

THE SPEAKER

WILLIAM WILSON

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THE
S P E A K E R

BEING ONE OF A SERIES OF

HANDBOOKS UPON PRACTICAL EXPRESSION

ISSUED BY

*THE DEPARTMENT OF ORATORY AND ÆSTHETIC CRITICISM
AT PRINCETON COLLEGE.*

AN ABRIDGEMENT OF

THE ORATOR'S MANUAL,

WITH ADDED HINTS UPON ORATORICAL COMPOSITION,

BY

GEORGE L. RAYMOND, L.H.D.,

TOGETHER WITH

SELECTED SPECIMENS OF COLLEGE ORATORY,

AND A

*REFERENCE LIST OF SPEECHES SUITABLE FOR FORENSIC DECLAMA-
TION TO BE FOUND IN THE PRINCIPAL COLLECTIONS.*

BY

MARION M. MILLER, LITT. D.

SILVER, BURDETT AND COMPANY

NEW YORK . . . BOSTON . . . CHICAGO

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"THE PRIDE AND GLORY OF PRINCETON."

M. M. M.

P R E F A C E .

THE text of this book has been prepared by request, in order to aid teachers in class-room work. The "Orator's Manual," from which most of the material is taken, was intended to be comprehensive. Necessarily, therefore, it explained methods of curing faults which few manifest, as well as of causing excellences which most speakers produce naturally. These methods it is unnecessary for the majority of a class to study. Sometimes, too, it is unsafe, because they direct attention to what, for many at least, is unimportant; and, in studying any art, to make the unimportant seem important, tends to artificiality. Wherever a student's delivery is right, it should be let alone. For the reasons mentioned, it is believed that many will welcome a book which is designed to confine class instruction to the more general characteristics of delivery which all need to study, and which all can study in the same way; while training in more subtle effects is left to a time when the pupil can be dealt with individually.

The book is thus suited to a concise, practical course of ten lessons in Academic and College Oratory. It is also a guide to the chief literature upon the subject, since its references, while more especially applicable to the books in the Princeton College Library, are suited, by the introduction in each instance of the names of author and publisher, to the needs of other libraries and of private collections. It is an attempt to do for forensic selections in

book form what the reference list in Werner's Directory (Publisher, E. S. Werner, New York) has done for parlor elocution in pamphlet form.

Unity as well as conciseness has been gained by the consideration of College Oratory as forensic rather than dramatic. However, in the matter of gesture, because of the inter-relation of the objective and subjective forms, a "Chart of Dramatic Gestures, mainly Subjective," has been included. (*See pp. 92, 93.*)

Unity has been further gained by the constant use of the method of Induction. A hint has been taken from Mr. Rosenthal's method of instruction in foreign languages. Instead of beginning with a "foundation sentence," however, there is a reversal of the "Meisterschaft System" in that each lesson leads up to one. Furthermore, the fact that this example is, in each instance, the same, saves the student time in committing a variety of texts, confines to one selection the tendency toward mechanical rendition incident upon crowding into it every variety of emphasis and gesture, and, above all, reveals the close connection between all the parts of the subject, and this to an extent attainable by no other method.

The principles, especially those printed in large type, may be studied for recitation in the class-room. The praxis should be subsequently rehearsed by the students singly or in small divisions.

The Selections of Princeton College Oratory are especially intended to illustrate the lesson upon Oratorical Composition. As the actual work of undergraduates, they are more inspiring models than the classics of oratory to be found in the books for which the reference list is a guide, although some of these classics are also given with the appropriate marks for inflection and gesture.

As examples of actual college themes there is added a list of subjects of Princeton Junior Orations for ten years back.

The method of this "Speaker" is that also of the two other books to follow, "The Writer" and "The Debater," written by members of the Department of Oratory and Æsthetic Criticism of Princeton College.

As in the preface to the "Orator's Manual," so again here, a sense of indebtedness for valuable suggestions, with reference to the subjects treated in this book, over and beyond what seems to be common property, needs to be expressed to S. M. Cleveland, M.D., of Philadelphia, formerly Professor of Rhetoric and Oratory in the University of Pennsylvania; C. J. Plumptre, author of "Lectures on Elocution" in King's College, London, and Emilio Belari, Professeur de Chant, Paris; also to the following, especially, among the many works of merit on elocution that have been written in this country: "The Philosophy of the human Voice," by James Rush, M. D.; "The Culture of the Voice," by James E. Murdoch and William Russell; "Reasonable Elocution," by F. Taverner Graham, and the various publications of Professor L. B. Monroe, of the Boston School of Oratory.

Nothing was said in the "Orator's Manual" of any indebtedness to Delsarte. This was because, at the time when it was prepared, in 1878, the only knowledge, if any, that the author had of the system of the great French master, had been derived in Paris through secondary sources. What had thus been derived was undoubtedly Delsartean, and probably directly due to Delsarte, in the sense that it caused the author in all cases to search for psychological reasons to account for the uses of the various elements of expression. But that the particular reasons assigned by him and embodied in the explanations of the book were his own, any one who will compare with any previous presentations of these subjects such chapters as those treating of pitch, stress, and the meanings of gestures, will soon discover. That the "Orator's Manual" is used as a text-book in many distinctively Delsarte Schools, and never in so many of these as at present, merely proves the importance of method and the substantial agreement of results to which similar methods inevitably tend.

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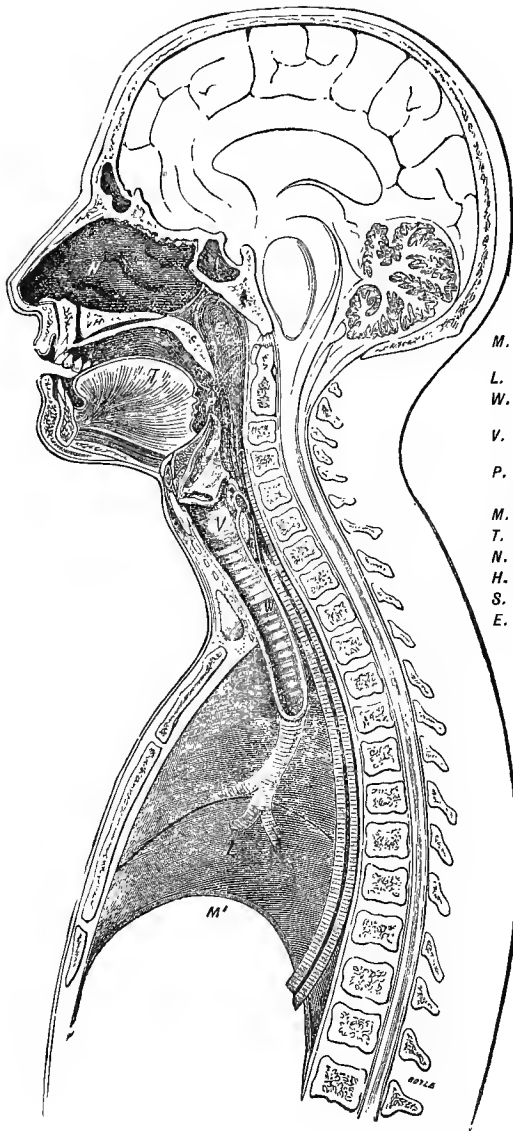
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PART I.

PRINCIPLES OF ORAL EXPRESSION.



- M.* Midriff, or Dia-
phragm.
- L.* Lungs.
- W.* Windpipe, or
Trachea.
- V.* Voicebox, or
Larynx.
- P.* Upper Part of the
Throat, or Pharynx.
- M.* Mouth.
- T.* Tongue.
- N.* Nasal Cavities.
- H.* Hard Palate.
- S.* Soft Palate.
- E.* Eustachian Tube.

PLATE I.

THE SPEAKER.

LESSON I.

VOCAL CULTURE.

NOTE. — It is well for the pupil to begin this study by having explained to him the organs of vocalization. But it is still more important for him to understand that a thorough culture of the voice involves a daily practice of the exercises indicated in these first two chapters, continued through months and years. For the first few weeks, until the muscles of the diaphragm and throat can be expanded and contracted with the sound at will, only the elementary exercises should be attempted. Later, the more advanced exercises may be used. For these reasons, with classes, especially of younger pupils, it may be best to begin instruction with the third lesson.

§ 1. Preliminary Exercises.

Time for Vocal Practice. — Begin from one to five hours after eating, and practise from fifteen to thirty minutes.

I. If any one exercise fatigues or irritates the organs, pass on to another.

II. If out of practice, go over the exercises daily for three or four days before public speaking.

a. **Alternating Passive and Active Chest.** — Without breathing or moving shoulders, repeatedly lift the chest from that which is its ordinary (passive) condition, to the slightly raised and expanded (active) condition in which the shoulders seem to be back and down. When practising the vocal exercises, always hold the chest in this active position.

b. **Waist Movements.** — Bend the body backward and forward, from side to side, and, without moving the hips, twist it, i. e., turn shoulders from side to side.

c. Arm Movements. — After acquiring the mode of breathing (see § 3) —

I. Do the following, all slowly and *gently*: While filling the chest, lift the arms (without bending elbows) outward till the two together form a straight line parallel to the floor. When chest is filled, strike it gently with the hands; alternately move the arms slowly about the chest upward and downward, and backward and forward; hold the arms up, and, bending the elbows, alternately elevate the hands and touch the cheeks with the backs of the fingers.

II. Do the following vigorously: Draw back the elbows with hands near the shoulders, fists clinched and palms up; take and hold a full breath; push forward the hands, on a line level with the shoulders, at the same time unclasping the fingers; then, keeping the arms as near to the sides as possible, so as not to strain the lungs, and clinching the fingers, draw the fists against the shoulders and as far back as you can. Place each fist near its own shoulder, fill lungs, and, keeping the elbows near the body, touch them in front, and behind if you can.

d. Neck Movements. — Bend the head backward and forward, from side to side, and twist it.

§ 2. **The Organs of Vocal Expression** may be considered as divided into four classes:—

a. The *Motor*, causing the vibration of

b. The *Essential* organ, productive of sound, this sound being modified by

c. The organs of *Intensification* and

d. *Articulation*.

§ 3. To the first class, the *Motor*, belong the organs of respiration, the *lungs* and *bronchial tubes* and the muscles of the *diaphragm* and *ribs* surrounding them. (See Plate I. page 2.)

a. Under the breathing and over the digestive organs, separating the two, is the **diaphragm**, the muscles of which are so formed as to act in the lungs like a piston in a pump's cylinder. These are the only muscles in the body so made and placed as to draw into the lungs all the air possible; or to force it out of them in such a way as to produce the most powerful and effective sounds. When this diaphragm sinks, to draw in the air, it crowds down the abdomen and pushes it outward. When the diaphragm rises, to force out the air, it contracts and draws in the abdomen. Babies and strong men breathe and speak thus, naturally. Weak persons, and those who sit or stoop much, acquire a habit of using mainly the muscles of the upper chest, the lifting of which, in order to inhale, draws the abdo-

men in, and the dropping of which, in order to exhale, forces the abdomen out. *This habit weakens the lower lungs*, by keeping one from using them. *It weakens, also, the upper lungs*, by employing them for a purpose for which they are not fitted. Besides this, as it does not expel the air from the bottom of the lungs, *it lessens the quantity of breath used in vocalizing*; and also, as the chest, while one is speaking thus, contracts the upper bronchial tubes, which otherwise would expand and vibrate during the utterance, *it lessens the resonance of the tones*. (See also what is said in § 134, page 66, of the special form of breathing accompanying the orotund quality.)

b. *The proper order in deep breathing* is to expand first the abdomen; i.e., the front, and at the same time the sides and back of the waist, then the lower ribs at the sides, then the upper chest; and in exhaling, to contract first the abdomen and waist, then the lower ribs at the sides, and last, the chest. This will be acquired through the following exercises:

Exercises in Breathing. (See §§ 1, 2.)

MODE.


Always inhaling through nostrils —

I. **Expand**, first, abdomen, then lower side ribs, then lift chest, then contract abdomen and side ribs, and last drop the chest. (§ 1: a.)

In the following, *if a beginner*, place the arms akimbo, with fingers pointing forward, then throw shoulders (not body) forward so as to keep the chest down, and with fingers gently drawing apart the lower ribs below the breast bone —

II. **Expand**, first, lower side ribs, then (throwing shoulders back) the abdomen, and lift chest, then contract the lower ribs and abdomen, and last drop the chest. (§ 1: a.)

After a few weeks, see to it also that the muscles at *side* and *back* of the waist expand as you draw in the air.

 In holding the breath, or letting it out, never allow yourself to feel that there is *contraction* or force expended in the throat. Keep the throat open: make the *waist* muscles do all the work.

RATE.

According to each mode, practise —

I. **Effusive** or *tranquil breathing*; i.e., inhale slowly, and exhale with a prolonged whispered sound of *h*.

II. **Expulsive**; i.e., inhale more rapidly and expel, by contracting the abdomen, repeated whispers (a second or two long), of *h—h*, *h—h*, etc.

III. **Explosive** or *abrupt*; i.e., inhale more rapidly (or inhale slowly); expel, by contracting the abdomen, suddenly and forcibly, one or any number of whispered sounds of *h*.

In this way **cough**, **yawn**, **sob**, and **laugh** out the whispers.

c. To acquire the use of the diaphragm in vocalizing, after inhaling, draw in the abdomen suddenly, by an act of the will, and at the same time gently cough out *hoo, hoe, haw, or hah*, as in the exercise in § 7: II. After a few days, the contraction of the abdomen, which at first is merely produced at the same time as the vocal utterance, will come to be the cause that produces it.

d. To develop full respiration, strong utterance, and clear articulation, practise the exercise in § 7: III, or read anything in a **whisper**. Never prolong this exercise for more than two or three minutes. Never practise breathing or whispering after you feel giddy.

§ 4. The **Essential** organ is the *larynx*. (See Plate II.)

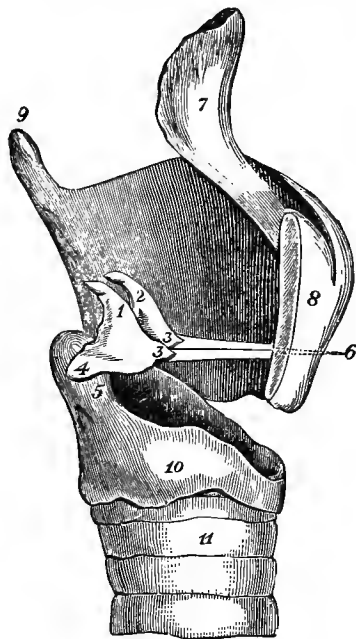


PLATE II.—SIDE VIEW OF THE VOICEBOX, OR LARYNX, SHOWING THE INTERIOR OF IT, THE RIGHT PLATE BEING REMOVED.

- 1, 2. *Pyramids (Arytenoid Cartilages).*
- 3, 3. *Front Projections of the Pyramids.*
4. *Lever of the Right Pyramid.*
5. *Upper Border of the Ring.*
- 6, 3, 3. *Vocal Ligaments.*
7. *Lid.*
8. *Shield.*
9. *Left Upper Horn of the Shield*
10. *Ring.*
11. *Windpipe, or Trachea.*

a. It surmounts the *trachea*, or windpipe, and is connected by the *hyoid bone* to the base of the tongue. During the act of swallowing, by an upward movement against the base of the tongue, it is covered by the *epiglottis*. Beneath this covering lies the cavity of the larynx. This is divided by a central contraction, called the *glottis*, into a

conical chamber above and a cylindrical one below. The glottis is bounded by the projection of two ligamentous bands called the *vocal cords* (though the term "cord" is misleading), and that of the *ventricular bands* above. The *ventricle of the larynx*, situated behind the latter, intensifies the sounds emitted by the vocal cords. These cords are attached to the *thyroid* (*θυρεος*, a shield,) the protecting cartilage of the whole larynx, the *arytenoids* (*αρυταινα*, cup,) and these in turn to the *cricoid* (*κρικος*, ring), the fundamental cartilage. The muscles moving these cartilages affect the tension of the vocal cords and their vibratory length, for, the cords being arranged somewhat in the shape of a V, contraction of the apex has the same result in increasing the pitch of the sounds emitted, as the shortening by the hand of the strings on the neck of a guitar. But pitch is not entirely dependent upon the larynx used as a stringed instrument. It depends also upon variation in length of the resonating columns of air passing through the cords as through reeds. (See § 5.)

Exercises of the Vocal Cords. (Attack.)

I. Holding the breath, repeat as rapidly as possible, a soft, short sound, between that of *u* in *up* and *oo* in *coo* — **whispered** — then **softly vocal** — and **up and down the scale**. Make it in the forward part of the mouth, rather than in the throat, and never after it begins to irritate the organs.

II. If you have a voice of a breathing quality, occasionally, for a few seconds, hold the breath and force it against the vocal cords so as to grate them together, emitting a half-vocalized, constantly interrupted sound.

§ 5. The organs of **Intensification** (Resonance), in addition to the tubes and chambers of the lungs and larynx, are the upper throat, or *pharynx*, the *nasal cavities*, the mouth, or *buccal cavity* (*bucca*, cheek), the *hard* and *soft palates*, and the *uvula*. (See Plate III.)

a. The *pharynx* is a connecting chamber for the passage from the stomach, (the œsophagus), and from the lungs, (the larynx), and those from the drums of the ears, (Eustachian tubes), and from the nose. It is the stage proper of the theatre of the voice. While it is important that its entrances and exits and resonating "flies" should be kept open and free from obstruction (the Eustachian tubes are easily inflated if mouth and nose be closed), the chief organ of intensification under control of the will is

b. The *nose* (nasal cavities). Respiration during vocal exercises should usually be through it alone. Its resonance results mainly from the vibration of

c. The *hard* and *soft* palates. The former being the hard, bony portion that arches the front of the mouth, serves also as a reflector

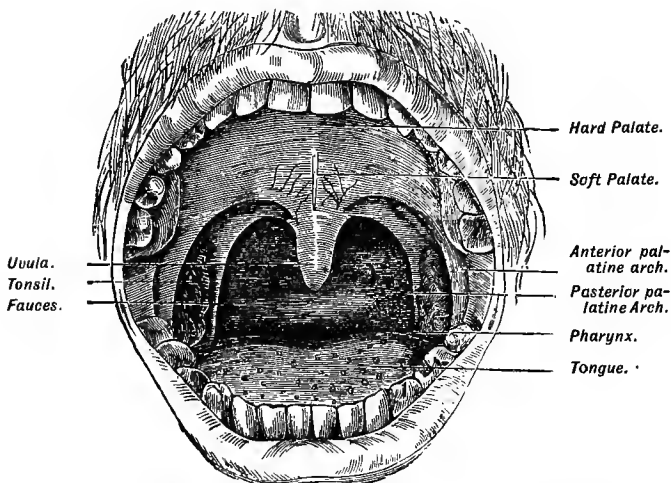


PLATE III. — VIEW OF PARTS SEEN WHEN THE MOUTH IS WIDELY OPEN.¹

of sound for the buccal cavity. It is the dome of the theatre. The soft palate is the movable covering and partition at the back of the mouth. As a covering it is a sort of "proscenium arch" over the stage, or pharynx, and is supported by two muscular ridges on either side, which are called the "pillars of the fauces." These can be brought near together at will, narrowing the space between them, called "the isthmus of the fauces."

As a partition, the soft palate answers to the curtain of the stage, affecting resonance by closing at will the openings of the pharynx to the nose and mouth. To do the first, its pendent portion, the *uvula*, is drawn backward, and a cushion is formed behind it, stopping the nasal passages. The second is accomplished by lowering the soft palate and lifting the back of the tongue till the two meet.

¹ The above illustrative cut is taken from "The Mechanism of the Human Voice" by permission of E. S. Werner, publisher.

d. It is essential that, throughout all vocalization not imitative, the underlying muscles of the organs of resonance should be in a passive state, leaving the surfaces free to vibrate. With Americans, as a rule, these muscles, especially those below and about the nasal passages, share wrongly in the active work of articulation, which is only appropriately done near the tip of the tongue and the lips. As a result, the sweetness of the voice is impaired and catarrh and laryngitis are contracted. Demesthenes, by practising articulation with a mouth filled with pebbles, not only cured his stammering, but, as we now know, did so by breaking up the connection, merely sympathetic, between the muscles intended for articulation and for resonance. He thus necessarily trained an effective voice, every cultivated speaker being one who, in some way, has acquired a habit of letting the vowel sounds come forward through a pharynx and nasal passages uncontracted and open (even in sounding *m* and *n*) and of producing all articulation as near the lips and tip of the tongue as possible.


Exercises in Throat Movements.—To accustom different parts of the back of the mouth and throat to open and allow vowel sounds to come forward —

I. Keep putting tip of tongue behind upper front teeth, and carrying it, as if about to swallow it, along roof of mouth.

II. Keep lifting the soft palate (something like gaping); look into a mirror and cause the uvula (i.e., the membrane hanging from the back of the roof of the mouth) to disappear.

III. Alternately gape and make a movement as if about to swallow.

IV. Put three fingers' breadth between the upper and lower teeth, and keep moving the lips backward and forward.

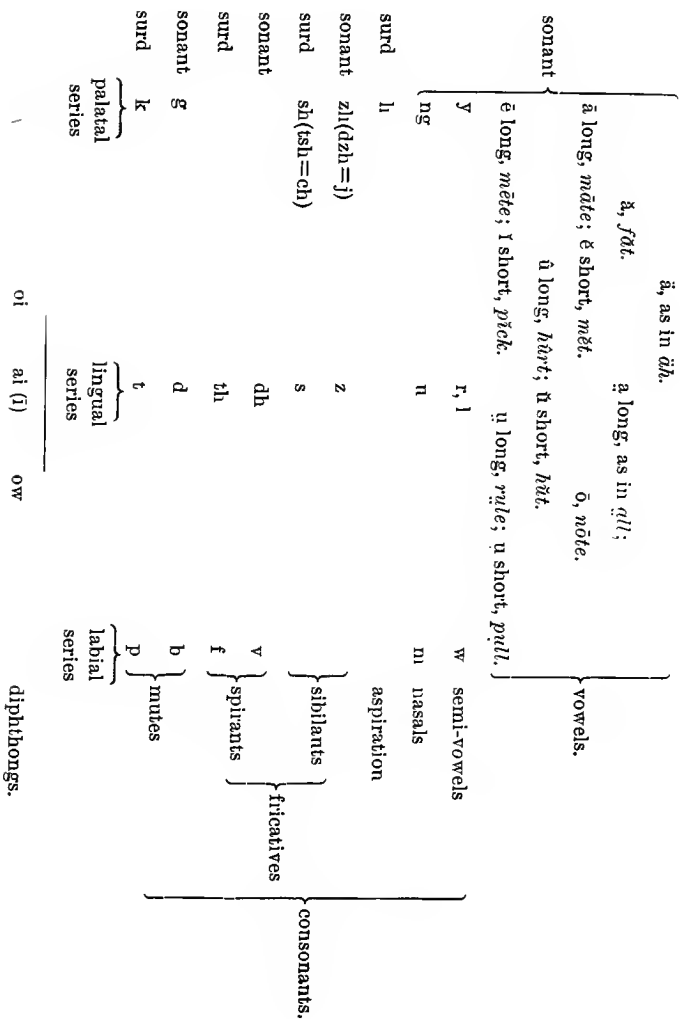
 In connection with this and each lesson, it would be well for the teacher to read aloud the "Foundation Exercise in Declamation," page 22, and to have his pupils repeat it, clause by clause, after him. His main object in doing this here will be to show them at what places to pause for breathing; but, incidentally, in connection with it, by giving the appropriate emphasis to his words, he will train them, unconsciously to themselves, to proper methods. By following him with their voices, the majority of them will acquire habits of making inflections, etc., in the right way, as easily as they would learn to sing. In later lessons, the pupils should be required to read for themselves the quotations that are given in illustration of the principles.

LESSON II.

VOCAL CULTURE. — ARTICULATION.

§ 6. The different phonetic elements entering into the sounds of the English language are usually classified with reference to the organs of their production. Those sounds which are unchecked (affected only by resonance, shape of cavities, etc.) are called *vowels*; the sounds checked by any of the organs of articulation are called *consonants*. Those uttered with the voice are said to be *sonant*, and those aspirated with the breath, *surd*. Those that are continuous, though impeded, are termed *fricatives*, *sibilants* if hissed, and *spirants* if breathed; and those that are incapable of prolongation are termed *mutes*. Those in which severally the hard palate, tongue, and lips are the prominent organs of production, are classified respectively as *palatal*, *lingual*, and *labial*. Those produced while all the breath is passing through the nose, are termed *nasal*.

The following is a tabulation of these sounds as arranged by Professor Whitney of Yale. The diacritical marks are those of Webster's Dictionary: —



§ 7. Explanation.

I. Beginning at the top of the table of sounds and running down the left side, we have the *palatal* series, beginning with the pure, open, fundamental tone, the Italian *ä*, gradually closing until it ends with the much obstructed *k*:

ä, ǟ, ā, ē, y, ng, h, zh, sh, g, k.

Running down the centre, we have the *lingual* series:

ä, û, r, l, u, z, s, dh, th, d, t.


On the right is the *labial* series:

ä, a, ô, u, w, m, v, f, b, p.

II. **Practice in Vowel Sounds: Position.** — Stand erect with shoulders back and chest active, i.e. lifted and slightly expanded; look straight ahead; hold chin in; rest on one leg, with both straight, and feet four inches apart, so placed that a straight line drawn through one foot from toe to heel will pass through the heel of the other. (See page 70.)

a. Open the mouth least for *oo*, more for *oh*, still more for *aw*, and more yet for *ah*.

