoulder
The old Anchises bear, so from the waves of Tyber
Did I the tired Cæsar: and this man
Is now become a god; and Cassius is
A wretched creature, and must bend his body,
If Cæsar carelessly but nod on him.
He had a fever when he was in Spain;
And when the fit was on him I did mark
How he did shake; 'tis true, this god did shake:
His coward lips did from their color fly;
And that same eye, whose bend doth awe the world,
Did lose his lustre. I did hear him groan:
Ay, and that tongue of his, that bade the Romans
Mark him, and write his speeches in their books,
Alas, it cried, *Give me some drink, Titinius,*
As a sick girl. — Ye gods, it doth amaze me,
A man of such a feeble temper should
So get the start of the majestic world,
And bear the palm alone.
Brutus and Cæsar: what should be in that *Cæsar?*
Why should that name be sounded more than yours?
Write them together, yours is as fair a name;
Sound them, it doth become the mouth as well;
Weigh them, it is as heavy; conjure with them,
Brutus will start a spirit as soon as *Cæsar.*
Now, in the names of all the gods at once,
Upon what meat doth this our Cæsar feed,
That he is grown so great? Age, thou art sham'd!

Rome, thou hast lost the breed of noble bloods!
When went there by an age, since the great flood,
But it was fam'd with more than with one man?
When could they say, till now, that talk'd of Rome,
That her wide walls encompass'd but one man?
Now is it Rome indeed, and room enough,
When there is in it but one only man.
O, you and I have heard our fathers say
There was a Brutus once that would have brook'd
Th' eternal Devil to keep his state in Rome,
As easily as a king!

VII. LANGUAGE. — RUSKIN.

Didactic conversational. — Medium pitch inclining to high; slow rate; downward slides; inclining to pure tone.

With regard to the art of all men, that of language, the chief vices of education have arisen from the one great fallacy of supposing that noble language is a communicable trick of grammar and accent, instead of the careful expression of right thought. All the virtues of language are, in their roots, moral; it becomes accurate if the speaker desires to be true; clear, if he speaks with sympathy and a desire to be intelligible; powerful, if he has earnestness; pleasant, if he has sense of rhythm and order.

There are no other virtues of language producible by art than these; but let me mark more deeply for an instant the significance of one of them. Language, I said, is only clear when it is sympathetic. You can, in truth, understand a man's word only by understanding his temper. Your own word is also as of an unknown tongue to him unless he understands yours. And it is this which makes the art of language, if any one is to be chosen separately from the rest, that which is fittest for the instrument of a gentleman's education.

To teach the meaning of a word thoroughly, is to teach the nature of the spirit that coined it; the secret of language is the secret of sympathy, and its full charm is possible only to

the gentle. And thus the principles of beautiful speech have all been fixed by sincere and kindly speech.

On the laws which have been determined by sincerity, false speech, apparently beautiful, may afterward be constructed; but all such utterance, whether in oration or poetry, is not only without permanent power, but it is destructive of the principles it has usurped. So long as no words are uttered but in faithfulness, so long the art of language goes on exalting itself; but the moment it is shaped and chiselled on external principles, it falls into frivolity and perishes. No noble nor right style was ever yet founded but out of a sincere heart.

No man is worth studying to form your style who does not mean what he says; nor was any great style ever invented but by some man who meant what he said.

And of yet greater importance is it deeply to know that every beauty possessed by the language of a nation is significant of the innermost laws of its being. Keep the temper of the people stern and manly; make their associations courteous, grave, and for worthy objects; occupy them in just deeds, and their tongue must needs be a grand one. Nor is it possible, therefore, that any tongue should be a noble one, of which the words are not so many trumpet calls to action. All great languages invariably utter great things and command them; they cannot be mimicked but by obedience; the breath of them is inspiration because it is not only vocal but vital; and you can only learn to speak as these men spoke, by becoming what these men were.

VIII. BUNKER HILL MONUMENT. — WEBSTER.

Oratoric. — Observe the thoughtful, solid utterances. Slow time, medium to low pitch, full voice, downward slides (Webster's delivery was noted for the abundance of strong, downward slides), radical stress.

We know, indeed, that the record of illustrious actions is most safely deposited in the universal remembrance of man-

kind. We know, that if we could cause this structure to ascend, not only till it reached the skies, but till it pierced them, its broad surfaces could still contain but a part of that which, in an age of knowledge, has already been spread over the earth, and which history charges itself with making known to all future times. We know that no inscription, no entablatures less broad than the earth itself, can carry information of the events we commemorate where it has not already gone; and that no structure which shall not outlive the duration of letters and knowledge among men, can prolong the memorial. But our object is, by this edifice to show our deep sense of the value and importance of the achievements of our ancestors; and, by presenting this work of gratitude to the eye, to keep alive similar sentiments, and to foster a constant regard for the principles of the Revolution. Human beings are composed, not of reason only, but of imagination also, and sentiment; and that is neither wasted nor misapplied, which is appropriated to the purpose of giving right direction to sentiments, and of opening proper springs of feeling in the heart.

Let it not be supposed that our object is to perpetuate national hostility, or even to cherish a mere military spirit.

It is higher, purer, nobler. We consecrate our work to the spirit of national independence; and we wish that the light of peace may rest upon it forever. We rear a memorial of our conviction of that unmeasured benefit which has been conferred on our land, and of the happy influences which have been produced, by the same events, on the general interests of mankind. We come, as Americans, to mark a spot which must forever be dear to us and our posterity. We wish that whosoever, in all coming time, shall turn his eye hither, may behold that the place is not undistinguished where the first great battle of the Revolution was fought. We wish that this structure may proclaim the magnitude and importance of that event, to every class and every age.

We wish that infancy may learn the purpose of its erection from maternal lips; and that wearied and withered age may behold it and be solaced by the recollections which it suggests. We wish that labor may look up here and be proud in the midst of its toil. We wish that, in those days of disaster which, as they come on all nations, may be expected to come on us also, desponding patriotism may turn its eyes hitherward, and be assured that the foundations of our national power still stand strong. We wish that this column, rising towards heaven among the pointed spires of so many temples dedicated to God, may contribute also to produce, in all minds, a pious feeling of dependence and gratitude. We wish, finally, that the last object on the sight of him who leaves his native shore, and the first to gladden his heart who revisits it, may be something which shall remind him of the liberty and the glory of his country. Let it rise till it meets the sun in his coming, let the earliest light of the morning gild it, and parting day linger and play on its summit.

IX. PSALM CXXXIX. — King David.

Solemn Address. — Subjective and reverential attitude, low pitch, long quantity, inclined to monotone, full tone, slow rate, thorough, inclined to intermittent stress.

O | Lord, 0 | thou hast | searched me, | 0 and | known me. | 0 0 | 0 0 | 0 Thou | knowest my | down- | sitting | 0 and mine | up- 0 | rising, | 0 thou | under- | standest my | thoughts | 0 a- | far | off. 0 | 0 0 | 0 0 | Thou | compassest my | path, 0 | 0 and my | lying | down, 0 | and art ac- | quainted with | all my | ways. | 0 0 | For there is | not a | word in my | tongue, | 0 but | lo, 0 | O 0 | Lord, | thou 0 | knowest it | alto- | gether. | 0 0 | 0 0 | Thou hast be- | set me | 0 be- | hind and be- | fore, 0 | 0 and | laid thine | hand up- | on me. | 0 0 | 0 0 | Such 0 | knowledge is | too | wonderful for | me: | 0 0 | it is | high, 0 | 0 I | cannot at- | tain unto it. | 0 0 | 0 0 | Whither shall I