To keep the mouth open, place part of a match-stick between the upper and lower front teeth, one to one and a half inches long for *aw*, shorter for *oh*, longer for *ah*.

b. It is best to practise *aw* between about *f* and *b*, ; an *oo* quality of *aw* for a note or two above this; then *oh* on the highest (speaking) notes; *ah* is best for the lowest notes. Tenors and sopranos should practise most between *f* and *b* (as above), basses and contraltos between *d* and *g*. Avoid practising too high.

RATE.

Practise *oo*, but especially **oh**, **aw**, and later, **ah**.

I. **Effusively**. Walk-ing slowly, with arms akimbo, sound, as long as possible, but not after you lack in breath, a soft, low *oo*. Later, take up **oh**, **aw**, and **ah**.

II. **Expulsively**. Utter, by contracting the abdomen, with moderate force, repeated sounds (a second or two long) of *oo*, then **oh**, etc.

III. **Explosively**. Utter, by contracting the abdomen, short, sharp, ringing tones, *oo!* then **oh**, etc.

When rightly given, a match held in front of the mouth will not be blown out by the breath.

In this way **cough**, **yawn**, **sob**, and **laugh** out the sounds.

MODE.

Inhaling through nostrils as in breathing exercises, expelling breath by contracting the abdomen, and allowing none to escape before vocalizing it, repeat over slowly —

I. **woo**, **woo**, etc.

After a few repetitions, lowering the chin and bringing it forward slightly, and retaining the *oo* quality of the tone, pass on to *woe*; thus: **woo**, **woo**, **woe**, **woe**, etc.

After a few repetitions drop the *w*, yet keep the vowel where it was with the *w* before it; thus: **woe**, **woe**, **oh**, **oh**, etc.

Practise *oh*, on a comparatively high key, for five or ten minutes.

When *aw* can be made properly, as indicated below, bringing forward the chin, lowering the chin and pitch, and retaining the *oh* quality of the tone, pass to **aw**, **aw**, etc., and from *aw*, drawing the chin back and down a little, to **ah**, **ah**, etc.

II. Keeping the tongue as flat as possible behind, with its tip against the lower front gums, push forward the lower jaw, open mouth wide, draw in the breath as if about to yawn, and with the mouth in this position utter from abdomen, at a medium pitch, for five or ten minutes, **haw**, **haw**, etc., **aw**, **aw**, etc.

Aspirate *slightly*, and drop *h* when sure that the sound is made from the abdomen.

After a few days pass from *haw*, *aw*, down the scale to **hah**, **ah**, and up the scale to **ho**, **oh**, as indicated above.

III. **Practice in Consonant Sounds**. — Contracting abdomen with each utterance, and taking care not to pronounce the *name* of the consonant, and not to sound the vowel following it, repeat the vocal sounds indicated by the sonants and breathing sounds by the surds.

sonants.			surds.						
First three for nasal passages.*			V	as in	vow,	correspond- ing to	f	as in	fourfold.
m	as in	moon, <small>nose-breathing form of</small>	† b	“	bob,	“	p	“	pawpaw.
n	“	noon,	† d	“	daud,	“	t	“	taught.
ng	“	anguish,	† g	“	gog,	“	c(k)	“	cuckoo.
l	“	Lulu,	g(j)	“	George,	“	ch	“	chowchow.
y	“	you,	th	“	though,	“	th	“	thought.
r	“	row,	z	“	azure,	“	† sh	“	shaw.
r	“	err,	z	“	zone,	“	† s	“	sauce.

IV. **Practice in Diphthongs.**—Moving the *jaws* vigorously, repeat *oi-ai-ou, oi-ai-ou*, etc.

V. Practice in Vowel and Consonantal Combination.

a. In uncultivated voices, the muscular effort of articulating the consonants closes the back of mouth and the throat, thus keeping the vowel sounds down. In stammering and stuttering, the chief trouble is the same; i.e., the articulation, so to speak, swallows the vowel. So **practise words containing consonants and open or long vowels**, keeping vowel sounds as near the lips and the throat as wide open as possible, with the lower jaw forward and the throat in the position of wailing. If the exercise tires the muscles on the *outside* of the throat, no matter.

b. Repeat the words in III., using, at first, a separate action of the diaphragm with each consonant, and dwelling upon each very distinctly, thus: **ḃ-o-ḃ, ḁ-au-ḁ**.

Also,

bibe	babe	booby	bauble
dod	daud	died	doodle
gawky	gargoyle	gong	glowing
judge	jejune	jujube	Julia
lull	loll	dwell	liberty
rare	rule	rural	bar
more	mine	maim	moon
noun	none	nine	name
thou	loathe	mouthing	mother
vault	hive	love	lave
wayward	wave	pope	pipe
your	culture	tote	tight
zeugma	zone	church	changing
Asia	azure	thaw	through
cocoon	croking	show	bosh
fife	fife	cease	souse

☞ A *cultivated* voice out of practice can be prepared for public speaking by a two days' repetition of the above exercises.

* Also, *lng* in *k(i)ng*.

† Practise much on *low* tones.

‡ Do not practise these unless you lisp.

c. Moving the lips and diaphragm vigorously, repeat with *ē* and short vowels —

Wee-weck-wick-wack-wock, or quee-queck-quick-quack-quock.

☞ Learn to use the open vowels with consonants, and the short vowels will usually take care of themselves.

d. Practise difficult combinations of consonants with and without vowels. (See § 7: IV.)

Add also *t* or *d* and *st* to the first three columns of the following:

arm	wrong	crack	brow	sky	helms
dream	bathe	bask	crow	spy	prompt
scorn	imprison	crackle	grow	spiry	nymphs
hold	chirp	throttle	strow	blow	thousandth
furl	live	dazzle	throw	glow	twelfth
probe	march	baffle	frown	flown	rhythms
range	bark	gobble	prow	splash	expects
forge	milk	drivel	draw	slow	contents

☞ In practising upon the consonants it is better to repeat over the **separate consonants** or combinations of consonants rather than the **whole words** in which they are found. Otherwise there is danger that the articulation, instead of becoming proper, will become *precise*,—one of the worst of faults. In order to appreciate the complex and subtle character of correct pronunciation, notice the following:

Table showing Vowel Sounds, and how they are modified by consonant sounds associated with them:

In each line below, when read across the page, the vowel sound is the same, *but*, whenever one pronounces it quickly and naturally, the consonant following it changes the position of the *tongue*, so that, instinctively and necessarily, this is

	1		2		3	
Vowel Sounds.	Drawn up against the mouth's roof, thickened behind and contracted, thus closing the back of the mouth.		Curled up slightly, lengthened, flattened behind and loosened, thus opening the back of the mouth.		Brought forward still more, and flattened behind, thus still more opening the back of the mouth.	
ī ŷ,	it	in	spirit	quill	quiz	rhythm
ē,	met	men	merit	mellow	essence	death
ă,	fat	fan	fare	fallow	ask*	bath*
ä ö,	what	wan	far*	folly	oscillate	father*

(Continued from the last page.)

a ó au,	God	dawn	or	all	exhaust	author
ō,	boat	bone	bore	bowl	gross	loathe
ē ó ũ,	but	bun	bur*	bulb	buzz	mother
oo ũ,	put	book	wool	pull	puss	butcher
ū oo,	moot	moon	poor	pool	loose	booth
ea ee ē,	meet	mean	mere	meal	knees	breathe
ā ai ay,	late	lain	layer	flail	lays	lathe
i ie y,	fight	fine	fire	file	rise	writhe
ou ow,	out	town	our	owl	browse	mouthing
oi oy,	adroit	loin		boil	poise	
ia io in,	patriot	minion	familiar	genial	fractious	
ū eu,	refute	impugn	pure	mule	music	

SELECTED EXERCISES IN VOCAL CULTURE FOR DAILY PRACTICE.

FIFTEEN MINUTES.

1. Active and Passive chest, abdomen and sides alternately, — with empty and full lungs. Arm movements, page 4.

2. Inhale and exhale slowly, — first at abdomen, then at lower sides, — then at chest.

3. With elevated chest, inhale and exhale at abdomen and lower sides.

4. Exhale through one nostril with compressed lips, with whispered *ah*.

5. Keep moving tongue's tip from lower teeth back along roof of mouth.

6. With tongue's tip out, keep moving its root and the larynx as if swallowing.

7. With fingers between teeth, keep opening lips.

8. Look in a mirror and keep lifting uvula.

9. Sit straight, half fill lungs, hold abdomen stiff — and empty lungs with puffs of p (ūh)-p-p.

10. Repeat several times from abdomen *wo* ; *waw* ; and *oi*, *ai*, *ou*.

11. Vocalize and whisper *uh*, *uh*, *uh*.

12. Repeat rapidly until lungs are emptied, *la*, *la*, *la*. Roll *r-r-r*. Sound *ng*, *ng*, *k* ; and *ee*, *ee*, *mm*.

* Those who are manufacturing phonetic alphabets should notice that the peculiar sound of the vowel that distinguishes *ask* and *bath* from *fat*, *far* and *father* from *what*, and *bur* from *but*, depends on the following consonant, and therefore needs no separate vowel representative. *Ask* and *bath* are to *fat* as *quiz* and *rhythm* to *it*, *buzz* and *mother* to *but*, *puss* and *butcher* to *put*, *browse* and *mouthing* to *out* : so between *father* and *what* the difference is no greater than between *author* and *God*, or *mouthing* and *out* ; and *bur* is to *but* as *far* to *what* *poor* to *moot*, *mere* to *meet*.

13. Sound each following initial consonant alone; then with the vowels; and then with all the letters following both itself and the other initial consonants:

booh	goig	lail
dōd	manm	thāth
jouj	nahn	rer

14. With full orotund tone (see § 135) and deep breathing, repeat, "Roll on, thou deep and dark blue ocean, roll! Independence, constitution, abounding, amazement."

☞ Read from page 22, as directed on page 9, with special reference to Articulation.

LESSON III.

NOTE.—From this point on the numbering of the sections and references to them correspond to those in the "Orator's Manual."

EMPHASIS.

§ 17. The first thing noticeable in the utterance of consecutive words is, that certain of them are uttered with more *weight* of voice than others are; that they receive what, for this reason, is termed an *emphasis*. A little thought will evince that this emphasis is given to words mainly because they are conceived of as introducing into the general drift of the phraseology more *weight* of meaning than other words do; often as in themselves conveying the specific meaning that characterizes a whole passage. A man, e.g., may remark: "I intend to walk to Boston." Five persons hearing him may exclaim, respectively, "You intend," etc., "You *intend*," etc., "You intend to *walk*," etc., "You intend to walk to *Boston!*" "You intend to walk to *Boston!*" In each case the word (in italics) emphasized indicates that it, rather than any other, specifies that which conveys to the conception of the speaker the import, information, or peculiarity of the expression.

This example shows also the importance, if we wish to be rightly understood, of emphasizing the right words in the right way. It will be noticed that the same phraseology may be made to convey almost as many different ideas as there are different words in it to be emphasized. Here is the

§ 18. **General Principle Underlying Emphasis.** Words or phrases conceived of as *introducing new importance, information or peculiarity* into the general thought of a passage are **emphasized**; those that merely carry forward the gen-

eral thought, expressing what is of *little value* in itself, or is *known, acknowledged, forestalled* or *repetitious*, either in the way of *statement* or *sequence*, are **slighted**.

a. For illustrations consult §§ 40, 41, 42. All that are necessary for our present purpose may be considered in connection with the following:—

§ 19. **Antithetic Emphasis.** Antithetic or contrasted words or phrases necessarily introduce importance, peculiarity, etc., into the general thought, and are emphasized.

1. If we have no regard for our *own* character, we ought, at least, to regard the character of *others*.

2. The *wicked* flee when no man *pursueth*; but the *righteous* are bold as a lion.

3. *Without* were *fightings*; *within* were *fears*.

4. *Faithful* are the *wounds* of a *friend*; but the *kisses* of an *enemy* are *deceitful*.

§ 20. **Transferred Emphasis.** When a word or clause that has been once emphasized is repeated soon after, the emphasis, unless there be some special reason for directing attention again to the same thought, is transferred to some other word or clause; e.g.

1. Jesus asked them, saying, What think ye of *Christ*,—whose *son* is he? They say unto him, The son of *David*. He saith unto them, How, then, doth David in spirit call him *Lord*? . . . If David, then, call him *Lord*, how is he his *son*?

2. How many *hired servants* of my *father's* have bread enough and to spare, and *I* perish with hunger! I will *arise* and *go* to my father, and I will say unto him, Father, I have *sinned*.

3. He is the propitiation for our *sins*; and not for *ours* only, but for the sins of the *whole world*.

Also John vii. 41, 42.

a. But *if the repeated word* has a *new import* or refers to a *different object*, it may be emphasized; e.g.

1. And he began to be in want, and he went and joined himself to a citizen of that country, and *he* sent him into the fields to feed swine.

2. Then he said, I pray thee, therefore, father, that thou wouldst send him to my *father's house*.

§ 21. As an association in sound is the best possible representation of an association in sense, we frequently find words and clauses that seem to introduce little into the general thought, which, nevertheless, must be emphasized, to indicate the relation that they hold to other words and clauses; hence

a. Emphasis on Account of **Association**. Words or series of words associated with each other, either by being in apposition or by having similar grammatical relationships or general characteristics, are similarly emphasized. (See § 211: 5, 7, 12; § 215.)

1. Thou speakest of great *principles* which we do not understand — *oxygen* and *hydrogen*.

2. For who would bear the whips and scorns of time,
The *oppressor's wrong*, the *proud man's contumely*,
The *pangs of despised love*, the *law's delay*,
The *insolence of office* and the *spurns*
That patient merit of the *unworthy* takes,
When he himself might his quietus make
With a bare bodkin?

3. Holy intention is to the actions of a man that which the *soul* is to the *body*, or *form* to its *matter*, or the *root* to its *tree*, or the *sun* to the *world*, or the *fountain* to a *river*, or the *base* to a *pillar*; for without these the *body* is a *dead trunk*, the *matter* is *sluggish*, the *tree* is a *block*, the *river* is *quickly dry*, and the *pillar* rushes into *flatness* or *ruin*.

Connected with this principle of association are the following:

§ 22. Emphasis by **Attraction**. In order not to interfere with the general sense of the sentence in which they stand, words, or series of words, sometimes receive by attraction an emphasis appropriate only for some more important word with which they are associated.

Thus, in the following, *power* receives the same emphasis as *not*. If it preceded *not*, it would be emphasized differently.

1. Sir, we are *not* weak if we make a proper use of such means as the God of Nature has placed in our *power*.

And *hold* and *duty* receive the same as *exclaim*, though the Duke would have uttered them differently.

2. Was Arthur Duke of Wellington in the house, and did he not start up and *exclaim*: “*Hold!* I have seen the aliens do their *duty*”?

§ 23. Emphasis by **Personation** or Representation. Words, or series of words, associated with a conception that may be represented by the tones of the voice, may receive an emphasis suggesting that which is mentioned; e.g.

In quick time — He flew by like a flash o' lightning.

In low pitch — He growled out, "Who's there?"

With loud force — Forward, the light brigade!

With thin volume — Here's a knife; clip quick!

Representing character — "Well, Jo! What is the matter? Don't be frightened."

"I thought," says Jo, who has started and is looking round — "I thought I was in Tom-all-Alone's agin. An't there nobody here but you, Mr. Woodcot?"

§ 24. In reading the **Bible**, personation, in the sense of imitating the manner of the characters described, should not be carried too far. The reader should be in the attitude of a *medium*, — both receiving and imparting, both listening and causing others to listen.

§ 25. Besides applying the above principles, in determining the **appropriate emphasis** to be used with any given word or phrase:




a. Let one **try** to find out how he would utter the same if he were **talking it**, instead of declaiming it.

b. Let one **try** the words **supposed** to be **emphatic**, then other words (without regard to the part of speech to which they belong), until satisfied that he has found the right emphasis for the right word.

c. Let him remember that, with inexperienced speakers, the inspiration that comes from an audience affects favorably only *force* and *volume* (§§ 29, 30); the *pauses* and *inflections*, and to some extent, *movement* and *pitch* (§§ 29, 30), it affects unfavorably; therefore, one should invariably determine upon these *latter* before the time for declaiming comes.

§ 29. The **Elements of Emphasis** are,

Time, determined by the relative rapidity with which words are uttered;

Pitch, by the relative position of the sounds on the musical staff, whether high,  medium,  or low, 

Force, by the relative energy with which the breath is expelled from the lungs; and,

Volume, by the relative degree in which the breath is vocalized and made resonant.

§ 32. The Significance of the Elements of Emphasis must be determined, in all cases, by the object in view, or by the effect produced when using any given element.

Time. When a speaker pauses or lingers on a word or phrase, he does so that he himself, or that others, may have more time in which to think of it. The giving of a different relative time to different words causes, in poetry, what is termed *metre* or *measure*. We may take a hint from this term, and say that the relative time apportioned to a word indicates the *mind's measurement* of it, — represents the speaker's *judgment* as to the amount of meaning or importance that it conveys.

Pitch. When, either abruptly, as in the emphatic slides, or gradually, as in unemphatic passages, the voice passes up or down the scale, or continues on one key, it does so because the mind of the speaker is impelled to open, close or continue the consideration of an idea that has been broached (§ 43). The melody of the movement taken by the voice represents, therefore, like melody in music, the *mind's motive*, — indicates its purpose in using the particular phraseology to which the melody is applied; and because pitch, through the kinds of inflections and melody chosen, reveals the motives, we shall find that the use of this element in ordinary conversation is constantly causing precisely the same phraseology to express entirely opposite meanings (§§ 53-66).

Force. When one uses different degrees and kinds of force with a word, he does so because he conceives that, in connection with the idea that it expresses, there is more or less demand for exertion. Hence, Force indicates the *mind's activity*, — represents the kind or degree of *mental energy*.

Volume. When natural causes have such an effect upon utterance as to close, choke, or expand the throat — as in whispering, the guttural sound, or wailing, — it is because one's excitement, one's feelings, have mastered him. Vol-

ume, or the qualities of the voice, therefore, which are determined by just such actions of the throat, represent the degree or kind of *mental feeling*.

Of course, to some extent, all the departments of mind are enlisted in the use of each of these elements of emphasis; but when considering that which each is particularly adapted to represent, it may be said that **time** represents the *judgment*, **pitch** the *motives*, **force** the *energy*, and the **quality** of the voice the *feelings*.

Besides this, it may be said that while the *special* emphasis used with an individual word represents some special *conception* of the speaker with reference to it, the *general* emphasis given to clauses and sentences represents the combined influence of many special conceptions, i.e. his general *state of mind*, or his *moods*.

FOUNDATION EXERCISE IN DECLAMATION.

EMPHASIS. SEE PAGE 9.

THE war must go on. We must fight it *through*. And if the war must go on, why put off longer the declaration of *independence*? That measure will *strengthen* us: it will give us *character abroad*. If we *fail*, it can be no *worse* for us. But we shall *not* fail. The cause will raise up *armies*; the cause will create *navies*. The *people*, the PEOPLE, if we are *true* to them, will carry us, and will carry THEMSELVES, gloriously *through* this struggle. Sir, the declaration will inspire the people with increased *courage*. Instead of a *long and bloody war* for restoration of *privileges*, for redress of *grievances*, for chartered *immunities* held under a *British king*, set before them the *glorious object* of ENTIRE INDEPENDENCE, and it will breathe into them *anew* the breath of *life*.

Through the *thick gloom* of the *present* I see the *brightness* of the *future*, as the *sun* in *heaven*. We shall make this a *glorious*, an IMMORTAL day. When we are in our *graves* our *children* will honor it. They will *celebrate* it with *thanksgiving*, with *festivity*, with *bon-fires* and *illuminations*. On its annual return they will shed *tears*, *copious*, *gushing* tears,—not of *subjection* and *slavery*,—not of *agony* and *distress*, but of EXULTATION, of GRATITUDE, and of JOY.

NOTE.—Emphasis in general is here denoted by italics. Later, italics and marks will denote the particular mode of emphasis.

LESSON IV.

TIME.

Time, representing, as has been said, the speaker's judgment with reference to the amount of meaning or importance in an expression, involves, as applied to single words, a use or omission of what are termed *elocutionary pauses*, and, as applied to series of words, slow or fast rates of *movement*.

In this book, the relative length of pauses is indicated by perpendicular lines of a half length |, full length |, or doubled ||.

§ 35. **Elocutionary Pauses**, with cessations of sound, should be made *before* or *after*; or the voice should dwell *on* all words that introduce into the general sense special *importance, information, or peculiarity*. (§§ 2, 12, 140.)

a. Pauses are not often made *before* words, because most of these are preceded by an article, preposition, or qualifier that cannot, except for extraordinary emphasis, be separated from them; e.g.

One half | of the whole | was the whole | of his claim.

b. They are usually made *after* words, and must be made there when these contain short vowels and consonant sounds that cannot be prolonged without a *drawl*; e.g.

Up, | sluggard, | up! | Wicked, | debilitated | wretch! | Fickle | fop!

c. When a word contains one or more long vowels or consonant-sounds that can be prolonged, the voice *dwells* on it, with or without a cessation of the sound at its close. This makes delivery *legato* rather than *staccato* (§ 39); e.g.

Wailing, | and woe, | and grief, | and fear, | and pain.

§ 36. Besides making delivery *rhythmical* and so *natural* (see § 26, — hence called **Harmonic Pauses**), these pauses **allow time for breathing, for giving slides, stress and full quantity, and for uttering the important words** (hence called **Rhetorical Pauses**) that give the clew to the meaning of a passage with **distinctness** (see § 40). In addition to this, they have more to do than changes in pitch or force, with preventing **monotony**. They introduce light and shade into delivery. The foreground for important ideas is slower time; while, in contrast with this, faster time keeps unimportant ideas in the background.

a. These pauses depend on the *sense*, not on the *grammatical construction*; so they may or may not be used where there are *marks of punctuation*.

b. Sometimes it is impossible to render the sense without bringing in the pause, e. g. (see, also, § 97: a.; § 140: a) —

1. Let that plebeian || talk; 'tis not || my || trade.
2. Daily || with souls that cringe and plot
We Sinais climb || and know it || not.

§ 37. According to the general principle (§ 35) a slight pause usually stands between the *predicate* of a sentence and its *subject*, and also its *object* (unless these are pronouns); and after emphatic *adjectives, adverbs, prepositions* (but these latter are very seldom emphatic) and *conjunctions*, especially *but*; e.g.

The people | will carry | us | gloriously through | this struggle.
He is pleasing, | but || is he honest?

a. Be especially careful to pause after *Adjectives* that are essential to the sense of the nouns they qualify; e.g.

Instead of chartered | immunities, | held under a British | king, || set before them | the glorious | object | of entire | independence.

b. Never pause long on words whose importance depends on what follows; not thus, e.g., Thousands || of them | that love | me.

§ 38. In emphasizing by the pause, there is a natural tendency to *group* or *mass* words together (see §§ 152, 153), the less important around the more important, and to consider each phrase thus formed as a unit, i.e., as one long word of many syllables. Such a group has in it no full pauses; but, to separate it from other groups,

a. A *Pause* usually precedes and follows every *qualifying, relative, parenthetical, or independent* phrase, clause, or sentence; every simile or quotation, and every separate paragraph; e.g.

Mr. Burke, || who was no ' friend | to popular ' excitement,—|| who was no ' ready ' tool | of agitation, || no hot- ' headed ' enemy | of existing ' establishments, || no undervaluer | of the wisdom ' of our ancestors, || no scoffer | against institutions ' as they are,—|| has said, || and it deserves ' to be fixed | in letters ' of gold | over the hall ' of every ' assembly | which calls itself ' a legislative ' body,—|| “ Where there is abuse, | there ought ' to be clamor; || because ' it is better | to have our slumber | broken ' by the fire ' -bell, || than to perish ' amid the flames, | in our bed!”

For other examples of the pause, see § 28: c; § 140 : a; §§ 150, 151, 226; 117, 120; and §§ 211–219: 1, 3, 12.

b. For a similar reason a pause occurs wherever there is an ellipsis, or words are omitted.

O God, || — to clasp | those fingers | close ||
And yet | to feel | so lönely!

§ 40. **Movement** changes with every transition of meaning or new paragraph,—becoming **slow** to represent *what moves slowly*,¹ or to emphasize what introduces special *importance*,² *information*³ or *peculiarity*⁴ into the general sense; and becoming **fast** to represent what moves *rapidly*,⁵ or to *slight* what is comparatively *valueless*⁶ or is *known*,⁷ *acknowledged*,⁸ *forestalled*,⁹ or *repetitious*,¹⁰ whether in the way of *statement*¹¹ or *sequence*.¹² (§§ 18, 32, 140.)

Moderately Slow, 3. { Ah, distinctly I remember it was in the bleak
December,
And each separate dying ember wrought its
ghost upon the floor.
Eagerly I wished the morrow;—vainly I had
sought to borrow
From my books surcease of sorrow—sorrow
for the lost Lenore—
For the rare and radiant maiden whom the
angels named Lenore—
Nameless here for evermore.

- Slow*, 1. { The curfew tolls the knell of parting day,
The lowing herd winds slowly o'er the lea,
The ploughman homeward plods his weary way,
And leaves the world to darkness and to me.
- Fast*, 5. { He staid not for brake, and he stopped not for
stone,
He swam the Eske river where ford there was
none ;
- Slower*, 1, 2, 3. { But ere he alighted at Netherby gate,
The bride had consented, the gallant came late :
- Slow*, 1-4. { For a laggard in love, and a dastard in war,
Was to wed the fair Ellen of brave Lochinvar.
- Fast*, 5. { So light to the croupe the fair lady he swung,
So light to the saddle before her he sprung!
"She is won ! we are gone, over bank, bush,
and scaur ;
They'll have fleet steeds that follow," quoth
young Lochinvar.
- Slow*, 2, 3. { In the beginning was the Word, and the
Word was with God, and the Word was God.
- Faster*, 10, 11. The same was in the beginning with God.
- Slow*, 2, 3. All things were made by him ;
- Faster*, 10, 12. { and without him was not anything made that
was made.
- Slow*, 2, 3, 4. { In him was life; and the life was the light of
men.
- Faster*, 6. There was a man sent from God,
- Slow*, 2, 3. { whose name was John. The same came for a
witness, to bear witness of the Light, that all
men through him might believe. He was not
that Light,
- Faster*, 10, 11. but was sent to bear witness of that Light.

§ 41. The following, respectively, introduce special importance, information and peculiarity into the general sense, and so are uttered slowly.

The dogmatic, didactic. For the eyes of the Lord are over the righteous, and his ears are open unto their prayers ; but the face of the Lord is against them that do evil.

The detailed, circumstantial. Jesus answered and said unto them, Go and show John again those things which ye do hear and see: the blind receive their sight, and the lame walk; the lepers are cleansed, and the deaf hear, etc.

The strange, wonderful. I say unto thee, Arise, and take up thy couch, and go unto thine house. And immediately he rose up before them, and took up that whereon he lay, and departed to his own house, glorifying God. And they were all amazed, and they glorified God, and were filled with fear, saying, We have seen strange things to-day.

§ 42. Quotations, Illustrations, and all Parenthetical or Qualifying Clauses are preceded and followed by a *pause*, and are uttered *slower* or *faster* according to the *general principle* (§ 40); e.g.

<i>Slower</i> , 2, 3, 4.	{ Dearly beloved, avenge not yourself, but rather give place unto wrath, for it is written, Vengeance is mine, I will repay, saith the Lord.
<i>Faster</i> , 6, 10.	{ Ye have heard that it hath been said, An eye for an eye, and a tooth for a tooth:
<i>Slower</i> , 2, 3, 4.	but I say unto you, That ye resist not evil.
<i>Slower</i> , 2, 3.	{ The spiritual warrior, like the young candidate for knighthood, may be none the worse for his preparatory ordeal of watching all night by his armor.
<i>Faster</i> , 5, 6.	{ As a fountain casteth out her waters, so she casteth out her wickedness. (<i>Read, also, §§ 226-228.</i>)
<i>Slower</i> , 2.	{ Let us hold fast the profession of our faith without wavering (for he is faithful that promised), and let us consider one another, to provoke unto love and to good works.
<i>Faster</i> , 6.	{ He girt his fisher's coat unto him, — for he was naked, — and did cast himself into the sea.

In connection with changes in movement, study particularly § 28: b, c; massing or grouping, §§ 152, 153; transitions, §§ 147-151; elements in combination, §§ 140-144, and the examples under each; also §§ 221-226.

FOUNDATION EXERCISE IN DECLAMATION.

TIME. SEE PAGE 9.

The war | must go on. We must fight it | *through*. And if the war | must go on, | why put off *longer* | the declaration of *independence*? That measure | will *strengthen* us: it will give us *character* || *abroad*. If we *fail* | it can be no *worse* | for us. But we shall *not* | fail. The cause | will raise up | *armies*; | the cause | will create | *navies*. The *people*, | the PEOPLE, | if we are *true* to them | will carry us, | and will carry THEMSELVES, | gloriously | *through* | this struggle. Sir, | the declaration | will inspire the people | with increased || *courage*. Instead of a *long* | and *bloody* | war || for *restoration* | of *privileges*, | for *redress* | of *grievances*, | for *chartered* | *immunities* | held under a *British king*, || set before them | the *glorious* | *object* | of ENTIRE | INDEPENDENCE, || and it will breathe into them *anew* | the breath of *life*.

Through the *thick* | *gloom* of the *present* | I see the *brightness* of the *future*, | as the *sun* | in *heaven*. We shall make this a *glorious*, | an IMMORTAL | day. When *we* | are in our *graves* | our *children* | will honor it. They will *celebrate* it | with *thanksgiving*, | with *festivity*, | with *bon-fires* | and *illuminations*. On its annual return | they will shed | *tears*, || *copious*, | *gushing* tears, — not | of *subjection* | and *slavery*, — | not of *agony* and *distress*, — | but of EXULTATION, | of GRATITUDE, | and of *joy*.

LESSON V.

PITCH.

INFLECTIONS : EMPHATIC SLIDES.

§ 43. **Elocutionary Inflections**, like Pauses, depend on the *sense*.

a. So they are not always determined by *marks of punctuation*, nor by the limits of a *grammatical sentence*. They do not always rise, for example, where there is a (?), nor fall where there is a (.)

b. Pitch, as we have found (§ 32), represents the *mental motive*. In giving the changes in pitch peculiar to the inflections, the voice *rises* when moved *to open* and *falls to close* a sentence, if the *sense* opens and closes where the sentence does; e.g.

If só, I will gò.

c. But if the *sense* does not *open and close* where the sentence does, this is not the case; e.g.

I will gò, if só.

Will you gó ?

Nò, I wòn't, if he waits a year.

IN GIVING ELOCUTIONARY EMPHASIS,

d. The voice rises for the purpose of *opening up* or *broaching* an idea; i.e., to **point away from** utterances, when they are merely *anticipative* or *indecisive*, in the sense of being in themselves *subordinate*, *insignificant*, *trite*, *negative*, or *questionable*, as contrasted with something that is expected to be, or has been, expressed by the falling inflection. (See §§ 47-66.)

e. The voice falls for the purpose of *closing* or *completing* an idea; i.e., to **point to**, or point out utterances that are *final* or *decisive*, in the sense of being *interesting*, *important*, *noteworthy*, *affirmative*, or *positive*, in themselves. It falls, e.g., *whenever it gives its sentence*, in the sense either of having *satisfactorily finished* the expression of a sentiment or of having uttered something *sententiously*. (See §§ 48-66.)

f. The voice sometimes, on an emphatic word, *neither rises nor falls*, because the mind is in a mood neither anticipative nor decisive, but in mere neutral suspense; e.g.

To diē ; — to sleèp ; —

To sleèp ? Perchance to drèam.

g. The voice sometimes, on an emphatic word, *both rises and falls*, because the mind wishes to express the ideas represented by the movement of the voice in each of these directions. This gives us the *circumflex* or *wave*. (See §§ 67-74.)

§ 44. Successful Oratory is always characterized by a habit of using liberally the **falling** inflection or bend, because

a. This **interests** an audience by conveying the impression that the objects or ideas mentioned are *in themselves interesting, important*, etc.

b. It **convinces** and **persuades** an audience, by conveying the impression that the speaker is making *affirmations* about which he is *positive*.

c. It **keeps control** of an audience, by causing the speaker to seem to keep control of himself. Notwithstanding the high pitch to which excitement may occasionally carry one's voice, a frequent use of the downward inflection has a constant tendency to bring the voice down to a lower key, in which one seems to have control of his faculties. When delivery is not thus broken by frequent returns to a more normal key, the rising inflections carry the voice higher and higher, into a tone from which it seems impossible to descend, and from which everything suggestive of self-mastery, or of the mastery of one's subject, is eliminated. In fact, almost all false tones in delivery are connected in some way with a disregard of the falling inflection.

☞ Do not suppose, however, that giving the falling inflection necessarily involves letting the voice fall on a word as though it ended a paragraph. On this subject *study carefully* §§ 75-77.

§ 45. Method of giving the Emphatic Slide.

a. The *slide always begins on the accented syllable* of a word. Where this is followed by syllables secondarily accented, it is continued downward or upward on them; e.g.

He did it inconsiderately. Inconsiderately? That is an impossibility.

b. This principle is particularly noticeable when giving the *circumflex*. In the following, in *Italy*, the *I* and *y* together receive the same inflection as the *e* in *Greece* :

I should feel ashamed of an enthusiasm for Italy and Greece, did I not also feel it for a land like this.

c. Notice, also, that while *I* receives *Initial Stress* and *y* *Terminal*, the *e* in *Greece* receives *Compound Stress*. (See §§ 100, 101, 103.)

d. When the slide is given on a *single syllable*, the voice must pass distinctly *through* several intervals of pitch; and not merely to a pitch different from that sounded in the syllable uttered before it.

§ 46. The **Length** of the **Emphatic Slide**, in ascending or descending the scale, depends upon the quantity and quality of the **Emphasis** that it is desired to give.

The final inflection of a clause or sentence, rising or falling through the interval only of a semitone, is chiefly plaintive, and expresses melancholy, dejection, and subdued grief or pathos. If the falling inflection descends through the interval of a tone (or a musical second), it conveys simply the logical completion of the meaning of a clause or sentence, but without any passion or feeling being expressed. If the inflection rises through the interval of a tone, it merely shows that the logical meaning of the clause or sentence is in progress of development, but conveys no emotion. If the rising inflection is carried through the interval of a tone and a half (or in music a minor third), the inflection becomes strongly plaintive, and characterizes all pathetic appeals; while, if the inflection falls to the same extent, it marks all assertions with an air of grief and lamentation. If the voice rises through an interval of two tones (or a major third), it expresses strongly doubt, appeal, and inquiry, and if it falls in the same degree it conveys strong assertion. When the voice rises through the greater intervals of the musical fifth, or, still more, the interval of the octave, it expresses earnest appeal, wonder, amazement, and exclamation; while if it falls through these intervals it expresses the strongest conviction, command, reprehension, hate, and all the sterner passions. A similar increase of meaning or emotion characterizes the extent to which the rising or falling circumflexes may be carried in those cases where they are specially applicable. — *King's College Lectures on Elocution, C. J. Plumptre.*

Sufficient has been said to enable the student to understand the following diagrams, in which (from pp. 32-41) inflections with opposite meanings are arranged *vis-à-vis* on opposite pages.

§ 47. **RISING INFLECTION.** — Opening the sense, where the thought is **anticipative** and the expression of it **indecisive**, **points forward or away from an object or idea emphasized by it**, because this (as *explicitly* or *implicitly* contrasted with something that *is to be or has been mentioned*) is conceived of as in itself.

§ 49. **ANTICIPATIVE**; e.g. Instead of a lóng and blóody wár for restorátion of privileges, for redress of grievances, for chartered immunities, held under a British king, ☞

Subordinate.

The noisy géese that gabbled o'er the póol,
The playful children just let loose from schóol;
The watch-dog's vóice that bayed the whispering wind,
And the loud láugh that spoke the vacant mínd;
These all in sweet confusion sought the sháde,
And filled each pause the nightingale had máde.

Insignificant.

The gay will láugh
When thou art góne; the solemn brood of care
Plod ón, and each one as before will chase
His favorite phántom; yet all these shall leave
Their mirth and their employments, and shall come,
And make their bed with thèe.

Trite.

His lordship's orthography is a little lóose, but several of his equals countenance the cústom. Lord Loggerhead always spells physician with an F'.

In sarcasm. — So you despise me, Mr. Gígadibs.

In concessions. — There are wild theories abroad. I will not say I have nóne. (See § 212.)

In repeated words that introduce no importance, etc., into the sense. — Fellow-citizens, the enemy have còme and we must march agàinst them. They have còme, fellow-citizens, to desolate our fíelds. They have còme to sack our cities.

§ 51. **INDECISIVE**; e.g., I know not what course óthers may táke, ☞

Questionable. Negative.

Of which the positive is sometimes expressed. — Men are not góds, but properly are brítes.

Sometimes only implied. — Thou canst not be reléntless.


It certainly would be a strange thing if this were trúe, and all the efforts of the past should prove to have been in váin.

Therefore in supplication. —

Sáy that thou dost not háte me. Sáy it to me, Thékla!
O God! I cannot leave this spót — I cánnot!
Cannot let go this hánd. O téll me, Thekla!
That thou dost súffer with me, art convinced
That I cánnot áct ótherwise.

(See §§ 212, 213, 215.)

§ 48. **FALLING INFLECTION.**— Closing the sense, where the thought is **conclusive**, and the expression of it **decisive**, points out specifically an object or idea emphasized by it, because this, irrespective of anything else that *is to be* or *has been* mentioned, is conceived of as in itself.

§ 50. **CONCLUSIVE**; e. g.  set before them the glorious object of entire independence, and it will breathe into them anèw the breath of life.

Interesting.


How often have I paused on every chàrm,
The sheltered còt, the cultivated fàrm,
The never-failing bròok, the busy mill,
The decent chùrch that topt the neighboring hill,
The hàwthorn bush, with seats beneath the shade,
For talking àge and whispering lòvers màde.

Important.

Look to your heàrths, my lords —
For there henceforth shall sit, as household gods,
Shapes hot from Tàrtarus — all shàmes and crimes —
Wan Trèachery, with his thirsty dàgger dràwn —
Suspicion, poisoning his brother's cùp —
Naked Rebèllion, with the tòrch and àxe,
Making his wild spòrt of your blazing thrònes;
Till Anarchy come down on you like night,
And mássacre seal Rome's eternal gràve. (§ 213.)

Noteworthy.

Clèarness, fòrce and èarnestness are the qualities which produce conviction. True éloquence, indeed, does not consist in spèech. It cannot be brought from fàr. Labor and learning may tóil for it, but they will toil in v àin. Wòrds and phràses may be m àrshalled in évery w ày, but they cànot còmpass it. It must exist in the m àn, in the sùbject, and in the occ àsion. It còmes, if it come at àll, like the outbreaking of a fòuntain from thè èarth, or the bùrstin g fòrth of volc ànic fires with spont àneous, original, n àtive force.

§ 52. **DECISIVE**: e. g.  but, as for me, give me liberty or give me dèath.

Affirmative.

In assertion. — I hàte him, for he is a Christian:
But more, for that, in low simplicity,
He lends out m òney gr àtis, and brings down
The rate of ùsance here with us in Venice.
He hàtes our sacred n àtion; and he ràils,
Even there where merchants most do congregate,
On mè, my bàrgains, and my well-won thrift.

Positive.

Advocation. — Let every man bear in mind, it is not only his òwn person, but his wife and children, he must now defend.

Therefore in command. — Fret, till your proud heart brèak;
Go, show your sl àves how ch èleric you are,
And make your b òndmen tr èmble.

(See §§ 211-12, esp. Nos. 1, 3, 5, 7, 11, 12; § 215, and selections following.)

The Motive, not the Phraseology, as the Criterion of the Rising Inflection.

§ 53. The inflection depends on the motive of the mind in using it, not on the verbal or grammatical form used.

The following are mentally **anticipative, indecisive, negative, questionable, etc.**


§ 55. **The Conditional mood** *usually* expresses what is anticipative, indecisive, subordinate, etc.; e.g., If it has done thát, he shall suffer for it.

If that the face of mén,
The sufferance of our sóuls, the tímes abúse,
If these be motives wéak, break off betimès.

§ 57. **The imperative mood** *may* express what is anticipative, subordinate, etc. (§ 211:11); e.g., Be true to yourself: you will succeed.

Lóok to it;
Consider, William: take a month to thínk,
And let me have an answer to my wish;
Or by the Lord that made me, you shall páck.

§ 59. **A negative** is *usually* anticipative and indecisive, i.e., in itself merely preparatory to some following positive affirmation; e.g.

Not only around our infáncy
Doth Hèaven with all its splendors lie; 

Is mere ánimal life entitled to be called góod? Certainly nót. There is no good in mere animal life.

An assertion *may* be indecisive, expressing what is anticipative (§ 212:28), negative, questionable, etc.; e.g.

I should do Brutus wrong, and Cassius wrong,
Who, as you know, are hónorable mén.

§ 61. **A question** is *usually* anticipative (of an answer), expressing what is indecisive and really questionable (§ 212).

What! acting on this vague abstráction, are you prepared to enfórcé a law, without considering whether it be júst or únjust, constitútionál or únconstitútionál? Will you collect móney when it is acknowledged that it is not wánted?

Does any man, in his senses, believe that this béautiful strúcture, this harmonious ággregate of státes, produced by the joint consent of áll, can be presérved by fórcé?

The direct question (first time), seeking for information; e.g., Did you see that lády?

The Motive, not the Phraseology, as the Criterion of the Falling Inflection.

§ 54. The same phraseology may be differently inflected, according to the idea that the mind is moved to express by it.

The following are mentally **conclusive, decisive, affirmative, positive**, etc.

§ 56. **The conditional mood** *may* express what is positively affirmed or believed ; e.g., If he has done thàt, he should sùffer for it.

But if these

(As I am sure they dô) bear fire enough
To kindle còwards and to steel with valor
The melting spirits of wòmen, then, countrymen,
What need we any spur but our own càuse ?

§ 58. **The imperative mood** *usually* expresses what is conclusive, decisive, positive, etc. (§ 212) ; e.g., Be true to yourself, whether you succeed or not.

Ròuse, ye Romans ; ròuse, ye slaves.
Awàke, arise, or be forever fàllen.
Let every man stand by his gùn.

§ 60. **A negative** *may* express a conclusive, decisive, positive affirmation (§ 215) ; e.g.

☞ Daily, with souls that cringe and plot,
We Sinais climb, and know it nòt.

Thou shalt not stèal! Nò, gentlemen, the remembrance of their folly will nòt pass to posterity. There is no retreat but in submission and slàvery. There would, without obedience, be no kindred to create a hòme ; no làw to create a stàte ; there would be no cònscience to inspire right ; no fàith to apprehend religion.

§ 62. **A question** *may* express a decisive, positive affirmation, which, in the speaker's opinion, is more important than the answer it anticipates (§ 211: 5; §§ 212-218) ; e.g.

Why, what make you hère ?
Why are you virtuous ? Why do people lòve you ?
And wherefore are you gèntle, stròng and vàliant ?

Who, then, is Pàul, and who is Apòllos, [I point them out as interesting in themselves ; and affirm that they are] but mìnisters by whom ye belìèved ?

The direct question (repeated), conveying information ; e.g., Did you see that làdy ? i.e., I affirm I spoke of that làdy ; did you sèe her ?

The Motive, not the Phraseology. — *Continued.*


The indirect question, seeking for information; e.g., When are you going to Bóston? i.e., Áre you going? — when?

The negative question *may* express that it is questionable whether others will agree with the speaker; e.g., Is she not beautiful?

Would they not féel their children tréad,
With clánking cháins, above their héad?

But did not chánce at length her error ménd?
Did no subverted empire mark his énd?

The double question, containing no affirmation, — the whole answer questionable; e.g., Shall we go to the stóre or hotél? Yès, to the stòre; or Nò, let us stay hère.

“Who is the greater?” says the German moralist; “the wise mán who lifts himself abóve the stórms of tíme, and from alóof lóoks dówn upon them, and yet takes no párt therein; 

Contrasted Motives with same Phraseology; Rising Inflection.

§ 63. The *anticipative, indecisive, subordinate, insignificant, trite, questionable, negative*, respectively lead us to express:

Hesitation, in view of the **inexperienced**: There's a páth through the wóods here.

Uncertainty, in view of the **doubtful**: It múst be so.

Faint praise, in view of the **mediocre**: He declaims very wéll.

Indifference, in view of mere **formality**: How do you dó?


Disapprobation, in view of the **evil**: John has returned hóme.

Discontent, in view of the **limited**: You see all there is léft.

Sorrow, in view of the **painful**,

Commiseration, in view of the **unfortunate**:

'Tis but the falling of a withered léaf,
The breaking of a shéll —
The rending of a véil.

§ 65. **Series of Words**, each appropriately 

If all the words together are conceived of as expressing **only one general idea**, the voice falls on the last word only; i.e., all together are uttered like one word of many syllables.

Knówledge, trúth, lóve, beauty, góodness, fàith, alone give vitálicity to the méchanism of existence.

The Motive, not the Phraseology. — *Continued.*

The indirect question, asserting a belief; e.g., When are you going to Boston? i.e., You are going; — when?

The negative question usually expresses a positive belief that others will agree with the speaker; e.g., Is she not beautiful?

Why, then, sir, do we not, as soon as possible, change this from a civil to a national war? And since we must fight it through, why not put ourselves in a state to enjoy all the benefits of victory, if we gain the victory?

The double question, containing an affirmation, — part of the answer positively known; e.g., Shall we go to the store or hotel? As we are going somewhere, let us go to the hotel.

The falling part of a double question usually asserts the questioner's opinion, as in this, continued from the opposite page:

“**Or** hé who, from the height of quiet and repose, throws himself boldly into the battle-tumult of the world?”

Contrasted Motives with same Phraseology; Falling Inflection.

§ 64. The *conclusive, decisive, interesting, important, noteworthy, affirmative, positive*, respectively lead us to express:

Readiness, in view of the **experienced**: There's a path through the woods here.

Assurance, in view of the **certain**: It must be so.

Commendation, in view of the **excellent**: He declaims very well.

Respect, in view of **hearty esteem**: How do you do?

Approbation, in view of the **good**: John has returned home.

Content, in view of the **abundant**: You see all there is left.

Joy, in view of the **pleasurable**,

Congratulation, in view of the **fortunate**:

Welcome her, all things useful and sweet;

Scatter the blossoms under her feet.

Break, happy land, into earlier flowers.

Ending with Falling Inflection.

If *each* word is conceived of as expressing a *specific idea*, the voice falls on each.

Mr. President, and fellow-citizens — at the *opening* of a speech.

Knowledge, truth, love, beauty, goodness, faith, alone give vitality to the mechanism of existence.

§ 66. Series of Clauses of the same construction.

Where a connecting conjunction (*and, or*) before the last clause shows that the mind **anticipates** that the series is about to be brought to a close :

If the series closes the sentence, the voice usually rises on the clause next to the last.

It should be the labor of a genuine and noble patriotism to raise the life of a nation to the level of its privileges; to harmonize its general practice with its abstract principles; to reduce to actual facts the ideals of its institutions; to elevate instruction into knowledge; and to deepen knowledge into wisdom.

If it does not close the sentence, the voice usually rises on the last clause.

The causes of good and evil are so various and uncertain, so often entangled with each other, so diversified by various relations, and subject to so many accidents which cannot be foreseen, that he who would fix his condition upon incontestable reasons of preference must live and die inquiring and deliberating. (See § 215.)

Practise Foundation Exercise, page 48. See page 9.

LESSON VI. PITCH. — *Continued.*

☞ each appropriately ending with Falling Inflection.

Circumflex or **Wave**, ending with Rising Inflection.

§ 67. Used when a *subordinate* motive is to *point out* specifically an *object* or idea as in itself interesting, important, noteworthy, positive, affirmative, conclusive, decisive, etc.; but when the *main motive* is to *point forward* or *away from it* to something else that is to be or has been mentioned in connection with it. The wave thus suggests the double relation of words used in cases of

§ 69. **Comparison**; i.e., in illustrations, similes, metaphors, etc. (see § 218-19); e.g.

Was not Abraham [we need to anticipate in our reflection what is to be said about Abraham, yet we need also to point him out as Abraham. We combine the two thus:] Abraham, our father, justified by works when he had offered Isaac, his son, upon the altar?

Notice how, when one turns off from a straightforward course of thought to find an illustration, this wavering inflection *represents* his motive:

And in the same house remain, eating and drinking such things

NOTE. — This last sentence is continued on page 40.

Series of Clauses of the same construction.

Where the *absence* of a connecting conjunction before the last clause shows that the mind does **not** anticipate that the series is about to be brought to a close:

If the series closes the sentence, the voice may fall on the clause next to the last.

He only is advancing in life whose heart is getting softer, whose blood warmer, whose brain quicker, whose spirit is entering into living peace.

If it does not close the sentence, the voice may fall on the last clause.

The laugh of mirth that vibrates through the heart, the tears that freshen the dry wastes within, the music that brings childhood back, the prayer that calls the future near, the doubt which makes us meditate, the death which startles us with mystery, the hardship which forces us to struggle, the anxiety that ends in trust, — are the true nourishments of our natural being. (See § 215.)

Practise Foundation Exercise, page 48. See page 9.

LESSON VI. PITCH. — Continued.**Circumflex or Wave**, ending with Falling Inflection.

§ 68. Used when the *main motive* is to *point out* specifically an object or idea as in itself interesting, important, noteworthy, positive, affirmative, conclusive, decisive, etc.; but when a *subordinate motive* is to *point forward* also or *away from it* to something else that is to be or has been mentioned in connection with it. The wave thus suggests the double relation of words used in cases of

§ 70. **Comparison**; i.e., in illustrations, similes, metaphors, etc. (see § 218–19); e.g.

Then shall the kingdom of heaven be likened unto ten virgins [we need to point out virgins with this inflection, yet the likeness is to ten virgins which took, etc. We need, *also*, this anticipative upward inflection, so we combine the two] virgins which took their lamps and went into a far country.

The graves of the best of men, of the noblest martyrs, are like the graves of the Herrnhuters (the Moravian brethren) — level, and undistinguishable from the universal earth; and if the earth could

NOTE. — This last sentence is continued on page 41.

as they give, for the lāborer is worthy of his hire. Go not from house to hōuse.

The wave may be continued through an illustrative passage (§ 21), if this be short:

They are like unto children, sitting in the mārket-place, and calling one to another, and saying, We have piped unto you, and ye have not dānced; we have mōrned to you, and ye have not wēpt.