| go 0 | 0 from thy | spirit? | 0 0 | 0 or | whither shall I | flee from thy | presence? | 0 0 | 0 0 | If I as- | cend 0 | up into | heaven, | 0 0 | thou art | there: | 0 0 | if I | make my | bed in | hell | 0 be- | hold, 0 | thou art | there. | 0 0 | 0 0 | If I | take the | wings of the | morning | 0 and | dwell in the | uttermost | parts of the | sea: 0 | 0 0 | Even | there | 0 shall thy | hand 0 | lead me, | 0 and thy | right 0 | hand shall | hold me. | 0 0 | 0 0 | If I | say, | Surely the | darkness shall | cover me: | 0 0 | even the | night 0 | 0 shall be | light a- | bout me: | 0 0 | Yea, | 0 the darkness | hideth not from | thee; | 0 0 | but the | night | shineth as the | day: | 0 0 | 0 the | darkness | and the | light 0 | 0 are | both a- | like | 0 to | thee. | 0 0 | 0 0 |

X. CHAPTER IX. — St. John.

Thoughtful Narrative. — Observe the dignified and thoughtful attitude of Jesus, the haughty bearing of the Pharisees, the cautious manner of the parents, the joyful manner of the man with restored sight, and finally his twitting of the Pharisees. Medium rate, middle pitch, long quantity, median stress, dramatic representation of the various speakers.

And as | Jesus | passed | by, 0 | 0 he | saw a | man which was | blind from his | BIRTH. | 0 0 | 0 0 | And his dis- | ciples | asked him, | saying, | Master, | who did | SIN, 0 | 0 this | man | 0 or his | parents, | that he was | born 0 | blind? | 0 0 | 0 0 | Jesus | answered, | Neither hath this | MAN | sinned | NOR his | parents: | 0 0 | but that the | works of | God | 0 should be | made 0 | MANIFEST in | him. | 0 0 | 0 0 | I must | work the | works of | him that | sent me, | while it is | day; | 0 0 | 0 the | NIGHT | cometh | 0 when | no 0 | man | can 0 | work. 0 | 0 0 | 0 0 | 0 As | long | 0 as | I am in the | world, 0 | I | am the | LIGHT | 0 of the | world. | 0 0 | 0 0 | When he had | thus 0 | spoken, | 0 he | spat on the | GROUND, 0 | 0 and | made | CLAY | 0 of the | spittle, | and he A- | NOINTED the | eyes 0 | 0 of the | blind | man | 0 with the | clay, 0 | 0 and | said unto him, | Go, 0 | wash in the | pool of | Siloam, | 0 0 | (*which is, by in-*

| *terpre-* | *tation*, | *Sent.*) 0 0 | 0 0 | 0 He | went his | WAY, | *therefore*, | 0 and | WASHED, | 0 and | came | seeing. | 0 0 | 0 0 |

0 The | NEIGHBORS | therefore, | 0 *and* | *they which be-* | *fore had* | *seen him*, | *that he was* | *blind*, | 0 0 | *said*, 0 | Is not | this 0 | he that | SAT *and* | BEGGED? | 0 0 | 0 0 | Some | said, 0 | This | is | HE; | 0 0 | others | said, 0 | He is | LIKE him: | 0 0 | 0 but | HE | said, 0 | I | AM | he. | 0 0 | 0 0 | Therefore | said they unto him, | 0 0 | How | were thine | eyes | OPENED? | 0 0 | 0 0 | 0 He | answered and | said, | 0 A | man | 0 that is | called | JESUS | made | clay, | 0 and a- | nointed mine | eyes, | 0 and | said unto me, | Go to the | pool of | Siloam, | 0 and | wash: 0 | 0 0 | 0 and I | WENT and | WASHED, | 0 and I re- | ceived | SIGHT. | 0 0 | 0 0 | Then | said they unto him, | 0 0 | Where | IS he? | 0 0 | 0 He | said, 0 | 0 I | know not. | 0 0 | 0 0 |