§ 71. **Contrast**, i. e., **Antithesis**, **expressed** (see § 213); e. g.

Are all these innovations to be made in order to increase the influence of the exècutive [pointing away to the word *popular*] power, and is nothing to be done in favor of the pōpular part of the Constitution?

Implied; e. g.

Whát! in such an hour as this, can it be that people of high rānk, and professing high prīnciples, that thēy or their fāmilies should seek to thrive on the spoils of mīsery, and fatten on the meals wrested from industrious pōverty?

'Tis not mȳ trāde. When men are brāve the sickle is a spēar.


§ 73. Where there is a contrast between the *motive* and the phraseology, 


In the **imperative mood**; e. g., Never fear thāt, if he be so rē-solved.

In **questions**; e. g., Where grōws? And you mean to say you don't knōw?

In cases in which the mind is wavering between a positive and negative expression, i. e., in **doubt** and **uncertainty**:

Tell. Look upon my bōy! what méan you? Look upon
My bōy, as though I gūessed it! Guēssed the trial
You'd have me máke!

 The circumflex in *comparison* and *contrasts* is *well* given when *slightly* given. Don't make it *too distinct*.

§ 74. **Double Motives**, i. e., contrast between a real and an assumed motive. 

1st Clo. There is no āncient gēntlemen but gārdeners, ditchers and grāve-makers; thēy hold up Ādam's profession.

2d Clo. Was hē a gēntleman?

1st Clo. He was the first that ever bore ārms.

2d Clo. Why, he hād none.

1st Clo. What, art a hēathen? How dost thou understand the Scēpture? The Scēpture says, Adam dīgged. Could he dig without ārms?

give up her secrets, our whole globe would appear a Westminster Abbey laid flat.

John does everything backward. He is the dorsal fin of humanity. He is a human obliquity. He might have attended a school for crabs. In fact, he is one of Crabb's sŷnonymes.

§ 72. **Contrast**, i.e., **Antithesis**, expressed or implied (see § 149: b, c; also, § 213); e.g.

It is thèse [as contrasted with other implied things pointed to] which I love and venerate in England. I should feel ashamed of an enthusiasm for Itāly [pointing away to *this*] or Grècece, did I not also feel it for a land like this. In an Américan, it would seem to me degenerate and ungrateful to hang with passion upon the traces of Hōmer and Vīrgil, and follow, without emotion, the nêarer and plāiner footsteps of Shākespeare and Milton.

It is not so far as a man dōubts, but so far as he believes, that he can achieve or perfect anything. All things are possible to him that believeth.

☞ the circumflex suggests the idea usually conveyed by the *phraseology*.

In the **conditional mood**; e.g., See if one of them will dare to lift his arm up in your cause if I forbid them.

In **negations and questions**; e.g.

There is not a man among you àll
Who can reproach me that I used my power
To do him an injùstice.

By that sin fell the àngels; how can màn, then,
The image of his Māker, hope to win by it ?

You do not mean — no — no —
You would not have me make a trial of
My skill upon my child! Impòssible!

☞ i.e., in **Double Entendre**, *insincere* expressions, *jesting*, *ridicule*, *irony*, *sarcasm*, *mockery*. (See § 213.)

You meant no hārm: oh, nô: your thoughts are innocent; you have nothing to hīde; your breast is pūre, stāinless, àll trùth.

O yes, hê is a man of hōnor, indêed! His words and deeds shōw it. He would be a gāin to our Society.

It isn't the sêcret I care about; it's the slīght, Mr. Caudle. Man and wife indêed! I should like to know how thāt can be when a man's a māson, — when he keeps a sêcret that sets him and his wife apàrt.

§ 75. **Starting Key of the Slide, or Slide Balance.** As contrasted with the syllable or syllables immediately preceding it —

Ordinarily, the voice descends to start a rising inflection on a lower key, and ascends to start a falling inflection on a higher key ; but

Occasionally, for the sake of variety, and always at the end of a speech, paragraph or sentence that sums up or concludes a particular phase of the subject under consideration, the voice ascends to start a rising inflection on a higher key, and descends to start a falling inflection on a lower key. (*See* §§ 82, 83.)

In other words, the Emphatic Slide should **ordinarily** be so inserted as to cause its beginning and end to **balance** (hence the term used in this book) equally above and below the line of the general movement; thus,

— — — / — — — / — — — / or — — — \ — — — \ — — — \
 not — — — ' — — — ' — — — ' nor — — — , — — — , — — — ,

§ 76. **a. Reasons.** When thus given, it does not interrupt the onward flow of the general movement. Therefore, in connection with regularly recurring pauses or rhythm, this way of starting rising inflections low, and falling inflections high, causes that important factor in holding the attention of an audience called **drift** (§ 154). All successful speakers manifest this characteristic when excited. The trained elocutionist should manifest it at all times.

In the following, falling inflections *can* be given on all the words marked (§ 50) without interfering at all with the buoyancy and swing of the general movement:

When Frèedom, from her m̀ountain height,
 Unfurl'd her st̀andard to the air,
 She t̀ore the àzure r̀obe of night,
 And set the st̀ars of glòry th̀ere;
 She mingled with its gorgeoꝝ dyes
 The milky bàldric of the sk̀ies,
 And striped its p̀ure, celèstial white
 With streakings of the m̀orning light;
 Thèn from his m̀ansion in the sun
 She càll'd her eag̀le-bèarer d̀own,
 And g̀ave into his mighty hand
 The symbol of her ch̀osen lànd.

b. Again, **ease** and **audibleness** (especially in bringing out distinctly the word emphasized by the *downward* inflection) are both facilitated by starting to slide the voice **up** from a comparatively *low* key, and to slide it *down* from a comparatively *high* key.

c. Besides this, the **downward movement** indicates, as we have found (§ 43: e), an affirmation of positive importance. When used, therefore, on the syllables preceding or starting the rising inflection, it **arrests attention** by suggesting an *affirmative* state of mind, dealing with something of positive importance, notwithstanding the negative or questioning significance of the inflection itself. Again, the **upward movement** of the voice indicates anticipation, subordination (§ 43: d), etc. When used, therefore, on the syllables preceding or starting the falling inflection, it **holds the attention** by suggesting that something of still greater importance is to *follow*, notwithstanding the relative importance of that now emphasized by the inflection itself. Every one recognizes that the **downward inflection started high** is not the *concluding* word of a speech or paragraph; but **if started low**, the clause or sentence that it ends seems to be isolated from what is to follow.

d. But **occasionally**, at the end of a speech, paragraph, or sentence that sums up or concludes a particular phase of a subject, the rising or falling of syllables preceding the one on which the inflection starts serves to increase the effect of its rising or falling emphasis.

77. As **accent** is an elementary form of emphasis, the principles stated apply to it. **Ordinarily**, in a passage where there is a general tendency to rising inflections, the accented syllable is on a lower key than it would be if it were unaccented, and where there is a tendency to falling inflections it is on a higher key. But occasionally, as in the case of the emphatic inflection, this condition is reversed.

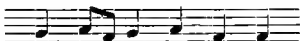
a. Here all the rising inflections start on a lower key than the preceding syllable:



Is any man so weak as now

to hópe for a reconciliátion with Éngland, which shall léave either sáfety to the cóuntry and its liberties, or sáfety to his ówn life and his ówn hónor? Áre not you, sir, who sit in that cháir, — is not hé, our vénerable cólleague néar you, — are not bóth alréady proscribed and prédéstined óbjects of púnishment and of véngeance?

b. Here all the falling inflections start on a higher key than the preceding syllable:

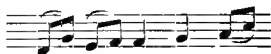


I say God bless ad - vers - i - ty

when it is properly understood! But the rock upon which men and upon which nations split is PROSPERITY. This man says that we have grown to be a giant, and that we may depart from the wisdom of our youth. But I say that now is the time to take care; we are great enough; let us be satisfied; prevent the growth of our ambition, to prevent our pride from swelling, and hold on to what we have got.

c. Here the *last* rising inflection is started on a higher key than the preceding syllable:

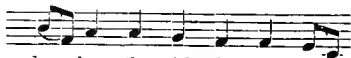
Shall I compare myself, almost born, and certainly bred, in the tent of my father, that illustrious commander, — myself, the conqueror not only of the Alpine nations but of the Alps themselves, — myself, who was the pupil of you all, before I became your commander, — to this six months' general? or shall I



compare his ar - my with mine?

d. Here the last falling inflection is started on a lower key than the preceding syllable:

We yielded to their prayers for pardon; we released them from the blockade; we made peace with them when conquered, and we afterward held them under our protection when they were borne



down by the Af - ri - can war.

e. Here the rising inflection on *nations* begins on a higher key, and the falling one on *ours* on a lower key, than the preceding syllable:

Shall I be told these are idle fears? That in a war with Russia, no matter for what cause waged, we must be the

victors? That, in short, all Europe combined could not blot this Union from the map of *nations*? Ah, sir, that is not all I fear. I fear success even more than defeat. The Senator from Michigan was right when he said that our fears were to be found at home. I do fear ourselves. Commit our people once to unnecessary foreign wars, — let victory encourage the military spirit, already too prevalent among them, — and Roman history will have no chapter bloody enough to be transmitted to posterity side by side with *ours*.

For Melody, Monotone, Variety, see Orator's Manual, §§ 78-95.

KEY.

§ 96. *Light, gay, lively* or *uncontrolled* states of mind find expression in a key comparatively **high**; *serious, grave, dignified* or *self-determined* states in a key comparatively **low**. (§§ 32, 140-145.)

For illustrations of this principle see §§ 143, 144, 145-153. Practise the exercises on p. 46.

Special attention needs to be given to the difficult matter of **transitions in pitch**, treated in §§ 147-151, which see.

§ 97. A common fault is to invariably *fly* to *high pitch*, as well as to *rapid time*, when passing to a very emphatic or forcible word, even when this expresses an idea relatively more serious, grave, dignified, or self-determined.

a. The *downward inflections* in words like those in *italics* in the following examples should be started *slightly, if at all, higher* (and sometimes lower) *than the general pitch*; and in all cases the voice should *pause* before or after them, and *utter them slowly*. The longer the pause, the higher and louder will it be proper to utter the word following it.

I saw

The cōrse, | the mangled cōrse, | and then I cried
 For vengeaunce! ||, *Rouse*, || ye Rōmans! | *Rouse*, || ye slaves! |
 Have ye brave sōns? Look in the next fierce brawl
 To see them | *dié*. ||

I'm with you ðnce agâin! — I *cáll* to you
 With all my | *vóice* — | I hold my hânds to you,
 To show they still are | *frée*. | I | *rùsh* | to you
 As though I could | *embráce* you!

VOCAL EXERCISES IN PITCH AND TIME.

Pitch and Time. (§§ 35-96.)

Practise with different degrees of **loudness** and kinds of **stress**, with **long** and **short** slides in **slow** and **fast** time, the following inflections, and also the examples under **a, b, c, d, h, i,** and §§ 39-42.

In the following the small preliminary note, in connection with each inflection, represents a slight slide of the voice that *occasionally*, especially in connection with *terminal* or *median stress*, precedes the real inflection. This makes the voice in the downward inflection, for instance, move thus (\wedge or \vee) rather than (\wedge or \downarrow).

a. Falling Inflection.



It's a glòrious, a splèndid project! It's abòminable,
 mònstrous, àwful!

b. Rising Inflection.



Indéed, is it so? Did he sáy só, and to yóu?

c. Falling Circumflex.



Ôh, you meant no hârm, — ôh, nô, yôu are pûre.

d. Rising Circumflex.



Àll that I lîve by is the àwl.

e. Practise the scale both up and down with a long *median swell* on each note. This exercise, especially with **oo**, will also cultivate *pure quality*.



f. Sound alternately a *high* then a *low* **ah**, **aw**, or **oh**.

Develop *low tones* by practising a low **g**, **d**, or **b** consonant element, or *low whispered u* in **up**; *high tones* by using them. Never practise too high.

g. Base or contralto voices should gain perfect command of musical notes between mid *e* and *g*. Tenors and sopranos between mid *g* and *b*.

h. Read the following, beginning low, and *gradually* ascending the scale on each syllable, and ending with the rising inflection:

Do you mean to tell me that you could have thought that I could go all around town and tell everybody that I happened to meet that I could believe such a mean story about you as that?

i. Read the same, beginning high, and *gradually* descending to a falling inflection. Also,

Start high,	To the dèep, (descend) dòn,
	(Descend) To the dèep, (descend) dòn,
low,	Through the shades of sléep;
	Through the cloudy stríffe
gradually,	Of death and of lífe;
	Through the veil and the bár
rising,	Of things that seem and áre;
high,	Even to the steps of the remotest thrône,
lower,	Dòn!
lower,	dòn!
low,	dòn!

Practise exercises in §§ 149-151; § 97; § 92: a, b, c.

FOUNDATION EXERCISE IN DECLAMATION. .

INFLECTIONS. SEE PAGE 9.

\ Downward slide. / Upward slide. ↘ Downward beginning high. ↙ Upward beginning low. ~ Circumflex ending with Rising Inflection. ∩ Circumflex ending with Falling Inflection.

This declamation, with the marks indicating the inflections, will be found on page 89, and there is no necessity of inserting it here. In practising it, or in delivering or reading any selection, the student needs to be cautioned against a monotonous effect sometimes produced by starting at precisely the same pitch similar emphatic inflections that are near together. Usually, one of the words thus emphasized is more important than the others, and, if so, a man who reads according to the sense will naturally start its inflection, if downward, on a key higher than that given to the other words. But even when many words are equally important, there should be a difference in key for the sake merely of variety in tone. To apply this to the declamation on page 89, in uttering "The war must go *on*, We must fight it *through*," "The *people*, the *people*, if we are true to them," "Will carry *us* and will carry *themselves*," and "We shall make this a *glorious*, an *immortal* day," the last emphasized word in each passage, though but slightly more important than the first, should be started on a decidedly higher key than it. Again, in uttering "When *we* are in our *graves*, our *children* will honor it," *we* and *children*, though but slightly more important, should be started on a higher key than *graves* and *honor*.

As a rule, the general pitch of the voice at the opening of an address should be comparatively low, no higher above the level of conversation than is necessary to render it audible. It should then become varied, high or low to suit the various sentiments expressed. Lastly, a few sentences before the close, especially in long orations, it should return again to the level of conversation. This mode of closing, especially after an emphatic climax, is very effective.

Students who cannot give the downward inflection may, at first, attempt to accent each word necessitating a downward inflection as if the sentence ended on it. After they have acquired facility in doing this they can learn to start the downward inflection, if necessary, on a higher key (§§ 75-77). Beginners should use only the closing part of the circumflex, which, unless very emphatic, is not well given except when it is slightly given, and usually requires some cultivation of the voice.

LESSON VII.

FORCE.

SPECIAL FORCE.

§ 98. **Special Force**, by which is meant the force that is used with special syllables or words, may be *abrupt* or *smooth*, *loud* or *soft*. The kinds and degrees of force are considered in §§ 106-108. As a rule,

a. *Special Force should be used* in the utterance of all words that are emphasized by *pauses* or *inflections*, or that *stand at the end* of a sentence. (§§ 32, 35, 43, 140-145.)

b. Be particularly careful to give Special Force to **Adjectives** emphasized by the *pause* that are essential to the sense of the nouns that they qualify; e.g.

Its foundations, *great* | *truths*, far more lasting than *mere* | *granite*; its pillars, *great* | *rights*, far more beautiful than *mere* | *porphyry*; its roof, *great* | *hopes*, swelling higher than any dome of bronze and gold.

c. It is well to form a habit of giving more force to the *last word* of a sentence, because (a) otherwise one is apt to let his force subside on it, and utter it **indistinctly**; (b) this last word is usually **important** to the sense; its forcible utterance (c) conveys a suggestion of **reserved power**, by causing the audience to recognize that the speaker's breath is not exhausted, and (d) is almost essential if one is to start the last inflection of the sentence on a key suggesting that another sentence is to follow (§ 75).

STRESS.

§ 99. **Stress** is determined by the way in which force is applied to emphatic syllables.

☞ Practise the different kinds of stress, according to the directions on p. 62.

a. Do not confound the *method* of stress with the *degree* of it. All kinds of stress may be given with a soft, as well as a loud, tone.

b. To use more force with an utterance necessitates using *more*

time with it; therefore, words emphasized by stress usually take longer time for their utterance than the words surrounding them take.

c. **Mental Energy** indicated by *force* (§ 32) may be exerted on account of a *subjective* or an *objective* motive; in other words, because a man desires chiefly to *express* an idea *on his own account*, or to *impress* this *on others*. In the former case, the sound *bursts forth abruptly*, as if the man were conscious of nothing but his own organs to prevent the accomplishment of his object; in the latter the sound is *pushed forth* gradually, as if the man were conscious of outside opposition, and of the necessity of *pressing* his point. These two methods, and different combinations of them, give us the following different kinds of stress:

§ 100. **Initial (or Radical) Stress** >, usually necessitating *explosive* breathing (§ 3) or utterance (§ 7), is given when a syllable bursts forth abruptly, with its loudest sound at the beginning of the utterance, which gradually becomes more and more faint. It is used whenever one's main wish is to *express himself so as to be distinctly understood*. In its mildest form it serves to render *articulation clear and utterance precise*; when stronger, it indicates bold and earnest *assurance, positiveness, and dictation*; when strongest, *vehemence that sounds an alarm or gives way to demonstrative indignation*.

☞ Of course the same passage may be read with different kinds of stress, according to one's conception of it. No. 6 below may be rendered with quick, vehement *initial*, or slow, determined *terminal* stress. Distinctions in Slide Balance (§§ 75-77) are also left to individual conception.

Pure, moderately high, fast.

1. Give wày! Zoùnds! I'm wild — màd! Yóu teach mé! Poòh! I have been in London befòre, and know it requires no teaching to be a modern fine géntleman. Why, it all lies in a nútshell: sport a cúrricle — walk Bónd street — play the dándy — síng and dánce well — go to the ópera — put on your wíg — pull off your óvercoat, and thére's a mán of the first fashion in tówn for you. D'ye think I don't know what's góing?

Idem.

2. Why, yesterday, I asked a lad of fifteen which he preferred, algebra or geòmetry; and he told me — oh, horrible! he told me he had never stùdied them! Never studied geòmetry! never studied àlgebra! and fifteen years òld! The dark àges are retùrning.

Idem. moderately fast, medium pitch.

3. Life is short at the best; why not make it cheerful? Do you know that longevity is promoted by a tranquil, happy habit of thought and temper? Do you know that cheerfulness, like mercy, is twice blessed; blessing “him that gives and him that takes”?

Orotund.

4. Bàck! beardless boy!
 Bàck! mìnion! Holdst thou thus at naught
 The lesson I so lately táught?

Aspirated guttural.

5. We will be revènged: revenge; àbòut — sèek — bùrn,
 fire — kùll — slày! Let not a traitor live!

Guttural and aspirated orotund, medium pitch, explosive force.

6. You speak like a bòi, — like a boy who thinks the old gnarled òak can be twisted as easily as the sàpling. Can I forget that I have been branded as an òutlaw, stigmatized as a tràitor, a price set on my hěad, as if I had been a wölf, my family treated as the dam and cubs of the hìll-fox, whom all may tórment, vřlify, degråde and insùlt; the very nãme which came to me from a long and noble line of martial ancestors denóunced as if it were a spell to conjure up the děvil with?

☞ See, also, § 217 and §§ 211, 214, 217, 219.

a. **Without** initial stress, gentleness becomes an inarticulate and timid *drawl*, and vehemence mere *brawling bombast*. *With too frequent* use of it, one's delivery becomes characterized by an appearance of *self-assertion*, *assurance* or *preciseness*.

b. In order to prevent one form of what is termed a **tone**, initial stress should be given to the last word of a sentence ending with a

downward inflection not particularly emphatic, and therefore not requiring some other kind of stress (*see* § 87: a); e.g., on the word *you* in the following:

There's a man of the first fashion in town for you!

§ 101. **Terminal (Final or Vanishing) Stress** <, which may be used with both *expulsive* and *explosive* breathing (§ 3) or utterance (§ 7), is given when a syllable begins softly and gradually increases in force till it ends with its loudest sound, or an explosion. It is used whenever one's main wish is to impress his thoughts on others. It gives utterance, in its weakest form, to the *whine* or *complaint* of mere *peevishness demanding consideration*; when stronger, to a *pushing earnestness, persistency* or *determination*; in its strongest form, to a desire to cause others to feel one's own *astonishment, scorn, or horror*.

Pure medium pitch.

1. Nice clothes I get, too, traipsing through weather like this! My gown and bonnet will be spoiled. Needn't I wear 'm then? Indeed, Mr. Caudle, I *shall* wear 'em. Nô, sir! I'm not going out a dowdy to please you or anybody else. Gracious knows! it isn't ôften that I step over the thrêshold.

Slightly aspirated orotund.

2. I did send to you

For certain sums of gôld, which you denied me;

For Ì can raise no money by vile means:

By hêaven! I had rather coin my hêart,

And drop my blôod for drachmas, than to wring

From the hard hands of peasants their vile trâsh

By any indiréction. I did send

To you for gôld to pay my lègions,

Which you denied me: was that done like Cássius?

Should I have answered Cáius Cássius so?

Orotund.

3. Blàze, with your serried columns !
 I will nôt bend the knèe !
 The shàckles ne'er again shall bind
 The arm which now is frêe.
 I've màiled it with the thûnder,
 When the tempest muttered low ;
 And where it fàlls, ye well may dread
 The lightning of its blòw !

Idem.

4. Sír, we are nôt weak if we make a proper use of those means which the God of nature hath placed in our pòwer. Three millions of people, armed in the holy cause of lîberty, and in such a country as that which wê possess, are invincible by âny force which our enemy can send agàinst us.

Idem.

5. I am astònished, shòcked, to hear such principles confessed,—to hear them avowed in this House, or even in this còuntry ;—principles equally unconstitutional, inhúman, and unchristian !

Strongly aspirated orotund and guttural.

6. Turning out
 The Rōman from his bîrthright ; and for whàt ?
 To fling your offices to every slàve —
 Vîpers that creep where mân disdàins to climb ;
 And háving wóund their lóathsome tráck to the tóp
 Of this húge mólundering mónument of Róme,
 Hang hissing at the nobler man belòw.

☞ See, also, §§ 211-219.

a. **Without** terminal stress, there can be no representation of **childish weakness** or **obstinacy**, or of manly **strength** or **resolution** ; used too exclusively, or excessively, it causes delivery to be characterized by an appearance of **wilfulness**, depriving it of the qualities of persuasion that appeal to the sympathies.

§ 102. **Median Stress** \diamond , used generally with *effusive* but sometimes with *expulsive* breathing (§ 3) or utterance

Idem, moderately high.


3. Oh! sing unto the Lord a nèw sòng; for he hath done marvellous thìngs: his right hand and his holy arm hath gotten him the vìctory. Make a jòyful nòise unto the Lord, all the èàrth: make a lòud noise, and rejòice, and sing pràise. Sing unto the Lord with the hàrp; with the hàrp, and the voice of a psàlm.

Idem, low.

4. Of old hast thou laid the foundation of the earth; and the héavens are the wórk of thy hànds. Thèy shall pèrish, but thòu shalt endùre; yea, all of them shall wax òld like a gàrment; as a vèsture shalt thou change them, and they shall be chànged: but thóu art the sàme, and thy years shall have no ènd.

Idem, moderately high.

5. Oh divine, oh delightful legacy of a spotless reputation! Can there be conceived a more atrocious injury than to filch from its possessor this inestimable benefit; to rob society of its charm, and solitude of its solace; not only to outlaw life, but to attain death, converting the very grave, the refuge of the sufferer, into the gate of infamy and of shame?

 See, also, § 92: c; §§ 95, 108, 112, 218, 219, 222-225.

a. This stress corresponds to the **swell** in music, and characterizes successive words as well as single ones, giving to whole passages a gliding and graceful as distinguished from an abrupt and harsh effect. It is especially adapted for an address to the sympathies, but used too exclusively it may lead to what is termed **mouthng**. The *monotonous chanting* effect, sometimes called the **pious tone**, results largely from a habit of using a long loud *median* in cases where *terminal* stress would be appropriate. In emphatic passages one should be careful to stop the sound when at its loudest.

§ 103. **Compound Stress**, beginning like Initial and ending like Terminal \times ; and sometimes, in passages characterized by Terminal Stress, both beginning and ending like Terminal \ll ; and in each form beginning loud and end-

ing loud, with its softest part in the middle, is used in its first form, ><, for a combination of the ideas conveyed by Initial and Terminal Stress; i.e. when one *wishes* both to *express* and to *impress* his thoughts, also for *vehement determination*, or *demonstrative astonishment* or *horror*. In both of its forms it is used wherever there are *long emphatic*, especially *circumflex*, *slides*, both the beginning and the end of which it seems important to bring out with distinctness; therefore, usually upon words expressing *comparisons* and *contrasts*, especially on those expressing *irony*, *sarcasm* and *contemptuous mockery*.

In the following extracts the Compound Stress falls on the words in *italics*.

Slightly aspirated orotund, sustained force.

1. Are you really prepared to determine, but not to *hear*, the mighty cause upon which hang a nation's hopes and fears? You *are*? Then beware of your decision! By all you hold most *dear*, — by all the ties that bind every one of us to our common order and our common country, I solemnly adjure you, — I *warn* you, — I *implore* you, — yea on my bended *knèes* I supplicate you, — reject *not* this *bill*!

Idem.

2. You *blòcks*, you *stònes*, you *wòrse* than senseless things!
 O you *hàrd* *heàrts*! you *crùel* men of Rome!
 Know you not *Pòmpey*? many a tíme and óft
 Have you climbed up to walls and battlements,
 To *tówers* and *wíndows*, yea to *chímney-tops*,
 Your *ínfants* in your *árms*, and *thére* have *sàt*
 The *lívelong* *dáy* with *pátient* *expectátion*,
 To see great *Pòmpey* pass the streets of Rome;
 And do you *nów* put on your best *attíre*?
 And do you *nów* cull out a *holídáy*?
 And do you *nów* strew flowers in *hís* way
 That comes to triumph over *Pompey's blóod*?
Begòne —

Pure, high, sustained force, varied melody.

3. "The *bìrds* can fly, an' why can't *Í*?
Must we give *in*," says he with a grin,
"That the *blúebird* an' *phéebe* are smarter'n *wé* be?"

Pure, high, varied melody.

4. The meaning of *Mēek* she never knēw,
But imagined the phrase had something to do
With "*Mōses*," a peddling German *Jēw*,
Who, like àll hāwkērs, the country through
Was a person of no position:
And it seemed to her exceedingly *plāin*,
If the word was really known to pertain
To a vulgar *Gērman*, it wasn't *germāne*,
To a lady of hīgh condition!

Idem.

5. *Fal*. I call thee *cōward*! I'll see thee *hānged* ere I
call thee coward; but I would give a thousand pōund I
could *rān* as fast as *thōu* canst. You are straight enough
in the shōuldērs; you care not who sees your *bāck*. Call
you that *bācking* of your *friēnds*? A *plāgue* upon sūch
backing!

Medium pitch, orotund and guttural.

6. What's *bānished*, but set free
From daily contact of the things I *lōathe*?
"Tried and convicted *trāitor*!" —whò says thís?
Who'll *prōve* it, at his *pēril*, on my head?
Bānished? I *thānk* you for't! It breaks my *chāin*!
I held some slack allēgiance till this hour, —
But now my sword's my *ōwn*.

☞ See, also, §§ 211, 212, 213.

a. This stress is especially effective on a long slide made on a single syllable that ends a word: e.g. I supplicate you, I *implore* you.

The syllables that follow the inflection on *supplicate* prevent our using the Compound Stress on that (see § 45: b, c). It will be noticed,

also, that the same principle sometimes prevents our using Compound Stress even where we have the circumflex (§ 45: c).

b. Used excessively, Compound Stress makes delivery seem sometimes **snappish**, and sometimes **overdone**, in the matter of emphasis.

§ 104. **Thorough Stress**, a strong stress throughout the syllable, is sometimes described as a *combination of Initial, Median and Terminal*, \approx , but, as given by a flexible cultivated voice, it perhaps might better be described as a very strong form of *Median Stress*. In either case, it would begin and end loud, and indicate a combination of the ideas conveyed by Initial, Median, and Terminal; i.e. *positiveness, push and feeling*, all together; therefore, *rapturous triumph, vehement appeal, lofty command, indignant disdain or soul-stirring agony*.

Moderately high aspirated orotund.

1. The world *recedes* ; it *disappears* !
Heàven opens on my eyes ! my éars
 With sounds *seràphic ring* :
Lènd, lend your *wìngs* ! I *mòunt* ! I *flý* !
O gràve ! *whère* is thy *vìctory* ?
O deàth ! *where* is thy *stìng* ?

High orotund, explosive sustained force.

2. Cheer answer *chéer*, and bear the cheer *abòut*.
Hurràh, *hurràh*, for the fiery fort is *òurs* !
 “ *Vìctory, vìctory, vìctory* ! ”

Idem.

3. Fòrward, through blood and toil and cloud and fire !
Glòrious the *shòut*, the *shòck*, the crash of *stèel*,
 The *volley’s ròll*, the *rocket’s blasting spìre* !
 They *shàke* ; like broken *wàves* their *squares retìre*.
Òn them, *hussars* ! Now give them *rèin* and *hèel* !

Idem.

4. Some to the *common pùlpits* ! and cry out
 “ *Liberty, frèedom and enfrànchisement* ! ”

Low aspirated pectoral.

5. *Poison* be their drink ;
Gáll, wórse than gall, the *dáintiest* meat they tástè ;
 Their *swéetest* sháde a grove of *cýpress* trees ;
 Their *sweetest* *prospects*, *murdering* *básilisks* ;
 Their *softest* *touch* as smart as *lizards' stings*,
 Their *music* *frightful* as the *sèrpent's hiss*,
 And *boding* *scrèech-owls* *make* the *concert* *full*
 With the *foul* *terrors* of *dark-seated* *Hèll*.

As a rule, this stress needs to be more **avoided** than cultivated. Except when used with discrimination, its inflexibility, devoid of the graceful and delicate tones characterizing other forms of stress, renders it a disagreeable mannerism, suggesting, when employed on the stage, **rudeness** and **vulgarity**.

§ 105. **Tremulous Stress** (so called) is hardly a form of stress, but a trembling movement of the voice produced in the throat, and characterizing a whole passage rather than the emphatic words in the passage. It indicates *exhaustion*, whether it come from *age*, *sickness*, *weakness*, or an *excess of emotion*, either of *joy* or of *grief*.

Pure, medium pitch.

1. Pìty the sorrows of a poor old mán,
 Whose trémbling limbs have bórne him to your dòor.

Pure, medium pitch, moderate time.

2. If you're wáking, cáll me èarly, cáll me èarly, mother
 dèar,
 For I would see the sùn rise upon the glád Név Yèar.
 It is the lást New Yéar that I shall ever sèe,
 Then you may lay me low i' the moùld, and think no
 mòre of me.

Orotund, medium pitch.

3. Have mèrcy upon me, O Gòd, according to thy lov-
 ing-kindness : according unto the multitude of thy tèn-
 dèr mèrcies, blot out my transgrèssions ! Wash me thòroughly
 from mine inlquity, and clèanse me from my sin. For I

acknowledge my transgressions, and my sin is ever before me. Against thee, thee only have I sinned, and done this evil in thy sight. Hide thy face from my sins, and blot out all mine iniquities !

High, pure, aspirated, fast.

4. You must wake and call me early, call me early,
 mother dear ;
 To-morrow'll be the happiest time of all the glad
 New Year ;
 Of all the glad New Year, mother, the maddest, mer-
 riest day ;
 For I'm to be Queen o' the Mây, mother, I'm to be
 Queen o' the Mây.

GENERAL FORCE.

§ 106. By this is meant the force that characterizes series of words in phrases or sentences, rather than single words or syllables. It may be divided, according to the *kind* of mental energy (§ 32) that it expresses, into **abrupt** and **smooth** force; according to the *degree* of this energy, into **loud** and **soft** force.

§ 107. **Abrupt Force** is used when there is an excess of energy, which seems to have a constant tendency, as it were, to *burst through* the form. If this excess come from a *great degree of excitement*, or of *irritation*, as in *rage*, *horror*, *detestation*, etc., we have

a. **Loud Abrupt Force**, low key, expelled from abdomen.

DOST thou come here to WHİNE ?

To OUTFACE me by leaping in her grÁVE ?

BE BÛRIED QUICK WITH HER, and so will Î.

And if thou prate of MÕUNTAİNS, — let them throw

MİLLİONS OF ÂCRES ON US, TİLL OUR GROUND

SİNGEİNG HIS PATE, AGAINST THE BURNİNG ZONE,

MAKE ÔSSA LIKE A WÂRT. Nay, au' thou'lt MÕUTH,

I'll RANT as well as thõu.

If the excess of energy comes from a *slight degree of excitation*, or from mere *exuberance* of spirit, as in *laughing mirth, raillery*, etc., we have

b. Soft Abrupt Force, uttered usually with a *high*, discrete varied melody (§ 92: a) and pure quality.

Now o'er a chair he gets a fall; now floundering forwards with a jerk, he bobs his nose against the wall; and now encouraged by a subtle fancy that they're near the door, he jumps behind it to explore, and breaks his shins against the scuttle; crying, at each disaster — "Drat it! Hang it! 'od rabbit it!" and "Rat it!"

§ 108. **Smooth Force** is used when there is merely what might be termed an *expansion* of energy. If this is accompanied by a great degree of excitation or enthusiasm, as in referring to what is *sublime, grand, powerful*, etc., we have

a. Loud Smooth Force. (*See, also, §§ 111, 215, 218.*)

If there were no religion; if that vast sphere out of which grow all the supereminent truths of the Bible, was a mere emptiness and void; yet, methinks, the very idea of Fatherland, the exceeding preciousness of the laws and liberties of a great people, would enkindle such a high and noble enthusiasm, that all baser feelings would be consumed!

If there is only a slight degree of excitation and exhilaration, as in referring to what is *beautiful, lovely, tender*, etc. (*see, also, §§ 109, 112, 116, 119*), we have

b. Soft Smooth Force.

If I were now to die,
'Twere now to be most happy; for I fear
My soul hath her content so absolute,
That not another comfort like to this
Succèeds in unknown fate.

For Sustained, Suppressed, Explosive, Expulsive, and Effusive Force, see Orator's Manual, §§ 109-120.

EXERCISES IN VOCAL CULTURE.

FORCE (STRESS).

Force. (§§ 99-115.)

Practise *explosively*, *expulsively* and *effusively*, — i.e. with different degrees of abruptness and smoothness, both loud and soft — the exercises in §§ 3, 7.

a. Also, with different degrees of *loudness*, then with *abrupt explosive* and *expulsive* force, at *medium* or *low* pitch —

FORWARD, FORWARD, FORWARD, etc.

Read extracts in §§ 107, 110, 111, 114, 118, 149: b, d, and §§ 211, 213.

b. For *smooth* force, make at *medium* pitch, long, swelling sounds of oo (§ 97: e), beginning and ending soft, with the middle loud.

Read passages in §§ 112, 119, 120, and those marked for *effusive* utterance in §§ 221-225.

Stress. (§§ 99-105.)

Lift the arms at full length above the head, and strike forward and down. When the hands reach the hip-level, stop them suddenly and utter *ah*. This, which need not be continued after one can give the proper sound, will cause

Initial Stress >, with the beginning of tone louder (not necessarily very loud) than its continuation or end; made with *explosive* or *expulsive* utterance (§§ 3, 7).

With the same movement begin a soft sound as the hands begin to descend, and end with an explosion as they stop. This will give

Terminal Stress <, with the end of the sound loudest; made with *expulsive* or *explosive* utterance (§§ 3, 7).

Median Stress <>, with the middle of the sound loudest; made with *effusive* or *expulsive* utterance (§§ 3, 7).

Compound Stress ><. This begins and ends loud; a combination of *Initial* and *Terminal* Stress.

Thorough Stress ∞, loud throughout; a combination of *Compound* and *Median* Stress.

Tremulous Stress, ~ a trembling tone.

a. Practise each kind of stress with **ah**, **aw**, **oh**: also

- With vehemence*, > Understand distinctly, you all are fools.
determination, < I am determined to abide and remain.
enthusiasm, ◇ Let all the grandeur of the law be recalled.
amazement, × Is it all gone, — all he had? Yes, all.
defiance, ∞ Let all the lawyers and the law work on.
grief, ~ Ah, is such the law, — the nation's law?

b. Practise the different examples in §§ 99-105.

c. Practise the Foundation exercise with the various kinds of stress (except the last two).

LESSON VIII.

QUALITY (VOLUME).

§ 122. By this is meant the *kind* of voice or tone that one uses; and this, as has been said, depends on the elements that enter into it and constitute its *volume* (§ 121).

The following qualities need to be understood: the **Aspirate**, **Gut-tural** and **Pectoral**, which, as they are used mainly to modify and supplement other tones, it is convenient to consider first; the **Pure** and **Orotund**, which are the most ordinary and important qualities; and the **Nasal** and **Oral**, which need to be mentioned mainly that they may be avoided. Recalling (§ 32) that the different qualities of voice represent different kinds of emotions, we turn first to the

§ 123. **Aspirate**. This is the thinnest quality, — a tone almost flooded with breath. Whenever heard, it suggests that behind the tone there is an *excess* of motion, or emotion, that is constantly *straining through* and preventing complete vocalization. In other words, it indicates *intensity of feeling*. Besides this, in the degree in which its quality approaches that of the ordinary whisper, it suggests *surprise*, *caution*, *apprehension* or *alarm*, in view of external circumstances.

§ 124. The **Aspirate** may be used with any tone or quality of the voice, and, when thus used, *intensifies the feeling* that

the tone expresses. In the degree in which the aspiration is decided and forcible, it conveys the impression of *apprehension or alarm*.

a. When used habitually, however, it is a fault, and needs to be corrected by learning how to draw and hold more air in the lungs, and to use economy in vocalizing it. (See §§ 3, 7).

b. Practising the **whisper** (§ 3) tends to develop the capacity and strength of the respiratory and articulating organs.

☞ In practising the whisper, do not allow yourself to feel that there is contraction in the throat. Keep the throat open; make the waist muscles do the work. Never practise after feeling giddy.

§ 125. **Guttural.** This is a real voice, so modified by the drawing back of the tongue, and the contraction of the throat above the larynx, as to have an impure, harsh effect. It is acquired by practising the consonants *g, j, k, r, t, and d*; and, in any given passage, is produced largely by articulating these consonants with great distinctness. It is the natural expression for *hostility*; hence for *malice, hatred, revenge*, etc.

1. I would that now
I could forget the monk who stands before me;
For he is like the accursed and crafty snâke!
Hence! from my sight! — Thou Sâtan, get behind me!
Gò from my sight! — I hàte and despise thee!

2. A mûrderer, and a villain:
A slâve, that is not twentieth part the tythe
Of your precedent lòrd: — a vîce of kings:
A cûtpurse of the èmpire and the rule;
That from a shelf the precious diadem stòle,
And put it in his pòcket!

§ 127. **The Guttural**, like the *aspirate*, may accompany other qualities (though seldom the *pure*), and when thus used, *intensifies the hostility* that they express, § 137.

When used habitually, the exercises (§§ 3-7) will enable one to overcome the habit.

§ 128. **Pectoral.** This is a hollow murmur from the chest, in which the lower part of the throat seems expanded. It furnishes the natural expression for sensations of *awe* and *horror*.

1. Avàunt ! and quit my sight ! Let the earth hìde thee !
 Thy bònès are màrrowless, thy blòod is còld :
 Thou hast no speculàtion in those èyes
 Which thou dost glàre with !

§ 131. **Pure.** This quality results when the breathing, sounding and articulating organs are used with a gentle or moderate degree of force in the way indicated in §§ 3-7.

a. The singing of the scale (§ 97, e), ascending and descending slowly with a *median stress* (§ 102) on each note, will help especially to cultivate this quality. When all the vowels come to have a *quality similar* to that of *oo*, as ordinarily given with *soft force*, they will be pure.

§ 132. **Pure tone** is the natural expression for *gently agitated moods*, whether light and gay, as in *raillery*, *banter*, *admiration*, *exultation*, or serious and grave, as in *supplication* and *contrition*, or in *the presence of sorrow*, *sickness*, *death*, or of anything to *gently subdue* or *suppress* the feelings. (See §§ 108: b; §§ 112, 116, 120: 3, 4.)

Very high, varied melody.

1. *Lion.* You, ládies, you whose gentle hearts do fear
 The smallest monstrous mōuse that creeps on floor,
 May now, perchance, both quake and tremble here,
 When lion rough in wildest rage doth ròar.
 Then knòw, that I, one Snug the joiner, am
 No liòn fell, nor else no lion's dàm ;
 For if I should as liòn come in strife
 Into this place, 'twere pity of my life.

Idem, high.

2. Alas! now, pray you,
 Work not so hard: I would the lightning had.
 Burned up those logs, that you are enjoined to pile!
 Pray, set it down and rest you: when this burns,
 'Twill weep for having wearied you. My father
 Is hard at study, — pray now, rest yourself:
 He's safe for these three hours.

§ 134. **Orotund.** This quality, though it may be given with almost every variety of force and pitch, is better adapted than the pure tone for the *louder degrees of force*, especially when these are produced upon a *low key*. It is a pure tone to which is imparted unusual body, force and resonance, which cause a difference in the *volume* of the tone.

a. This difference is produced because in it, as contrasted with the position of the organs in simple pure tones, the *abdomen* is *more tense*, the *larynx* (Adam's apple in throat) *lower down*, the *back of the tongue flatter*, the *soft palate higher*, all the *vocal passages wider*, and the *breath* seems to be *directed* toward the roof of the mouth instead of straight to the lips; in short, the organs of speech are in about the position of *wailing*. To acquire it, practise exercises §§ 3-7, with the organs arranged as in *wailing*, especially on a low key; also *b, d, g* and *j* on a low key.

b. When all the vowels come to have a quality similar to that of long *o* as ordinarily given with loud force, they will have the orotund quality.

c. On account of the richness of its full tones, suggesting often a slight degree of hoarseness, the orotund is the last and most artistic result of vocal culture, and is almost always acquired rather than natural.

§ 135. The **Orotund** is the natural expression for deeply agitated moods, whether pleasurable or otherwise; i.e. of *delight, admiration, reverence, adoration, boldness, determination*, etc., in view of the *majesty* or *sublimity* of *truth, goodness, honor*, etc.

(See *Explosive* and *Expulsive Force*, §§ 108, 110, 111, all containing examples of the Orotund; also the *O* with all kinds of *Stress*, §§ 100-105; and of *Sentiment*, §§ 210-225.)

Very high.

1. Libèrty ! Frèedom ! Tyranny is deàd ! —
Rún hènçe ! proclàim, cry it about the strèets !

High.

2. Ye guards of liberty,
I'm with you once agàin ! I call to you
With all my voice ! — I hold my hânds to you
To show they still are frêe !

Medium pitch.

3. Our brèthren are already in the fièld ! Why stand wê here idle ? What is it that gentlemen wish ? What would they hàve ? — Is life so déar, or peace so swéet, as to be purchased at the price of cháins and slávery ? — Forbid it, Almighty Gòd ! I know not what course òthers may take ; but as for mê, give me libèrty or give me deàth !

Low.

4. Pronounce, then, my lords, the sentence which the law directs, and I will be prepared to hêar it. I trust I shall be prepared to meet its execùtion. I hope to be able, with a pure heart and a perfect composure, to appear before a higher tribunal — a tribunal where a judge of infinite gòodness, as well as of jústice, will preside, and where, my lords, màny, màny of the judgments of this world will be revèrsed.

§ 136. **The Aspirate**, used with the **Orotund**, intensifies the feeling in the above sentiments, causing them to express *rapture, enthusiasm, vehemence, indignation, rage*, and, with an excess of the aspirate, *terror*.

§ 137. **The Guttural**, used with the **Orotund**, adds hostility to the sentiments in § 135, causing them to express *detestation, defiance, vengeance*.

§ 138. **The Nasal Quality** results when the nasal passages remain closed while one is speaking. Used in connection with any of the other qualities of the voice, it adds to what they otherwise express, a *sneer of contempt or derision*. When this tone is habitual, to overcome it one should practise exercises §§ 3-7.

§ 139. The Oral Quality is the high, feeble, indifferent sound, that suggests that there is no longer any connection between the lungs and the mouth. Whoever has it needs to connect the two by learning to breathe, sound and articulate, as indicated, §§ 3-7; and also to use the lower notes of the voice. These alone can give strength, resonance and dignity to his utterances.

EXAMPLE CONTAINING DIFFERENT KINDS OF QUALITY.

The fiery eloquence of the field and the forum springs upon the vulgar idiom as a soldier leaps upon his horse. "Trust in the Lord and keep your powder dry," said Cromwell to his soldiers, on the eve of a battle. "Silence! you thirty voices!" roars Mirabeau to a knot of opposers around the tribune. "I'd sell the shirt off my back to support the war!" cries Lord Chatham; and again: "Conquer the Americans! I might as well think of driving them before me with this crutch!" "I know," says Kosuth, speaking of the march of intelligence, "that the light has spread, and that *even the bayonets think.*" "You may shake me if you please," said a little Yankee constable to a stout, burly culprit whom he had come to arrest and who threatened violence, "but recollect, if you do it, you don't shake a chap of five-feet-six; you've *got to shake the whole State of Massachusetts!*" When a Hoosier was asked by a Yankee how much he weighed, — "Well," said he, "commonly I weigh about one hundred and eighty; but *when I'm mad I weigh a ton!*" "Were I to die at this moment," wrote Nelson, after the battle of the Nile, "*more frigates would be found written on my heart.*" The "Don't give up the ship!" of our memorable sea-captain stirs the heart like the sound of a trumpet. Had he exhorted the men to fight to the last gasp in defence of their imperilled liberties, their altars, and the glory of America, the words might have been historic, but they never would have been quoted vernacularly. — *Mathews, "Words: their Use and Abuse."*

Practise also the FOUNDATION EXERCISE IN DECLAMATION.

For Combination, Transition, Modulation, Massing, etc., see Orator's Manual, §§ 140-154.

LESSON IX.

GESTURE.

§ 155. By this is meant the art of representing thought through the movements of the body. There is a negative and a positive side to the subject. The first has to do with the different members of the body when one is *not* gesturing; the second, when one is gesturing.

POSITIONS AND MOVEMENTS OF THE BODY WHEN NOT
GESTURING.

§ 156. a. **The Head and Trunk.** Face what is before you, and yet hold the chin down;—down, i.e. in distinction from *up* or *out*, as if the chin were pointing forward. This is a simple rule which, if observed in standing or walking, usually causes an erect position and graceful bearing. If carried out, it will throw the shoulders and back into an erect position, with the least possible danger of causing it to seem to be a stiff one.

b. **Avoid** holding the head, trunk or shoulders too much

I. *Thrown back or up.* People do not like to have one seem to look above them. It suggests self-conceit or arrogance, § 200.

II. *Hung down.* For an opposite reason, this suggests humility, bashfulness, shame.

III. *Inclined to one side.* This suggests languor.

IV. *Too stiffly* in any position. This suggests an unyielding temperament or an uncultivated bearing.

§ 157. a. **The Hands and Arms** may hang *at the sides*, with palms toward the body and fingers bent; or

b. They may *both* be placed low down *in front* with the elbows slightly bent, and the fingers together, clasped or unclasped; or

c. *One hand* may hang *at the side*, and the *other* be held on the *waist*, as if preparing to gesture. In this hand the thumb may rest in the watch chain, or the finger be pointing down, or all fingers be folded together.

d. Avoid having one or both hands

I. *Out of sight behind the back*, suggesting backwardness, awkwardness.

II. *Playing with each other, with the clothing or the watch chain*, suggesting nervousness or embarrassment.

§ 158. In **Reading**, hold the book in the left hand, slightly to one side, so as not to hide the face; and gesture with the right hand.

§ 159. **The Feet and Lower Limbs.** Arrange the feet, in standing, about four inches apart, and so that a straight line drawn through one foot from toe to heel will pass through the heel of the other. (See §§ 161, 162.)

a. This is the position assumed naturally by all strong men who are also graceful. In taking this position, **avoid** placing the feet

I. *Too far apart*, as if bracing one's self against opposition.

II. *Too near together*, as if unprepared to meet opposition. The position should not suggest opposition in any form.

§ 160. **Stand firmly**, with *both knees unbent*; but resting the body

I. **On one foot**—not on both of them;

II. **On the ball and heel** of the foot—not on either exclusively.

a. This position will throw the body slightly forward of the feet, as if about to step toward the audience, and will throw the hips a little to one side, into such a position that a line drawn perpendicularly through the centre of the head and trunk above will pass through the heel of the foot on which the body rests.

b. The body may lean on the front foot, and incline slightly forward in earnest appeal. In dispassionate address it usually rests on the foot behind.

Avoid

I. *Moving up and down on the toes*, and appearing unsteady.

II. *Changing often the position* of the feet, and appearing unsettled.

III. *Bending often, or holding*, in a visibly *bent* position, *one or both of the knees*. Always stand or walk with the knee on which the body rests made as straight as possible. Few who appear to be weak-kneed themselves can awaken the confidence of others.

IV. *Resting equally upon both feet*. This is ungraceful, suggesting a lack of repose—that a man apprehends disturbance—is anxious to walk away.

V. *Leaning too far to one side*. Above the hips, the trunk and head should be erect. One should not appear to need support. A man of firm understanding should stand firmly.

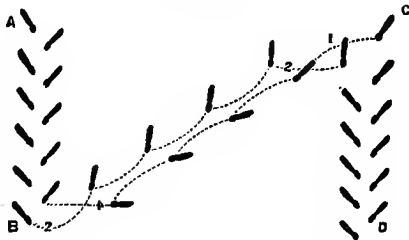
§ 161. In shifting the position (not walking) in order to throw the weight of the body on the foot that has been resting, either take one step forward or backward, or lift the heels slightly and turn on the balls of the feet.



a. Shift the position *while speaking*, and just *before or after* a transition, and *time* the steps to the *accent or emphasis* on important syllables.

§ 162. In walking across the stage, the orator, as distinguished from the actor, usually needs to face, in order to keep control of, his audience. If he gives them the side view that is afforded when they see his legs and feet cross each other, he runs a risk of losing his control. Some years ago the author made the following chart from the positions taken by the feet of Edward Everett during one of his orations. They seemed to be studied.

[AUDIENCE.]



Beginning at A, he kept gradually drawing one foot behind the other till, in the course of five or ten minutes, he had reached B. From B, during an animated passage, he walked rapidly across the stage to C, but moved forward diagonally, with the right foot foremost, so none saw his feet cross. Then he retired gradually to D, and from here walked across to A again, with the left foot foremost; and so on throughout the evening. This chart will also serve to show how the position mentioned in § 159 can always be maintained.