0 They | brought to the | PHARISEES | him that a- | foretime | 0 was | blind, | 0 0 | *And it was the* | *Sabbath* | *day* 0 | 0 *when* | *Jesus* | *made the* | *clay*, | 0 *and* | *opened his* | *eyes*. | 0 0 | 0 0 | Then a- | gain the | Pharisees | ALSO | asked him | how he had re- | ceived his | sight. | 0 0 | 0 He | said unto | them, | 0 He | put 0 | CLAY 0 | 0 upon mine | eyes, | 0 and I | WASHED | and do | SEE. | 0 0 | 0 0 | *Therefore said* | *some of the* | *Pharisees*, | 0 THIS | man is | not of | God, | 0 be- | cause | 0 he | keepeth not the | SABBATH | day. | 0 0 | Others | said, 0 | How can a | man that is a | sinner, | do such | MIRACLES? | 0 0 | And there was | 0 a di- | vision a- | mong them. | 0 0 | 0 0 | 0 They say | unto the | blind | man a- | gain, 0 | 0 0 | What | sayest | THOU of him? | that he hath | opened thine | eyes? | 0 0 | 0 He said, 0 | He is a | PROPHET. | 0 0 | 0 0 |

0 But the | Jews | did not BE- | LIEVE con- | cerning him | 0 *that he* | *had been* | *blind*, | 0 *and re-* | *ceived his* | *sight*, | 0 un- | til they | called the | PARENTS of | him that had re- | ceived his | sight. | 0 0 | 0 And they | asked THEM, | *saying*, | 0 0 | Is | this your | son, | who ye | say | 0 was | born | blind? 0 | 0 0 |

how | then 0 | doth he | now 0 | SEE? 0 | 0 0 | 0 0 | 0 His | parents | answered them | 0 and | said, | 0 0 | 0 We | know | that | this is our | SON, 0 | and that he was | born | BLIND: 0 | 0 0 | But by | what 0 | means | 0 he | now | seeth, | 0 we | know | NOT; 0 | 0 or | WHO hath | opened his | eyes, | 0 we | know not: | 0 0 | he is of | AGE, 0 | ask 0 | HIM, 0 | he shall | speak for him- | self. 0 | 0 0 | 0 0

These | words 0 | spake his | parents, | 0 be- | cause they | FEARED the | Jews: | 0 0 | 0 for the | Jews had agreed al | ready, | that if | any man | 0 did | confess | that he was | CHRIST, | he should be | put 0 | out of the | synagogue. | 0 0 | 0 0 | Therefore | said his parents, | he is of | AGE, 0 | ask 0 | HIM. 0 | 0 0 | 0 0 |

Then A- | GAIN 0 | called they the | man that was | blind, | 0 and | said, 0 | Give 0 | GOD the | praise: | 0 we | know that | this 0 | MAN 0 | 0 is a | sinner. | 0 0 | 0 0 | 0 He answered and | said, 0 | Whether he | be a | SINNER or | no, 0 | 0 I | know not; | 0 0 | one | thing I | KNOW, | 0 that where- | as I | was 0 | blind 0 | 0 0 | now 0 | 0 I | see. | 0 0 | 0 0 | Then 0 | said they | to him a- | gain, 0 | What DID he to thee? | 0 0 | How 0 | opened he thine | eyes? | 0 0 | 0 0 | 0 He answered them, | 0 I have | told you AL- | READY, | 0 and ye | did not | HEAR: | 0 0 | wherefore | would ye | hear it a- | gain? | 0 0 | 0 Will | YE | also | be his dis- | ciples? | 0 0 | 0 0 | Then they RE- | VILED him, | 0 and | said, | THOU art | HIS dis- | ciple; | 0 but | WE are | MOSES' dis- | ciples. | 0 0 | 0 0 | 0 We | KNOW that God 0 | spake unto | MOSES: | 0 0 | as for | this 0 | FELLOW, | 0 we | know not from | WHENCE he | is. | 0 0 | 0 0 | 0 The | man | answered and | said unto them, | 0 0 | Why, 0 | herein | 0 is a | MARVELLOUS | thing, | 0 that YE | know not from | whence he | is, 0 | 0 *and* | *yet he hath* | *opened mine* | *eyes.* | 0 0 | 0 0 | Now we | know that | God 0 | heareth not | SINNERS: | 0 0 | but if | any man | be a | WORSHIPPER of | God, 0 | 0 and | doeth his | WILL, 0 | him he | heareth. | 0 0 | 0 0 | Since the | world be- | gan 0 | it was not | heard, | 0 that | any