POSITIONS AND MOVEMENTS OF THE BODY WHEN GESTURING.

§ 163. Of these, there are two kinds, usually more or less combined, yet which, for the sake of explanation, may be separated. They are the **objective** gestures, used mainly

in Oratory ; and the **subjective** ones, used mainly in dramatic reading or acting. Both represent and enforce what a man thinks with reference to a subject. But the *former* do this in order to show the relation of the subject to the *audience* ; the *latter*, to show the relation of the subject to the *speaker*. In the *former*, the general direction of all the movements is *from the speaker* (his head, heart, and body generally) *toward the audience* ; in the *latter*, the direction of all movements is *from the audience toward the speaker*. We will consider, first, the

OBJECTIVE GESTURES.

THE HEAD AND TRUNK.

§ 164. **The movements of the head** in ordinary Oratory should be few, and, except in the case of the bow, usually accompanied by gestures of the hands. If these, the most instinctive vehicles of expression, are held still, while the head moves, there is an appearance of restraint, and the effect is stiff and ungraceful. For a similar reason, a *slight bow* often comes just before an emphatic *hand-gesture*. For gestures with the *head* alone, *eyes*, *nose*, *mouth*, and *countenance* generally, see §§ 195-198. Here we will consider only the bow.

§ 165. **Bow** slowly ; start the movement in the middle of the spine ; carry the shoulders slightly forward, slightly crushing in the chest, and incline the head from the neck ; but keep the eyes on the audience, and the hands motionless, except so far as they fall forward naturally with the shoulders.

a. **Avoid**, therefore, making the bow

I. *Too rapidly*. The bow represents thought just starting or just ending ; in neither case, therefore, under sufficient headway to justify excitement.

II. *From the neck alone*. It then appears presumptuous—too flippant and familiar.

III. *From the waist mainly*. It then appears repelling—too stiff and dignified.

IV. *With the eyes on the floor*, as if one had no oversight nor control of his audience.

V. *With hands swinging too loosely*, as if one had no control of himself.

THE HANDS AND ARMS.

§ 166. The first principle with regard to these is not to **exaggerate** their importance.

No one can be an orator who cannot attract and interest an audience by merely the modulations of his voice. It is good practice sometimes to refrain from gestures, and to try to produce expression and effects without them.

§ 167. A second principle is, never to gesticulate except to **emphasize ideas**. This principle leads one to

a. Avoid making gestures at or near the **beginning** of a speech ;

Except, of course, when there is some exciting cause or reason for it, as at the opening of a prayer or benediction. Usually, it is only after thought is under headway that it appears natural to represent it as having sufficient momentum to move the body as well as the mind. This same principle leads us also to

b. Avoid making gestures, except so far as the **meaning** of them is **understood**.

Their object is to give additional expression; emphasis and representations to ideas. They can do this, so far only as they are used intelligently. Before proceeding, therefore, it is necessary, first of all, that we understand the following:

§ 168. The **Significance of the Hand and Arm Gestures** may be ascertained or verified by noticing, in part, the natural movements of children and of grown people; and in part, the artistic movements and attitudes employed in the best elocutionary delivery, painting, and sculpture.

a. **The Movements of the Arms** convey the hands from one position to another, — *down* or *up perpendicularly*, *round about the body horizontally*; or, as sometimes happens, *both perpendicularly and horizontally* at the same time. A little attention to the circumstances under which these movements take place will evince that they are all, to some extent, **representative**. A man makes them either because he is viewing or imagining external objects, and *describing* them and

his relation to them, or because he instinctively conceives of some analogy between the relation that he might sustain to such objects and the attitude which his mind actually does sustain to the subject which he wishes to emphasize. In both cases the direction taken by the arms indicates the general *direction* or *tendency* of the thoughts. In other words,

§ 169. **The Arms move downward, upward, or round about** the body, to represent, respectively, what is (really or ideally) *under, above, or on a level with* the actor; i.e. the actor's sight (point of view), grasp (mental comprehension), or control (will-power). He uses each movement respectively in the degree in which he conceives of himself as the *master, slave, or associate* of the thing thought of.

a. It is sometimes said that the *downward, upward, and roundabout* directions of the arms emphasize, respectively, conceptions that have to do with the **will, imagination, and intellect**. But it is thought that the principle just stated is more simple, both to understand and to apply, as well as more comprehensive of all the circumstances under which it is natural to use these movements. (See § 175.)

§ 170. **The arrangement of the Hands** in the gesture is evidently intended to give a peculiar *character* to the movement up and down or about the body; i.e. to represent the character of the *thoughts*, the direction and tendency of which are indicated by the arms.

a. When, for instance, one's **sensibilities** are *uppermost*: when he is moved to *feel and touch*, for the purpose of *welcoming* or of *repelling*, of *fondling*, or of *pushing off*, he uses *the hand* with the *fingers unclasped*. Therefore,

b. *The hand unclasped*, whether used in emphasis or description, represents the *sensibilities*, — *thought that is emotional in its character*, addressing itself to the emotions and sympathies of an audience. There are two forms in which the unclasped hand may be used; they are as follows:



§ 171. **The Opening Gesture.** This term is used not only on account of the peculiar movement of the fingers opening the palm to the audience, which invariably accompanies this gesture when it is rightly made, but

because the gesture itself signifies an *open mind*, represents the act of *receiving* or *giving*; receiving from the mind to convey outward, or from without to convey to the mind. It indicates, when used

a. **Emphatically**, the *opening* of a channel of expression or impression;

b. **Descriptively**, *anything* conceived of as *open to thought* or *activity*, therefore as *unlimited*, *uncircumscribed*, *free*.

c. For the application of this principle to the different forms of the opening gesture, as made *downward*, *upward*, or *about* the body, see § 175.

§ 172. The **Closing Gesture**. This term is used not only because the hand, when making this gesture, especially if in a downward direction, seems about ready



to drop, with fingers closed, to its normal position at the side, but because the gesture, whenever it is made, suggests the idea of *closing the mind* to outside influence, of *pushing down* or *away*, or of *warding off*, *repressing*; and, in the degree in which the wrist is bent up vigorously, of *repelling* any object of sight or thought from the mind's consideration. It indicates, when used

a. **Emphatically**, the *closing* of the channel of expression or impression;

b. **Descriptively**, *anything* conceived of as *closed out from* or *closed in*; so anything *limited* or *circumscribed*, and this, too, in the sense of being separated from something else by *outlines*. It is used, therefore, in *describing* most things that are accurately delineated.

c. For the application of this principle to the different forms of the closing gesture, as made downward, upward, or about the body, see § 175.

§ 173. When one's **intellect** is *uppermost*, when he is *analyzing*, *selecting*, and *pointing out* what he sees and

knows, rather than what he feels or wills, and always when he is not moved by sufficient depth of sentiment or determination to be anything but *playful*, he uses *his finger*.

a. The **Finger** gesture, therefore, represents that which is *analytical* in its character, addressing the *intellect*, and *directing attention*, whether by way of emphasis or description, *to individual persons, objects or arguments*.

b. When one's **will** is uppermost, when he has *determination* and *fight* in him, and is addressing neither the sympathies nor the intellect but rather forcing the wills of those about him, he doubles up his fist.

c. The **Fist** gesture, therefore, represents that which is *forcible* in its character, addressing itself to the *will* and the activities; when used descriptively, it represents that which can *grasp, confine, or control*.

d. The **Fist** and **Finger** gestures are sometimes combined, the thumb folded upon the three clasped fingers. This represents one's determination with reference to some individual person or object.

§ 174. **Double Gestures**, made with both hands, increase the *degree*, not the *kind*, of emphasis that would be given by the same gesture if made with one hand.

a. An **Opening Gesture**, made with *one hand at one side*, at the same time as a **Closing Gesture** *at the other side*, indicates that the *mind conceives of a subject both in its possibilities of free expansion* (the **Opening Gesture**) *and of limitation* (the **Closing Gesture**).

b. When from this position the two hands are brought in front, with the fingers of the palm that is down (**Closing**) striking the palm that is up (**Opening**), it simply gives additional emphasis to this idea: *that the mind is conceiving of a subject as completely under its grasp* (§§ 171, 172) from beginning to end, where activity begins and where it stops.

c. The two hands together, with the *fingers straight* and *palms touching*, indicate a conscious (otherwise the hands would remain at the sides) restraining of the tendency to enforce one's own views by appealing to others (the **Opening position**), and this either because *the time has not come for enforcement*, as when held below at the

beginning of a speech, or because it would be of no *avail* as referring to something above one's control, as when held above, in *supplication*.

d. The two hands together, with the *fingers straight and clasped*, but the *palms down* (Closing position), add to the same indication a suggestion of independence. They show that the man does not *care* about enforcing his views; that he will hold them irrespective of the influence of others, which influence he is willing to *close out*.

e. The two hands with the *fingers folded and clasped, palms together*, indicate something rigidly (clasp) restraining the tendency to enforce one's own views when appealing (Opening position). The restraint may come from the man *himself*, from his own feelings (nerves), thoughts or will, as when the hands are held *below*; or from something *outside* or *above* himself, as when *held in front* or above the head in *violent supplication*.

☞ The general principles determining the significance of the different kinds of objective gestures described in these pages — not to the extent that might be possible, but sufficiently to answer all the requirements of ordinary oratory — have never been explained, as is believed, in the same way as in the present work; but it is simply a matter of justice to state that the **gesture movements** treated in the sections following page 80, which, in substance, have been taught for several years by the author and also by his pupils, were at first derived (how fully the author himself cannot now determine) from a portion of the very ingenious and successful methods, which it is hoped will at some time be published, originally taught in the University of Pennsylvania, by Professor S. M. Cleveland.

The student should now be shown by the teacher exactly how to make each gesture, and enjoined to practise the movements for twenty minutes a day for a time. See also page 9.

LESSON X.

GESTURE. — *Continued.*

One should not look at the hands, while gesturing, unless they are supposed to be pointing toward something that he is describing.

175. Chart showing the significance of the Gestures.

ARM POSITIONS.	OPENING GESTURES.	O. FINGER.
<p>a. Low Gesture, marked l., would refer to a path under one's point of view; assert a belief conceived to be under (or within) one's comprehension; or enforce an obligation on those conceived to be under one's influence.</p>	<p>1. O. or O.</p> <p>Emotional, sympathetic form; submits anything as an <i>open question</i> to be finally decided by others to whose sympathy or judgment one <i>appeals</i>. It is the <i>ordinary persuasive, argumentative</i> gesture; e. g.</p> <p>O. They should be banished; i. e. I think so; do not you—will not you—agree with me?</p>	<p>1. O. F. or 1. F.</p> <p>Intellectual, analytical form; <i>appeals</i> to others by opening up <i>specific divisions</i> or <i>aspects</i> of a subject; e. g.</p> <p>Is there one man?</p>
<p>b. High Gesture, marked h., would refer to a mountain top above one's own position; would be used with an exclamation of wonder in thinking of something above one's comprehension or of fear of something above his control.</p>	<p>h. O.</p> <p>Opens the mind to <i>influences</i> from <i>above</i>, or refers to any conceived of as <i>grandly beneficial, liberalizing</i> or <i>inspiring</i>; i. e. to sunshine, freedom or God as a father. Employed in the benediction or a prayer, it solicits inspiring grace; expresses confidence in God and a desire to receive what he has to impart.</p>	<p>h. O. F.</p> <p>points or calls attention (sometimes with a wave movement, like beckoning) to <i>specific beneficial aspirations</i> or <i>influences</i> from above.</p>
<p>c. Wave Gesture, marked w., so called because, in preparing for it, the hand necessarily makes a wave-like, horizontal movement; would refer to a real object before, beside or behind (i. e. remote from) the speaker (marked f., s. or bk.), or to an object of consideration, as a present, side or past issue. The <i>broader</i> the scope of the object considered, the <i>higher</i> and <i>wider</i> do the arms and the hands move.</p>	<p>w. O. at breast level; l. w. O. at hip level; f. O., bk. O., s. O., ending like a simple O. gesture. It appeals to those surrounding one, especially in <i>questioning, inviting</i> and <i>welcoming</i>; with the hand moving forward it <i>expresses confidence</i>, refers to <i>friends</i>; moving inward, or held in front of breast (with knuckles out) it expresses <i>self-devotion, surrender, modesty</i>, etc.</p> <p><i>Descriptively</i>, it refers to a smiling landscape, or <i>anything not too accurately delineated</i>, in connection with which there is a sense of <i>freedom</i> or <i>pleasure</i>.</p> <p>To shrug the shoulders and open the palms, represents that one has no <i>accurately defined</i> view of that to which he refers.</p>	<p>w. O. F. to s., br., etc.</p> <p>Waved from the side or front toward some specific person or thing, and drawn back in the act of beckoning.</p> <p>Sometimes used to point to one's self. A combination of the side O. F. with the fist, <i>stigmatizes</i> that to which it points; or it may threaten.</p>

- O. FIST.**
1. O. Ft., O. Ft. or Ft.
 Wilful, or forcible, form; *appeals* with a *will*; e. g. Were they to do it, we ought to use force with them.
- CLOSING GESTURES.**
1. C. or C.
 Emotional, sympathetic form; *closes out appeal* or debate with a *self-assertive, dictative disregard of opposition*. *Descriptively*, it represents the manner of closing or limiting; e. g. **C.** They should be banished; i. e. I think, irrespective of your opinion, that they should be pushed off, as I push my hand from me.
- C. FINGER.**
1. C. F. or C. F.
 Intellectual, analytical form of the **C.** gesture; *closes out specific divisions or aspects of a subject*; e. g. Just here is the limit.
h. C. F. or h. F.
 The usual high **F.** gesture by which one *points to specific objects described*; or refers to influences that can control or may injure one. The *warning* gesture.
C. F. or F. at s., on br., etc. The *ordinary finger gesture*, by using which, in reference or *description*, a man points to surrounding objects or to himself. Held up and out in front, and shaken, *playfully warns*.
 Pointing to the breast refers to obligation, heart, love, soul, etc.
- C. FIST.**
1. C. Ft.
 Wilful, forcible; *shuts off appeal with a will*, and usually (with a wave movement) *descriptive*.
I could tear it to tatters.
h. C. Ft.
 refers to, or *describes*, something above, *forcibly held*; or, if an obstacle, *torn down*, represented by the downward movement of the hands.
w. C. Ft.
 Mainly used in referring to, or *describing*, anything *forcibly held* or removed; e. g. in telling of the reins of a supposed span of horses when describing a ride; or the rending of a curtain which one is supposed to tear.
- h. O. Ft.**
threatens with force greater than one's own. Moving up or down, it *describes forcible pushing up or tearing down*. It is often used thus.
- h. C.**
 Closes the mind to *influences from above, to be guarded against*; or refers to any conceived of as, in themselves, *overwhelming or irresistible*; i. e. to storms, avalanches, fate, laws of universe, God as a force. *Descriptively*, it delineates outlines of objects above one. Used in the benediction, it imparts constraining grace.
- w. C. at breast level; 1. w. C. at hip level; f. C., bk. C., etc.** Ending like a simple **C.** gesture, it *shuts off appeal, repressing or repelling* those about. With the hand moving outward, it expresses *opposition, aversion, rejection, disdain*, and refers to *foes*; moving inward, or held in front of breast, it wards or *protects self*, shows *self-consideration or self-assertion*. *Descriptively*, it is the most appropriate gesture by which to *delineate outlines of any kind*, but refers especially to anything impeded in itself, or appearing *threatening or lowering*.
- w. O. Ft. or shaken.** Shaken at some person or thing in the act of threatening. Sometimes used descriptively to represent what is clasped or held, either in enmity or friendship, in pain or in pleasure, in resolute determination or weakness.

FORMS OF THE OPENING GESTURES.

Preparatory Movements.

176. **Perpendicular**, i. e. straight up and down.

Starting with hand in normal position when dropped at side, do following things successively: *Bend fingers toward palm; turn palm toward audience; bend wrist toward elbow; bend elbow toward shoulder; lift arm from shoulder and return it to where the elbow will be in position for the end of the gesture; bend elbow to bring forearm into position for the stroke of the gesture; then bend down wrist, at same time throwing out thumb and fingers.* In this way the *backs of fingers*, which in opening gestures give the visible blow, seem to *strike from* the greatest possible *distance*.

Horizontal or Wave, i. e. a circular or straight movement across the body; often used for grace or variety with **l. O.**, **h. O.**, **front O.**, **back O.**, **s. O.**, and always with **w. O.**

Starting with hand in normal position when dropped at side, with palm toward body, *bend fingers toward palm; bend elbow, bringing forearm and hand, with fingers curled, across the body; then, if making a simple gesture, move to the position for the stroke of the gesture, first, elbow, then forearm, and last, wrist, thumb and fingers; but if making a wave gesture, after bringing hand as high and far one side of shoulder as the stroke of gesture is to carry it the other side, first, while in front of body, throw wrist, thumb and fingers into position, then move*

End of Gesture.

177. To answer requirements of **beauty**, the elbow, wrist and fingers, at end of gesture, should together form a *compound curve*, not a simple curve nor a straight line.

To answer requirements of **strength**, the muscles of elbow, wrist and fingers, forming this compound curve, should be tense, *not limp*, and seem to *have struck a strong blow* with backs of fingers.

Low Opening, l. O. Elbow very slightly bent, about four inches to one side, and also in front of hip; wrist well down, with palm visible to audience; thumb up and out from palm, but not held stiffly; fingers almost touching each other, the first pointing to the floor, the others very slightly curled.

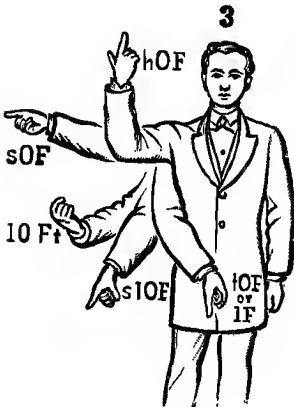
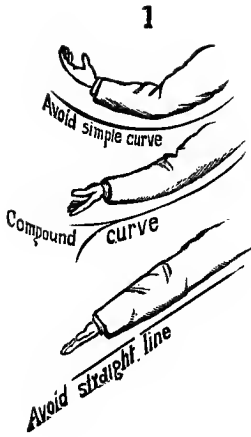
Low O. Finger, l. O. F. or l. F., usually **l. f. F.** Finger, elbow and wrist bent as in **l. O.**; the first finger pointing straight to floor, with its side to audience; the other fingers curled as much as possible, with the thumb bent in at all its joints and folded over the curled fingers.

Low O. Fist, l. O. Ft. Elbow bent as in **l. O.**; wrist bent toward elbow, thumb and fingers clasped and knuckles up. Do not make a *weak* fist.

High Opening, h. O. Elbow bent and wrist well down, as in **l. O.**; the first finger pointing horizontally; the backs of the others on a line level with it, striking the air below them; but the thumb held up so the palm will be visible to audience.

High O. Finger, h. O. F. Elbow more bent, the forefinger pointing straight up, the others curled firmly against the palm, the knuckles to audience and the thumb out.

High O. Fist, h. O. Ft. Same as **h. O. F.**, with the first finger and thumb bent in at every joint.



the hand back across the body to the side in a very free, generous arch, on a line exactly parallel to the floor, cutting the air with the side of the first finger, which points toward the floor, and constantly changing the elbow and wrist angles till the gesture ends at the side of body.

In preparing for **O.** gestures with both hands, **B. O.**, the little fingers of the two hands frequently touch, but it is not customary to have them cross each other.

Middle, m. O., F. or Ft. Gesture at breast level.

Wave, Side, Front, Back Opening, w. O., s. O., f. O., bk. O. Same as high **O.**, with the wrist bent down more and first finger pointing more directly to the floor. In **bk. O.** the fingers sometimes point outward, with all their fronts visible to audience.

Side O. Finger, s. F. Same as **s. O.**, with first finger pointing, its side uppermost, and thumb folded over other fingers. When forcibly made, the arm may be straight at elbow.

Side O. Fist, s. O. Ft. Elbow bent, wrist, palm and knuckles up.

FORMS OF THE CLOSING GESTURES.

Preparatory Movements.

178. **Perpendicular, i. e.** straight up and down.

Starting with hand in normal position when dropped at side, do following things successively: *Turn knuckles*, with fingers curled on palm, toward audience; *lift straight arm* toward audience till at angle of forty-five degrees from body; then *bend elbow up* and *wrist down*, hiding palm from audience, carrying forearm up high enough to begin to descend for the end of gesture; then, *as it descends, throw wrist up* and *fingers and thumb* into position for the end of gesture. Last of all, in **l. C.** or **s. C.**, *straighten the arm*, at the same time *turning the wrist* about so that the *fingers shall point away from the body*; in **h. C.**, *throw wrist, fingers and thumb* into position *with a forward movement of the forearm*, but leave the *elbow still slightly bent*.

Horizontal or Wave, i. e.

End of Gesture.

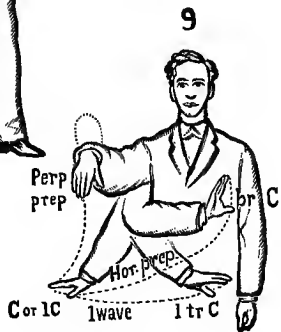
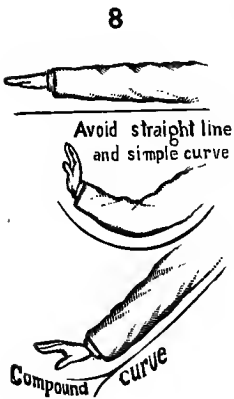
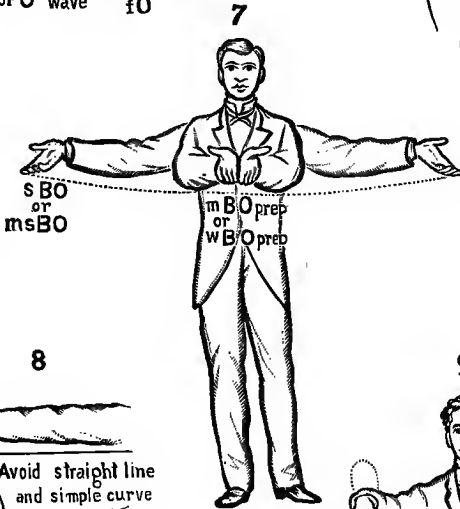
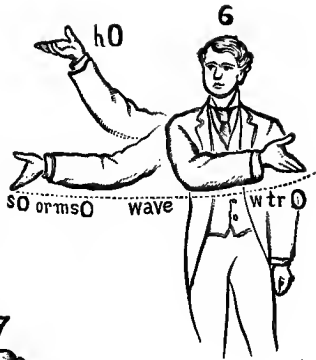
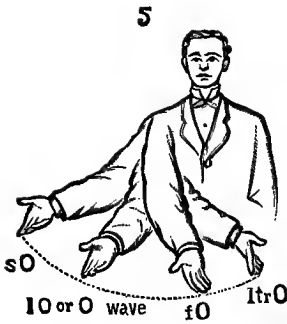
179. To be graceful, the elbow, wrist, thumb and fingers, at end of gesture, should form a *compound curve*, not a simple curve nor straight line. So in **l. C.** and **w. C.** the *elbow is straightened*.

To seem **strong**, the muscles forming this compound curve should be tense, *not limp*, and *appear to have struck a vigorous blow*; in **l. C.** and **w. C.** partly *with the outside edge of little finger*, and *partly with tips of all the fingers*; in **h. C.** or **h. F.** with either the *fronts or backs of the fingers*.

Low Closing, l. C. or C. Arm straight, elbow unbent, wrist about eight inches to one side of the body, bent up; fingers parallel to floor and pointing outward, straight and touching each other; thumb down and visible to audience.

Low C. Finger, l. C. F. Usually in front, knuckles to audience, elbow and wrist bent, first finger pointing straight to floor, others curled in and thumb out from palm.

Low C. Fist, l. C. Ft. Same as



a circular or straight movement across the body; almost always used to some extent with **l. C.**, **f. C.**, **bk. C.**, **s. C.**, and always with **w. C.**

Starting with the hand in normal position when dropped at side, with palm toward body and fingers curled, *keeping wrist straight, bend elbow and bring hand up across the body (to opposite hip if preparing for a slight l. C. or l. w. C., to opposite breast for a strong l. C., s. C. or w. C.); then bending up wrist and straightening fingers* (point them parallel to floor if at hip; parallel to vest collar if at breast, i. e. in position of **C.** on **br.**) and dropping thumb so it can be seen by audience; *move the hand back across the body (diagonally downward for a l. C.; straight, i. e. parallel to floor, for a w. C.), cutting the air with the edge of the little finger, straightening the arm at elbow as soon as possible; and, last of all, with a sudden turn of the wrist, throwing the hand into position, with the fingers pointing away from body (parallel to floor in l. C. and prone C., slightly or decidedly upward in w. C. or s. C.).*

In preparing for **C.** gestures with both hands, **B. C.**, whether at the waist or breast, the two hands frequently cross each other.

l. C., with fingers and thumb all folded in as much as possible.

High Closing, h. C. Elbow forward from body, on a level with shoulder, though to one side of it, and bent; wrist forward from elbow, and, as seen by audience, just above it; full hand to audience, with fingers pointing straight up and thumb out to one side of palm.

High C. Finger, h. C. F. or h. F. Same as **h. C.**, with all fingers but the first pressed firmly against palm.

High C. Fist, h. C. Ft. Same as **h. C.**, with fingers and thumb all folded in as much as possible.

Middle, m. C. Gesture at breast level.

Wave Closing, w. C. Including breast **C.**, front **C.**, side **C.**, **m. C.**, **bk. C.**

Breast Closing, br. C. Elbow bent, forearm parallel to floor; thumb pointing away from elbow and visible to audience: fingers straight, together and parallel to vest collar, and edge of little finger to audience.

Front, f. C. The same, with elbow slightly bent, and palm and all fingers and thumb visible to audience.

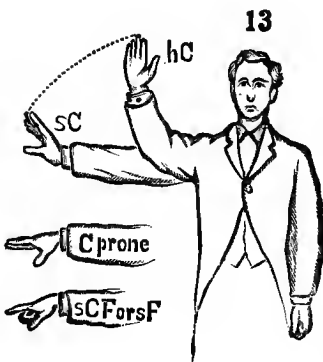
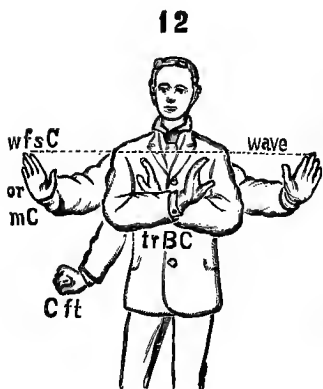
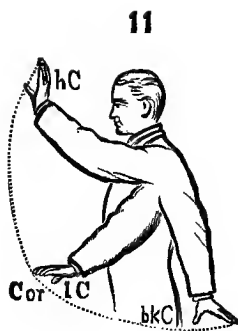
Side, s. C. Similar, but with arm straight and only side of first finger and thumb visible to audience, palm outward.

Breast, br. C. F. Same as **br. C.**, with all fingers but first folded on palm.

Middle, m. or s. C. F. Same as **br. C. F.**, with wrist unbent and **F.** pointing outward.

Wave, w. C. Ft. Same as **w. C.**, with fingers and thumb all folded together.

☞ The student who will learn to apply the above directions will be able to make, in the best way, all the gestures that he will be apt to need in ordinary **Oratory**. Besides this, as soon as he has mastered the system he will find that it admits of almost any amount of variety,—in fact, that all gestures, even the most **dramatic**, are merely modifications of these, made more angular or circular (§§ 134, 186) to suit the sentiment.



§ 180. **Preparation for the Gesture.** It is often more important to move the arms rightly when preparing for a gesture, and *in passing from one gesture to another*, than to have the arm and hand in a right position when the gesture closes.

§ 181. **Reasons.** In gestures referring to surrounding objects or describing them, there is *more meaning* in the preparatory movements than in the close. Hence the necessity of having these movements slow, in order that their significance may be clearly perceived.

a. The **eyes** of the audience often *dwell longer* on the movements of preparation than on the close. Hence the necessity, especially in cases where, as instanced under the last head, these movements must be slow, of having the arms move freely through wide and large arches. Otherwise there will be little gracefulness in their appearance.

b. The **after-effects** of a gesture are *powerful* in the degree in which the end of the *stroke* is given with *rapidity* and *from a distance*. The first of these effects cannot be produced except by way of contrast with previous *slow movements*, nor the second except at the end of movements made through *long arches*. Hence both of these conditions, previously mentioned, are demanded by the requirements of *strength*.

§ 182. **Significant, graceful and strong** effects in the movements preparatory for gestures result in the degree in which these are made *slowly* and *describe long arches*.

In preparing for a gesture, therefore, one should begin some seconds before the time for the *stroke*, fit the movement of the arm to the phrase that follows, and not exhaust this movement before reaching the word at which the gesture closes. Even in a merely emphatic gesture in which there is no attempt at description, and *no matter how rapidly the words may be flowing*, one should raise his arm slowly, as if taking aim like a skilful boxer, and thus give the *stroke* when the time comes in such a way as to make it effective. A gesture given in this manner is more apt than any other to have *meaning* and *grace*, and, above all, to convey that impression of *self-control* which is so important in the manner of an orator. A man may appear, and if eloquent will appear, to be full of emotion; but this will not influence others much unless it appears to be a rational, regulated emotion, held well in hand and directed wisely. As a rule, *no man can control an audience who does not show that he can control himself*.

§ 183. **Size of Gesture Movements.** These should differ according to the different degrees and kinds of emphasis that they are intended to represent.

a. It is necessary to notice only two general tendencies of thought to which this principle is applicable.

§ 184. Because in the degree in which thought is conceived of as about or above one, the hands move about or above the body.

a. The **grand** and **loftier**, the more *comprehensive* and *elevating*, the nature of the thought to be emphasized, the *wider* and *higher* will be *the sweep of the arms* in preparing for a gesture, and this fact will also determine their *position* at its close; e.g.

In the degree in which an orator becomes interested in a subject or audience, considering it or them as of greater scope or size, importance or dignity, the Opening Gesture, which at first is made only with a straight upward and downward movement of preparation, and ends low down at the side, is made with a circular movement of preparation across the waist, and ends higher up and farther out from the body.

§ 185. We must be careful not to emphasize *small ideas* with *grand gestures*. If we do, the appearance of incongruity between the thing and the thing signified may produce **laughter**; or, to state the principle differently,

a. **Exaggerated Preparatory Movements** are used to give a ludicrous or sarcastic effect to the emphasis of a gesture. (See § 209: 4.)

§ 186. Because, in the degree in which an *interest* in outward objects, such as causes one to dwell upon them descriptively, is slight, the *roundabout* movements, or the wave in connection with the upward and downward movements, is slight.

a. The **sharper**, the **more passionate**, the nature of the thought to be emphasized, *the more straight and angular* will be *the movement of the arms* in preparing for a gesture, and *their position* at its close; e.g.

The closing gesture made with a *circular* movement, and ending with the wrist only *slightly bent upward*, *represses*; e.g.

No, no, darling; don't do that.

But *pushed straight*, with the *wrist bent sharply upward*, as is necessary in order to complete the idea of pushing, it *repels*; e.g.

Away, base fiend!

§ 187. **The Return of the Gesture.** The hand should be kept in position a moment after the stroke of the gesture, then ordinarily allowed to fall easily and naturally to the side; *but the stronger, the more sustained and persistent*, the nature of the thought to be emphasized, *the more tendency* there will be to *make a combination* or series of gestures.

a. Single gestures can represent emotion that is *spasmodic only*. It is by *repeated* and *accumulated* emphasis that the *most powerful effects* are produced, both in elocution and gesticulation.

§ 188. The following **combined gestures** need to be mentioned:

a. **The Opening Shake Gesture.** In this, after the stroke, the elbow is moved rapidly backward and forward, and the wrist, at the same time, is bent and unbent, describing with the hand an arc smaller and smaller, till the shake closes with the arm and hand in the same position as that in which it began. It is used where it seems necessary to emphasize vigorously *a whole phrase*, rather than a single word; e.g.

Who distinctly and audaciously tells the Irish people that they are not entitled to the same privileges as Englishmen?

Avoid the faults of *moving the elbow* and not *the wrist*, and *moving the wrist* and not *the elbow*.

§ 189. After the stroke of the *opening gesture*, the hand, instead of remaining in position, sometimes has a tendency to rebound. When the emphasis is strong, it is well to indulge this tendency, and give form to it in the

Opening Snatch Gesture. In this the hand, immediately after the stroke, is snatched away, and across the body, to form *a fist resting on the opposite waist* or chest; or else, if a gesture of inspiration, snatched straight up, to form an *opening high finger gesture*.

Avoid the fault of *not making an unmistakable opening gesture before snatching up the hand*.

§ 190. **Closing Shake Gesture.** In this the hand, after the stroke, continues to move up and down from the wrist, either with

increasing or lessening rapidity. Like the Opening Shake, it is used where it seems necessary to emphasize vigorously *a whole phrase*, rather than a single word.

§ 191. **Closing Shuffle Gesture**, in which the hand, after the stroke, continues to move *from side to side* at the wrist. It has a meaning similar to that of the Shake Gesture; but, because it is much more distinctly visible to an audience, it is much more frequently used.

§ 202. Meaning of the letters indicating Gestures, which are always marked on a line above the words on which they are used.

<i>For the movement preceding gesture:</i>	<i>For the stroke of the gesture:</i>
*w wave, parallel to floor.	*O opening.
tr from the side across (<i>trans.</i>) body.	C closing.
br movement to the <i>breast</i> .	C prone, when fingers form a straight line with arm.
s " " <i>side</i> .	F finger.
f " " <i>front</i> .	Ft fist.
bk " " <i>back</i> .	B both hands.
h " <i>high</i> above head.	R right hand.
m " <i>middle</i> , i. e. at level of breast.	L left hand.
l " <i>low</i> , below waist.	Where neither R nor L is used gesture with <i>either</i> hand.

For **snatch**, **shuffle**, **shake**, see §§ 188-191.

Unless otherwise marked, *waves* are on a level with the breast, and all other gestures are *low*.

I. FOUNDATION EXERCISE IN DECLAMATION.

GESTURE.

1. The war | ^l must go ^{RO} *on*. We must fight it | ^l ^{RO} *through*.
 And, if the war | ^{bk R C} must go ^{ón}, | why put off ^l ^{longer} |
 the declaration | ^m ^{RO} of ^l *independence*? That measure | will
^{RO} *strengthen* us: it will give us ^l ^{f RO} *character* || ^l ^{s RO} *abroad*. If we

* For the manner of *forming* these gestures, see pp. 136-140; for their *meaning*, p. 134.

^{w to 1 s L C}
fâil, | it can be no *worse* | for us. But we shall *nòt* fail.
^{1 L O 1 s L}
 The cause | will raise up | *armies*; the cause | will create |
^{O 1 R O}
nàvies. The *pèople*, | the *pèople*, | if we are *trúe* to them, |
^{R C F up on hr w m R C to s f R C h R C}
 will carry *ús*, | and will carry *themsèlves*, | gloriously |
^{push R C f and down}
through | this strùggle. Sir, | the declaration | will inspire |
 the people | with increased || *còurage*. Instead of a *long* |
^{w tr to R C F on hr pointing up}
 and *bloody* | *wár* | for *restoration* | of *privileges*, | for *re-*
^{front 1 R O w to 1 R O}
dress | of *grièvançes*, | for *chartered* | *immúnities*, | held |
^{h R O}
 under a *British* | *king*, || set before them | the *glorious* |
^{h R O F turn to h R C and push}
object | of *entire* | *indepèndence*, | and it will breathe into them
^{to f and lower R C}
anèw | the breath | of *life*.
^{slowly lift R C to shoulder level R C to}
 Through the *thick* | *gloom* | of the *présent* || I see the
^{h R C to h R C F R C F drop}
brightness | of the *fùture*, | as the *sùn* | in *heàven*. We
^{m B O w 1 tr B C}
 shall make this a *glòrious*, | an *immòrtal* | day. When *wé* |
^{to 1 s B C turn to 1 B O wide m B O 1}
 are in our *gràves* | our *chìldren* | will *hònor* it. They will
^{B O}
cèlebrate it | with *thanksgìving*, | with *festìvity*, | with *bòn-*
fires | and *illuminàtions*. On its annual | *retàrn* | they will
^{w to 1 bk B C}
 shed | *teàrs*—| *còpious*, | *gùshing* tears,—not of *subjàction* |
^{shuffle B C shuffle B C shuffle B C high}
 and *slàvery*,— | not of *ágony* | and *distréss*,— | but of
^{B O mid B O low B O}
exultàtion, | of *gràtitude* | and of *jòy*.

II. OTHER EXERCISES IN GESTURE.

^{w 1 tr R O to R O hold}
 2. Tell me, | man of military | *sciènce*, | in how many
^{turn and w to 1 bk R C}
*mònth*s | were the *Pilgrims* | all | swept *òff* || by the thirty |

savage | tribes | enumerated | within the early | limits |
of New Èngland? ^{w l tr LO to LO l LO} Tell me, | *politician*, | how *long* || did
this | shadow | of a colony, | on which your conventions |
and treaties | had not smiled, | ^{w to l bk LC} *languish* | on the distant |
coast? ^{w l tr BO to BO l BO w l tr BC to l BC} Student | of *history*, | *compare* for me | the baffled |
^{shuffle bk BC shuffle bk BC} projects, | the abandoned | adventures | of *other* times, |
^{turn to l BO} and find a *parallel* || of *this*.

3. Now, sir, | what was the conduct | of your *own* |
^{RC F at side pointing l front RC F pointing down} allies | to Pòland? | Is there a *single* | *atrocité* | of the
repeat F down repeat F repeat F repeat F ^{w to}
French | in Itály, | in Switzerland,— | in *Ègypt*, | if you
^{l RO l RO l RO snatch to fist on op waist} please,— | more | *unprincipled* | and *inhuman* | than that of
^{front RC F down repeat F repeat F w to RO} Rússia, | Aútria | and Prússia | in Pòland?

^{l RO exaggerated s RO f RO turn}
4. *Yés*; *thèy* will give *enlightened* freedom to *our* minds,
^{to RC F up on br w m RC to f s m RC prone stroke stroke}
who are *themselves* the *slaves* of passion, avarice and pride!
^{w RC tr to br RC w m RC to s}
They offer us their *protèction*: *yés*, *sùch* protection as *vül-*
^{f RC h RC shuffle l RC}
tures give to *lámbs*,— covering and *devouiring* them!

^{w to l bk BC}
Tell your inváders | we seek | *nô* | change,— | and |
^{l BO wide l BO}
least of *áll*, | *sùch* | change | as *thèy* | would bring us.

The following chart will indicate sufficiently for the purpose of this book the different attitudes and movements appropriate for the ideas that one is most frequently called upon to represent through the use of these gestures. The principles underlying the chart, aside from those already explained, are that the *head* represents mental; the *breast*, moral or emotional; the *lower trunk*, physical; and the *legs*, like the *arms* (§§ 183, 186), determinative or volitive conceptions.

CHART OF DRAMATIC GESTURES, MAINLY SUBJECTIVE.

	HEAD.	EYES, BROWS.	LIPS, COURTNEANCE.	TRUNK.	ARMS AND HANDS.	LOWER LIMBS.	MOVEMENTS.
Pride	erect.	open wide	satisfied	erect.	waved or shaken.	straight	slow.
Joy	<i>idem</i>	<i>idem</i>	smiling	<i>idem</i>	first gestures	<i>idem</i> , advancing	quick, graceful.
Courage	<i>idem</i>	knit brows.	bold	<i>idem</i>	C extend'd in fr ^{nt}	<i>idem</i>	slow.
Determination	<i>idem</i>	burning eye.	compressed firm	<i>idem</i>	first shaken	stamping	<i>idem</i> , angular.
Authority	<i>idem</i>	contract'd brow	nostrils dist'd	<i>idem</i> , shaking		<i>idem</i>	quick, angular.
Indignation	<i>idem</i>	<i>idem</i>	scornful	erect.	C lifted in front.		angular.
Reproach	thrown back		sneering	thrown back	arms folded; or	straight and	<i>idem</i> .
Arrogance			slightly		akimbo, elbows	straddling	
Self-Sufficiency	<i>idem</i>		<i>idem</i>	<i>idem</i>	forward	<i>idem</i>	<i>idem</i> .
Self-Importance	<i>idem</i>		<i>idem</i>	<i>idem</i>	<i>idem</i>	<i>idem</i>	<i>idem</i> .
Disdain	<i>id.</i> , away fr. obj.		<i>idem</i>	<i>idem</i>	C waving obj. off	<i>idem</i>	quick, angular.
Dissent	tossed back.		<i>idem</i>	<i>idem</i>		<i>idem</i>	quick.
Slight Doubt			<i>idem</i>	shoulders			
Anxiety		restless	restless	shrugged	B O waved out,	restless	<i>idem</i> , angular.
Deprecation	tossed back.	earnest.	earnest	turning about.	elbows ag't hips	almost kneel'g,	advancing and
				inclined forw'd.	hands clasped	or on one or	stopping.
Supplication	held back.	<i>idem</i>	<i>idem</i>	<i>idem</i>	<i>idem</i>	both knees	still or restless.
Intense	<i>idem</i>	<i>idem</i>	<i>idem</i>	<i>idem</i>	<i>idem</i> , or wrung	<i>idem</i>	<i>idem</i> .
Resignation	moved back	slowly lifted	placid.	<i>idem</i>	hands across br'st	on one knee	slow.
Great	held back.	fixedly lifted	<i>idem</i>	<i>idem</i>	hands folded	erect.	<i>idem</i> .
Surprise	thrown back.	open'd on object	mouth open.	erect.	B C thrown up.	retiring	quick, angular.
Adoration	<i>idem</i>	looking up	lips together	bent forward	hands clasped	kneeling	slow, graceful.
			but teeth apart				
Admiration	chin forward.	opened on	smiling	bent toward	B C waved out	advancing	<i>idem</i> .
		object		object	from breast		
Expectation	<i>idem</i>	<i>idem</i>	earnest	<i>idem</i>	O or B O	<i>idem</i>	<i>idem</i> .
Courtesy	<i>idem</i>	<i>idem</i>	smiling	inclined forw'd	waved forward	<i>idem</i>	<i>idem</i> .
Sympathy	<i>idem</i>	<i>idem</i>	genial.	<i>idem</i>	<i>idem</i>	<i>idem</i>	<i>idem</i> .
Attention	<i>idem</i>	<i>idem</i>	eager	<i>idem</i>	finger on lips	erect	<i>idem</i> .

If source of sound known.	with ear toward object	or eye strained toward object	<i>idem</i> , mouth open	inclined toward object	<i>idem</i> , or forming side C; other C behind ear	apart
If source of sound unknown.	moving from side to side	restless	restless	restless	B C arms straight if pleased; bent if alarmed	moving from side to side
Appeal to conscience.	thrown forward	looking forward	earnest	erect	one hand on breast	erect
Appeal to heaven.	<i>idem</i> , then up	<i>idem</i> , then up	<i>idem</i>	<i>idem</i>	<i>idem</i> , and the other pointing up	<i>idem</i>
Terror	<i>idem</i> , then drawn back	staring at object	afrighted	if object distant, bent for'd; if near, drawn back	B C drawn back, elbows bent	retiring
Horror	<i>idem</i>	<i>idem</i>	<i>idem</i>	inwardly shrinking	<i>idem</i> , or B C extended	knees bent
Apprehension followed by Aversion.	chin forward, then face turned away	<i>idem</i> , then turned away	<i>idem</i> , then scornful	inclined forward, then tossed back	B O high, held near face, then B C repellingly	advancing, then retiring
Reflection	bent down	cast down	serious	inclined forward	finger on lips, its elbow on opposite hand; or backs of hands on waist, arms akimbo	erect
Humility	<i>idem</i>	<i>idem</i>	<i>idem</i>	prostrate when great		erect
Assent	nodding	cast down	serious	prostrate when great		kneeling, or prostrate when great
Veneration	bowed down	cast down	serious	erect or wriggling	hands crossed on breast	quick
Bashfulness	hung down to one side	looking forward	blushing	erect or wriggling	loosely hanging	slow
Melancholy	hung down to left side	wide, wild	sad	thrown back	or together	awkward.
Sudden Grief	cast down	weeping	open, wild	bowed forward	hand on forehead	bent, relaxed
Grief	<i>idem</i>	cast down	drawn down	tossed back	wringing hands	retiring
Confusion	<i>idem</i>	cast down	contorted	bowed forward	hand on eyes	<i>idem</i>
Shame	<i>idem</i>	look'g stealthily forward	frowning and sneering	shrinking and crouching	hand on forehead	bent or kneeling
Self-Abhorrent	<i>idem</i>				shoulders up, B C drawn in, arms bent	erecting and crawling
Malevolence.						rigid, angular.

§ 199. **Subjective Gestures**, as explained (§ 163), differ from Objective gestures, to which, mainly, the movements in ordinary Oratory are confined, in that, instead of being intended to represent the relation of a subject to the hearers, they represent its relation to the speaker. For instance, a man lifts his hands above his head, throwing them out in the direction of the audience, because he conceives that the subject of which he is speaking is a grand one, and should appeal to others as a grand one. He lifts himself — his head, trunk, etc. — either in connection with his hands or not, because he feels the effect of its grandeur on himself, or feels himself equal to the demand that there is for discussing it.

In making these gestures, all the parts of the body are usually more or less enlisted, and the direction of the movements (of the hands, e.g.) is usually from the audience toward the speaker.

§ 200. As the main object in all speaking, even when endeavoring to show the relation of a subject to the speaker, is to impress others, these subjective gestures are almost always combined, necessarily, with Objective ones. (See chart, pp. 92, 93.)

LESSON XI.

HINTS FOR THE COMPOSITION OF ORATIONS.

STYLE. The phraseology of the oration should be modelled upon that of dignified conversation, which differs from the language of the essay both in being broken up into more short sentences, especially those in the form of exclamations and questions; and in being, now and then, as in the climax, extended into longer sentences. The student can best cul-

tivate an appropriate style by reading aloud orations of a high character, and by repeating over the phraseology of his own productions, when composing them, until he finds that his forms of expression fit the exigencies of delivery.

MATTER, INTRODUCTIONS, AND CONCLUSIONS. The general principles underlying these are the same. The beginner would better postpone thinking of either till after the main body of his discourse has been prepared. Otherwise, upon the Introduction especially, he may waste time, and end by making it the whole speech itself, or, at any rate, long enough for this. Moreover, the form of the introduction depends upon the form of the general presentation, which, therefore, should be first determined. As a rule both Introductions and Conclusions should be brief.

In character, they may be either direct or indirect. The direct introduction states what the speaker intends to tell or prove; the direct conclusion sums up what he has told or proved, e.g.

Browning begins his poem entitled "Sordello" by stating what he intends to tell:—

Who will may hear Sordello's story told.

He ends it by stating what he has told:—

Who would has heard Sordello's story told.

Wendell Phillips begins his oration on Toussaint L'Ouverture by stating what he intends both to tell and to prove.

"I have been requested to offer you a sketch of one of the most remarkable men of the last generation, the great Toussaint L'Ouverture. My sketch is at once a biography and an argument, — a biography of a negro statesman and soldier, an argument in behalf of the race from which he sprang."

He ends his speech on "A Metropolitan Police," the

subject of which was really agitation, by stating what he has proved : —

“Agitate and we shall yet see the laws of Massachusetts rule even in Boston.”

The indirect Introduction or Conclusion gives either a statement of a general principle unfolded in the speech, or a story or quotation illustrating a specific application of this principle.

Henry Clay begins his speech “In Defence of the American System” by stating a general principle, thus : —

“In one sentiment, Mr. President, expressed by the honorable gentleman from South Carolina, though perhaps not in the sense intended by him, I entirely concur. I agree with him that the decision on the system of policy embraced in this debate involves the future destiny of this growing country.”

Edward Everett ends his oration “On Temperance” by stating this general principle : —

“Let us, sir, mingle discretion with our zeal; and the greater will be our success in this pure and noble enterprise.”

Daniel Webster begins his great speech, “In Reply to Hayne,” with this illustration : —

“When the mariner has been tossed for many days in thick weather and on an unknown sea, he naturally avails himself of the first pause in the storm, the earliest glance of the sun, to take his latitude and ascertain how far the elements have driven him from his true course.”

Edward Everett ends his oration on “The Importance of Scientific Knowledge” with this illustration : —

“When an acorn falls upon an unfavorable spot, and decays there, we know the extent of the loss — it is that of a tree like the one from which it fell; but when the mind of a rational being, for want of culture, is lost to the great ends for which it was created, it is a loss which no man can measure, either for time or for eternity.”

THEME. There are two principal kinds of subjects, those telling stories and those presenting arguments.

Subjects telling stories may be subdivided into the historical, which deal with events as influencing persons; and the biographical, which deal with persons as influencing events.

Subjects presenting arguments may be subdivided into the *philosophical*, which unfold principles; and the *practical*, which apply them.

Either a story or an argument, whether long or short, whether used in an essay or oration, is effective in the degree in which it brings out a point or points. A story illustrates the point, an argument proves it. This is the chief fact to be borne in mind when preparing anything for the public. The subject need not be new; but it should be given a new application. Just as the painter when he copies a familiar landscape, by putting into it his own individuality, and causing us to see it with his own eyes, can make his picture original and artistic, so a writer or speaker, by giving a new point to an old story can make it far more interesting and effective than a new story could possibly be, in case it had no point; i.e. no idea which it suggested or enforced.

SPECIAL AIM OF SPECIAL SUBJECTS. The particular point to be brought out in the treatment of a subject depends upon its purpose. The purpose of an historical oration subject is to inform. A biographical, dwelling as it does upon personal characteristics and exemplifications of personal merit or demerit, is usually intended to excite to emulation or the opposite. If one be speaking, for instance, of "The Fall of Granada," the "Revocation of the Edict of Nantes," or "The Expulsion of the Jews from Spain," he should do so in order to illustrate the effects upon progress or upon a country's prosperity, of religious intolerance or bigotry; if he be treating of O'Connell or Garrison, he may do so in order to illustrate the effects of agitation, or if of

Milton or Wordsworth, to illustrate the effects of confidence in one's own powers. To thoughtful minds, facts always illustrate principles. If, in connection with the facts, one does not discover and present, or at least suggest these principles with his facts, people will not think that he has any thoughts worthy of their consideration.

The purpose of a philosophical argument is to convince, and of a practical one is to persuade. If, keeping these ends in view, one puts into his production all that will secure them, and leaves out of it all that will not, he will invariably command attention and sympathy. It is talk that is scattering which distracts and disaffects an audience. When one is aiming straight at a mark, they are interested in seeing, at least, whether or not he will hit it.