MAN | opened the | eyes of | one that was | born 0 | blind. 0 | 0 0 | 0 If | this | man were | not of | GOD, | 0 he could | do | NOTHING. | 0 0 | 0 0 | 0 They | answered and | said unto him, | 0 0 | Thou wast | alto- | gether | BORN in | sins, | 0 and dost | thou | teach 0 | US? | 0 0 | And they | cast him | OUT. | 0 0 | 0 0 |

Jesus | HEARD that they had | cast him | out; 0 | 0 and | when he had | FOUND him, | 0 he | said unto him, | 0 0 | Dost thou be- | lieve on the | Son of | God? | 0 0 | 0 0 | 0 He | answered and | said, 0 | Who | IS he, | Lord? | 0 0 | that I | MIGHT be- | lieve on him? | 0 0 | 0 0 | 0 And | Jesus | said unto him, | 0 0 | Thou hast both | SEEN him, | 0 0 | and it is | he that | TALKETH with thee. | 0 0 | 0 0 | And he | said, 0 | Lord, | 0 I BE- | LIEVE. | 0 0 | And he | WORSHIPPED him. |

XI. THE SURE REWARD. — J. G. WHITTIER.

Emotional Narrative. — Moderate rate; middle pitch; median stress; long quantity.

1. It may not be our lot to wield
The sickle in the ripened field;
Nor ours to hear on summer eves
The reaper's song among the sheaves.

2. Yet where our duty's task is wrought
In unison with God's great thought,
The near and future blend in one,
And whatsoe'er is willed, is done.

3. And ours the grateful service whence
Comes, day by day, the recompense;
The hope, the trust, the purpose stayed,
The fountain, and the noonday shade.

4. And were this life the utmost span,
The only end and aim of man,
Better the toil of fields like these,
Than waking dream and slothful ease.

5. But life, though falling like our grain,
Like that revives and springs again;
And, early called, how blest are they
Who wait in heaven their harvest day.

XII. FULNESS OF LOVE. — Charles Wesley.

Emotional Narrative. — Middle pitch, moderate rate; full tone; median stress; long quantity.

1. O | Love Di- | vine, 0 | how | sweet | thou art! | 0 0 |
When | shall I | find my | willing | heart 0 |
All-ta- | ken up | by thee? | 0 0 |
I thirst, | 0 0 | I faint, | 0 0 | I die | 0 to | prove
The | greatness | of redeem- | ing love, | 0
The | love of | Christ 0 | to me. | 0 0 | 0 0 |

2. Stronger | his love | than death | or hell; | 0 0 |
Its rich- | es 0 | are un- | searcha- | ble; 0 | 0 0 |
The first- | born | sons of | light 0 |
Desire | in vain | its depths | to see; | 0 0 | 0 | 0 |
They can- | not reach | the mys- | tery, 0 |
The length, | 0 0 | the breadth, | 0 0 | the height. | 0 0 | 0 0 |

3. O | that I | could for- | ever sit |
With Mary | 0 at | the Mas- | ter's feet! | 0 0 |
Be this | 0 my | happy | choice; 0 | 0 0 |
My on- | ly care, | 0 0 | delight, | 0 0 | and bliss, | 0 0 |
My joy, | 0 0 | my hea- | ven on | earth, 0 | be this, | 0
To | hear the | Bride- | groom's | voice. 0 | 0 0 | 0 0 |

4. O | that I | could, 0 | with fa- | vored John, 0
Re- | cline my | weary | head 0 | upon
The | dear Re- | deemer's | breast! 0 | 0 0 |
From care, | 0 0 | and sin, | 0 0 | and sor- | row free, | 0 0
Give me, | O | Lord, | 0 to | find 0 | in thee |
My ever- | lasting | rest. 0 |

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