THE TREATMENT OF THE THEME. There are methods connected with what in rhetoric is termed *invention*, through which, when no thoughts concerning a subject readily suggest themselves, a man can come to have thoughts concerning it, and can develop them in an interesting and effective way. Such methods are almost always acquired, being a result of conscious or unconscious cultivation. As a rule, a man who composes well is one who first desires to do so, and then, by trying hard to accomplish his purpose, ends by training himself thoroughly for the work.

DIVIDING A SUBJECT LOGICALLY. In order to have something to say, a speaker must begin by dividing his one general subject of consideration into different special subjects of consideration. These will furnish him with material for presentation, even if he does no more than to state and explain them. But to do the latter in a manner which will cause an audience to regard and remember what is said, necessitates divisions conceived and arranged logically, as it is termed. The ability to present thought in this manner, however, is not so much a matter of logic as

of art. As such, it does not invariably necessitate either logical training or even a logical mind. The art too, as will be shown here, may be acquired with comparative ease. Many persons acquire it naturally by applying unconsciously to the subject a principle underlying the expression of thought in many other relations. Why cannot other persons be instructed so as to apply the same principle consciously? They certainly can be. The principle is that, in accordance with which, when we have any thought in mind to which we try to give expression, we instinctively associate it with certain sights or sounds of the external world. Otherwise, as thought itself is invisible and inaudible, we might not be able to make others acquainted with it. For instance, this term *expression*, just used, means a pressing out—an operation that can be affirmed literally only of a material substance which is forcibly expelled from another material substance; but, because we recognize a possibility of comparison between this operation and the way in which immaterial thought is made to leave the immaterial mind, we use the term as we do. So with thousands of terms like *understanding*, *uprightness*, *clearness*, *fairness*, etc. Carrying out the same principle, the ancients represented whole sentences through the use of hieroglyphics; and geometricians and scientists, even of our own times, represent whole arguments—the logical relations of abstract ideas and the physical relations of intangible forces—through the use of lines and figures. In a similar way and with a similar justification we can apply the principle to the expression of thought in a subject considered as a whole.

The sights or sounds in external nature to which we may compare this thought may be conceived of as occupying chiefly a certain portion of space, as a house does; or of time, as a melody does. Most things, however, and all things having life, while chiefly occupying the one or the other of these elements, actually occupy both, or, at least, sug-

gest both ; like a man's body, for instance, which has both shape and movements. For this reason, the arts of sight must usually represent in space not only what occupies it but also time. Thus a picture often portrays an event ; and this requires a suggestion, at least, of a series of actions. In fact the ability to embody such a suggestion furnishes one reason why a product of the higher art of painting ranks above a photograph. On one side of a canvas, for example, a painter may depict a man as drawing a bow, and on the other side of the same canvas he may depict an arrow that has evidently just left the bow as having hit its mark. In the arts of sound, among which we must class all compositions involving a use of language, a corresponding principle operates. Think how large a proportion of the most artistic, in the sense of being the most effective passages in poems and orations, describe visible persons or events. The words occupy time ; but they represent to imagination, so that one seems to see them, face to face, things that exist only in space.

Not merely as judged by separate illustrations, but by general arrangement, that essay or oration is the most successful which presents the thought in this depicted or graphic way, — a way that causes the reader or hearer to seem to see the whole line of the argument mapped out before him, the entire framework of the ideas built up and standing in front of him. But before a writer or speaker can produce such an effect, he himself must be able to see his subject lying before him, or rising in front of him ; in other words, he must be able to conceive of it as comparable to some external object whose shape or movement can be perceived. The principle that is now to be unfolded being based upon this kind of a conception is, therefore, of such a nature as not merely to simplify the work of dividing subjects, but also to make the presentation of them more effective.

Let us first consider the methods of forming two general

divisions suggested by the appearances of objects. Bearing in mind that we are to conceive of our topic as represented by something that is visible, we may start by remarking that this may be perceived either in space, in which case it has location; or in time, in which case it has movement. If we perceive it in space alone, we may notice *The Object* and also *Its Relations* to other objects, or—what is the same thing expressed differently—we may notice *Itself* and also *Its Surroundings*. This will give us two divisions into one or the other of which can be put everything that it is possible to say about the object, and, for this reason, about the topic also, which the object is supposed to represent. These two divisions, thus derived, may now suggest others analogous to them in principle, but differing in phraseology in order to meet the requirements of different subjects to which they are to be applied. Instead, for instance, of saying *Object* and *Its Relations*, we may say, if treating of persons, *Individual* and *Community*; if of their character, *Private* and *Public*; if of their influence, as in the case of a statesman, *At Home* and *Abroad*; if we are dealing with corporate as well as individual life, we may discuss their *Character* and *Associations*; or their *Constitution* and *Circumstances*; or, if we are referring to principles, natural or philosophic, we may speak of their *Elements* and *Affinities*, or their *Essence* and *Environment*. Practically, in fact, there is no end of the ways in which we may change our phraseology, and yet not depart from the general method in accordance with which it is suggested.

Again, if we choose, we may confine our attention to only the object itself. In this case, a thorough examination must include a consideration of its *Outside* and also of its *Inside*, or, to use the technical terms that conventionally designate these respectively, its *Conditions* and also its *Qualities*. Here again we have two divisions, into one or the other of which we can put everything that it is pos-

sible to say about the object considered only in itself. And changing the phraseology in the way and for the reasons indicated in the last paragraph, we may go on and form such divisions as *Externally* and *Internally*, *Superficially* and *Intrinsically*, *Appearance* and *Reality*, *Class* and *Kind*, *Reputation* and *Character*, *Accident* and *Essential*, *Form* and *Spirit*, and others like these.

Once more, we may consider the object only in time, or as related to movement; and this again will lead us to put everything into two divisions, namely the *Object* and its *Actions*, analogous to which we can form other divisions, like *In Itself* and *Its Results*, *Cause* and *Effect*, *Character* and *Influence*, *Nature* and *Acquirements*, *Matter* and *Manner*, *Means* and *Methods*, *Theory* and *Practice*, and *Principle* and *Tendencies*.

Recalling now what has been said in the three paragraphs above, we shall notice that the *Relations* of the object as suggested by what surrounds it in space, the *Object* itself, and its *Actions* as they are perceived by its movements in time, can also furnish divisions, into which to put all that can be said of an object or of a topic. But holding still to our purpose, which is to compare the topic as a whole to some perceptible object, let us suppose this, first, to be one appearing in space, and, therefore, characterized mainly by shape; and let us make three divisions suggested by it, somewhat analogous, though not closely to *Relations*, *Object*, and *Actions*. Plato was evidently thinking of these when he said that every work of art must have *Feet*, *Trunk*, and *Head*. Following out his suggestion, we may make divisions like *Bottom*, *Sides*, and *Top*; *Foundation*, *Walls*, and *Roof*; *Mineral*, *Vegetable*, and *Animal*; *Physical*, *Intellectual* and *Spiritual*; *Grounds*, *Beliefs*, and *Speculations*; *Certainties*, *Probabilities*, and *Surmises*; *Fact*, *Theory*, and *Practice*, etc.

Now let us compare our topic to an object appearing in time, and therefore characterized mainly by movement.

This is evidently what Aristotle did when he said that every work of art should have *Beginning*, *Middle*, and *End*. Following out his suggestion, we make divisions like *Past*, *Present*, and *Future*; *What I recall*, *What I see*, *What I anticipate*; *Antecedents*, *Achievements*, and *Expectations*; *Source*, *Nature*, and *Results*; *Derivation*, *Condition*, and *Tendencies*; *History*, *Character*, and *Destiny*, and so on indefinitely.

Going back now to the fact mentioned in the fourth paragraph above this, namely, that we may divide the object into its *Outside* and its *Inside*, or into its *Condition* and *Qualities*, we may extend *Relations*, *Object*, and *Actions* into *Relations*, *Conditions*, *Qualities*, and *Actions*, and thus obtain four divisions. These, too, by the way, are the very terms that are used in logic to indicate the leading attributes of objects, and a knowledge of which is especially helpful when one is describing or defining; as when we say of a man, that in his relations he is social, in his condition healthy, in his qualities intellectual, and in his actions energetic. Making the same changes in phraseology as in the previous cases, we may parallel these divisions by such as the following: as applied to a person or community, by *Surroundings*, *Constitution*, *Disposition*, and *Occupation*; by *Associations*, *Culture*, *Temperament*, and *Achievements*: as applied to natural objects or systems of philosophy or government, by *Connections*, *Phases*, *Character*, and *Influence*; by *Affinities*, *Forms*, *Elements*, and *Operations*; by *Rank*, *State*, *Kind*, and *Powers*, and so on.

So far, our divisions have all been based upon a comparison of a topic to the conditions of an object, as appearing either in space or time. But, besides conditions, the object, as has been said, has qualities. This fact suggests that we may ask, What *kinds* of Relations, of Conditions, of Qualities, or of Actions can be affirmed of the object? and also that the answer in each case can suggest divisions for our topic. Thus, the idea of the kinds of Relations suggests

that we can consider those which are on *One Side* and the *Other Side*; *Before* and *Behind*; *Antecedents* and *Consequents*; *Means* and *Ends*; at *One Extreme* and at the *Other Extreme*; that the object has a *Bright Side* and a *Dark Side*; and as applied to abstract ideas, that it may have certain features that are *Advantageous* and others *Disadvantageous*; certain, *Superior* and others *Inferior*.

The idea of the kinds of Conditions suggests that we may consider some *High* and others *Low*; some *Rich* and others *Poor*; some *Prosperous* and others *Unprosperous*; some *Noble* and others *Ignoble*; some *Free* and others *Restrained*; some *Susceptible* and others *Insensible*; some *Safe* and others *Dangerous*, etc.

The idea of the kinds of Qualities suggests that we may consider some *Good* and others *Bad*; some *Fine* and others *Coarse*; some *Common* and others *Uncommon*; some *Pleasant* and others *Disagreeable*; some *Admirable* and others *Despicable*; some *Trustworthy* and others *Untrustworthy*; some *Positive* and others *Negative*, etc.

The idea of the kinds of Actions suggests that we may consider some *Slow* and others *Fast*; some *Beneficial* and others *Injurious*; some *Skilful* and others *Bungling*; some *Efficient* and others *Inefficient*; some *Subjective* and others *Objective*; some *Profitable* and others *Unprofitable*; some *Peaceable* and others *Hostile*.

Such formulæ as these can be used, first, for the main divisions of a topic. Suppose, for instance, that one be asked to address a gathering interested in a certain cause. Referring to it, he will have something to say, in case only he can think of divisions like these: *What I recall*, *What I see*, *What I anticipate*. Or suppose he is to preach on a text like "I am not ashamed of the gospel of Christ, for it is the power of God unto salvation," he can present the subject both textually and logically by saying, I am not ashamed of the gospel, because, in its *Source*, it is of God; in its *Nature*, a power; and, in its *Results*, salvation.

The formulæ can be used also for subdivisions of the main divisions. Suppose that one be treating of Political Life, he can speak of it, first, in itself, and under this he can refer to its *Character* and its *Influence*, and to the latter both *At Home* and *Abroad*. Then, second, he can speak of its *Surroundings*, both *Private* and *Public*; and of both of these he may mention what is *Advantageous* and *Disadvantageous*; and, perhaps too, *Pleasant* and *Disagreeable*.

Two divisions, of course, one of which is complementary of the other, are more in accordance with the principles of logic than are a larger number. At the same time, these are not necessarily illogical. Aristotle, for instance, in Book 2, Chapter X. of his Rhetoric, says, "All things are done by men either not of themselves, or of themselves. Of things not done by men of themselves, some they do from necessity, others they do from chance; of those done from necessity, a part are from external force, the others are from force of natural constitution. So that all that men do, not of themselves, are either from chance or from nature or force."

The number of divisions may be extended greatly with no great detriment to the logical effect, if only the *order of observation* be followed. The sole reason why certain of these divisions — those like *Foundation*, *Walls*, and *Roof*, for instance — are important, is because of the order that they introduce into description. A hearer could not be interested in an account of a cathedral, nor remember it, if the describer were to mention one feature of the foundation, then one of the roof, then one of the walls, and then another of the roof again, and so on. As a rule, he is expected to say everything that he has to say of the foundation before beginning about the walls; and to end describing these before referring to the roof. Because in such cases all that is essential is to preserve the order of thought, it is feasible sometimes to analyze one or more of the factors of divis-

ions, such as Individual and Community, into many heads like *Individual, Community, Race, and Humanity*; or divisions, like At Home and Abroad into *Home, Town, District, Country, World, and Universe*. Often it is possible to fulfil the requirements of order, and, at the same time, because of allied principles of analysis, together with slightly different methods of applying them, to combine certain of the sets of divisions that have been made.¹

There is a connection worth noticing now between the methods that have suggested all these sets of divisions, and a well-known rule of rhetoric, which is, that in treating a subject, thought should move by successive steps from the generic to the specific, or from the specific to the generic. This connection is owing to the fact that, in passing from the generic to the specific, thought usually advances by a process of analysis from what has only to do with the relations or, at least, the environments of a subject to that which may be said to belong to it more specifically, being, as it were, at its core. Again, passing onward from this, thought usually does so in order to show the actions or influence of that which is in this sense specific upon that which is more generic in its environments and relations. Dr. Mark Hopkins, for instance, in his "Outline Study of Man," illustrates this method by starting with the general conception of being, and passing from that through Organized Being, Animal, Vertebrate, Mammal, and Man to a specific Man. Then, affirming something of this man, he retraces his steps exactly in reverse order, applying what has been said, first, to Man, then Mammal, Vertebrate, Animal, Organized Being, and finally to Being. So one may start with the general conception of *Humanity*, and advancing through *Race* and *Country* to *Government*, and affirming something of this apply what is said in succession to *Country, Race, and Humanity*. So moving through *Physical, Intellectual, and Moral* to *Spiritual*, he may apply what is said of this in succession to it in its *Moral, Intellectual, and*

¹ Thus the last two on page 110 may give us *Rise, History, Culmination, Character, Decline, Destiny*.

Physical relations; and moving through *Nature*, *Human Nature*, and *Æsthetic Nature* to *Art*, he may apply what is said to *Æsthetic Nature*, *Human Nature*, and *Nature*.

Whenever we begin by observing in this way the more general relations or features of a subject, and pass from these to those that are more specific, and having treated of the latter go on to show the influence that they exert first in their more specific and then in their more generic relations, we pursue an order of thought which fulfils the principle underlying all the methods that have been here unfolded.

Enough has been said now, however, to make clear what this principle is, as well as to suggest the methods through which it may be applied. It is hardly necessary to add that the sets of divisions that have been given illustrating these may be almost infinitely varied, or that, for this reason, there is no necessity that they should be used or imitated slavishly. In fact, it is hardly possible that, for any length of time, they should be used thus. The principle at the base of them is so easy to understand and master that any endeavor to carry it out will, after a few attempts, give a man such a command of it as to render him practically independent of any prescribed methods of procedure.

For convenience in consultation, all that has been said on this subject is summarized in the chart on pages 110, 111. The pupil who will use the chart when preparing the outline of a speech will soon become so familiar with the principles of observation in accordance with which the different classes or divisions are derived, as to be able to do without it.

RULES FOR TESTING SUCCESSFUL DIVISIONS. First, to secure unity, there should be one principle in accordance with which all the divisions are made.

It would not be proper to divide North Americans into Canadians, Yankees, Southerners, and Mexicans. The first

and last divisions are made upon the principle of naming people after the countries to which they belong; the other divisions are not.

Second: To secure distinctness, the thought in each division should exclude thought properly belonging to other divisions.

The word Southerners in the last example does not necessarily exclude Mexicans; nor in dividing the powers of a man into physical, nervous, and mental, would either physical or mental exclude nervous.

Third: To secure completeness, all the divisions taken together should exhaust the subject.

North America contains more people of more nations than those mentioned in the example illustrating the first rule.

Fourth: To secure progress the divisions should be arranged so as successively to make an advance in the line of thought.

Exactly what constitutes an advance in the line of thought depends upon the circumstances and aim of the presentation. A physician, wishing to make clear some principle ruling in the physical nature, might begin by speaking first of the operation of an analogous principle in the mental nature, whereas a metaphysician wishing to prove something with reference to the mental nature would more appropriately arrange his divisions in the opposite order.

EXAMPLES FOR PRACTICE. (See chart, pp. 110, 111.)

1. Should American University Students wear the Cap and Gown?

FOUR DIVISIONS, EACH BEING SUBDIVIDED INTO TWO.

I. RELATIONS.

a. History and Associations

Abroad and at Home.

Affirmative should show desirability of preserving the good old academic customs of the Eng-

II. CONDITIONS.

a. Forms and Phases.

Affirmative should state who should be entitled to wear cap and gown and when and where, e.g., upper class-men, on public

lish universities in the American, their offspring.

Negative should show un-American nature of the custom of class-distinction, and refute the theory of English character of American universities by showing presence of other elements than English, such as German, etc.

III. QUALITIES.

a. Spirit and Character.

Affirmative should uphold the custom as giving a needed dignity to the character of the American scholar.

Negative should deplore the priggishness and exclusiveness of the custom.

occasions, etc., and show the benefits of such distinctions.

Negative should deny the power of discrimination as to person, time, and place, and picture the resulting incongruities of outer and inner garments, of appearance and surroundings, etc.

IV. ACTIONS.

b. Tendencies and Results.

Affirmative should show how a more general respect for scholarship would be fostered.

Negative should show the distrust and envy toward the educated classes, which it would tend to increase among the uneducated.

2. Influence of Athletics upon College Studies.

3. Should the Grading System be Abolished ?

4. Should Prizes and Honors be Abolished ?

5. Should Inter-collegiate Athletic Contests be Abolished ?

6. Should Greek be omitted from the Requirements for the A.B. Degree ?

7. Should Latin be a Requirement for every College and University Degree ?

8. Should Gymnastic Exercises be Compulsory ?

9. Should the Class System be Abolished in Favor of the Course System ?

10. Should the Elective System prevail after

a. Entrance to College, or (a second theme),

b. Freshman Year, or

c. Sophomore Year ?

11. Should Attendance on Chapel Exercises be Compulsory ?

12. Should Class Honors be Decided by Contest, or Election ?

13. Is the Social Spirit of the College Club Detrimental to the Literary Spirit of the Debating Society ?

14. Should Work on College Publications be accepted in place of Required College Exercises in Composition ?

15. Should Independent Student Organizations (such as Glee and Sketch Clubs) receive Assistance from the College ?

HINTS FOR MAKING GRAPHIC ORATORICAL DIVISIONS, SUBDIVISIONS AND DEFINITIONS.

Compare the subject to some existence, manifesting itself
and' (or)

In SPACE

in considering which, we look first at
then AT, then INTO,

In TIME.

THE LOCATION ABOUT IT,

then at the MOVEMENT BEYOND it.

TWO DIVISIONS.

RELATION.

Object and its Relations.
In Itself and its Surroundings.
Constitution and Circumstances.
Character and Associations.
Elements and Affinities.
Essence and Environment.
Individual and Community.
Private and Public.
At Home and Abroad.

OBJECT.

Outside and Inside.
Externally and Internally.
Superficially and Intrinsically.
Appearance and Reality.
Class and Kind.
Reputation and Character.
Accident and Essential.
Form and Spirit.

CONDITIONS. QUALITIES.

Object and Its Actions.
In Itself and Its Results.
Cause and Effects.
Character and Influence.
Nature and Acquirements.
Matter and Manner.
Theory and Practice.
Principle and Tendencies.
Means and Methods.

THE SPEAKER.

THREE DIVISIONS.

Built up like Things in Space.

Bottom. Sides.
Foundations. Walls.
Lower. Roof.
Mineral. Higher.
Physical. Vegetal. Animal.
Grounds. Intellectual. Spiritual.
Certainties. Beliefs. Speculations.
Facts. Probabilities. Surmises.
Theory. Practice.

Following like Things in Time.

Middle. End.
Present. Future.
What I see. What I anticipate.
Achievements. Expectations.
Nature. Results.
Condition. Tendencies.
Culmination. Decline.
Character. Destiny.

FOUR DIVISIONS.

RELATIONS.	CONDITIONS.	QUALITIES.	ACTIONS.
* Surroundings. * Associations. † Connections. † Affinities. † Rank.	Constitution. Culture. Phases. Forms. State.	Disposition. Temperament. Character. Elements. Kind.	Occupation. Achievements. Influence. Operations. Powers.

* May apply to Persons or Communities. † May apply to Natural Objects or Systems of Philosophy, Government, etc.

DIVISIONS OF ANALYSIS AND SYNTHESIS.

RELATIONS.	OBJECT.	ACTIONS.
* Being. Organized Being. Animal. Vertebrate. Mammal. Man.	Organized Being. Animal. Vertebrate. Mammal. Man.	Being. Organized Being. Animal.

GENERIC.

GENERIC.

Humanity. Physical. Nature.	Race. Intellectual. Human Nature.	Country. Moral. Æsthetic Nature.	Race. Intellectual. Human Nature.	Humanity. Physical. Nature.
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SPECIFIC.

* Hopkins's Outline Study of Man.

TWO DIVISIONS, COMPARED TO THE KINDS OF

RELATIONS.	CONDITIONS.	QUALITIES.	ACTIONS.
One side. One extreme. Bright side. Antecedents. Means. Advantageous. Superior.	High. Rich. Prosperous. Free. Encouraging. Susceptible. Safe.	Good. Fine. Common. Exalted. Admirable. Trustworthy. Positive.	Slow. Beneficial. Skillful. Efficient. Subjective. Profitable. Peaceable.
Other side. Other extreme. Dark side. Consequences. Ends. Disadvantageous. Inferior.	Low. Poor. Unprosperous. Restrained. Discouraging. Insensible. Dangerous.	Bad. Coarse. Uncommon. Degraded. Despicable. Untrustworthy. Negative.	Fast. Injurious. Bungling. Inefficient. Objective. Unprofitable. Hostile.

SPECIMEN THEMES OF ORATIONS,

DELIVERED IN COLLEGE CONTESTS.

1. Compare *The French Philosophers and the Reign of Terror* (see oration in Part II., page 164) and

The Philosophic Basis of the French Revolution. See oration in Part II., page 197.

These two orations written independently of each other reveal very strikingly how different may be the methods of discussing a common theme with same philosophic principle and same specific illustration.

Principle, "History is Philosophy Teaching by Example."

Dionysius of Halicarnassus.

Specific Illustration: French Revolution.

Analysis of the first. *The French Philosophers and the Reign of Terror*.

I. Introduction (Principle of Contrast). Revolutionary France a puzzle of splendor and savagery.

II. Proposition. Solution of the puzzle. (Time Order.) Easy explanation of the Revolution up to '93 as retribution visited upon tyranny. After '93, the Reign of Terror, it cannot be so explained. The Solution (Principle of Paradox). *Lawlessness that yet followed a Law; Atheism that had a Religion*. This was the PHILOSOPHY OF SELFISHNESS, taught by Helvetius and the Encyclopædists.

III. Discussion. (Contrast.) Results, good and bad, heroism and sacrifice, — examples. Results, destructive and constructive; the first seen in abolition of religion, — example; the second, in adoption of legislation based on philosophic anarchy, — examples.

IV. Conclusion. (Principle of Causation.) Summation and general application of effects of philosophic atheism and anarchy. (Climax.) *The Irony of Fate*.

Analysis of the second oration, *The Philosophic Basis of the French Revolution*.

I. Introduction (General to Specific). Nature's law of compensation seen in history, — in French history of 18th century. Character of age preceding the Revolution. Contrast between upper and lower classes, the theorists and the sufferers. The Revolution a result of the application of the principles of the first class by the second.

II. Proposition. What are these principles that they should produce such terrible results? Minor causes easily eliminated, remaining major causes, *Destructive Sceptical Literature* and *Subversive Political Philosophy*.

III. Discussion. Selfish materialistic philosophy of Helvetius; his view of man as a creature of environment justifies revolution. Condillac's worship of nature justifies that surrender to the emotions which leads to sensualism. Voltaire's exaltation of reason leads to atheism. Rousseau's acceptance of these destructive views, and his construction of a new social order in accordance with them, leads to Reign of Terror.

IV. Conclusion. The appalling results. *The Effects of Godless Philosophy.*

2. The Popular and the Moral Hero.
3. Was Mohammed an Enthusiast or an Impostor?
4. Faith and Poetry.
5. The Future of the English Aristocracy.
6. The Principle of Harmony in Nature and Humanity.
7. Macaulay's Prophecy.
8. Materialism.
9. Inspired Men.
10. Reality and Literature.
11. Modern Pessimism.
12. Practicality and Cynicism.
13. The Devils in Literature.
14. A Nation's Gift to a Nation.
15. A Freedom not to be Feared.
16. The Power behind the Throne.
17. The Decline of Oratory.
18. The Practical Side of Modern Culture.
19. Romanism and the Republic.
20. Puritanism in Literature.
21. Unrest in Recent Thought.
22. Hebrew Character.
23. The Social Chasm.
24. Democracy and Literature.
25. Imagination in Life and Literature.
26. Nemesis in Literature.
27. Nature and Humanity.
28. The Philosophy of Revolution.
29. The Philanthropic Spirit of Literature.
30. Imagination as the Organ of Truth.
31. The Ideal in Culture.
32. The Jesuit in History.
33. The Influence of the Saracens upon European Civilization.

34. The Victorian Age.
35. The Political Influence of Calvinism.
36. The Rise and Influence of Stoicism.
37. Modern Oratory : Its Character and Influence.
38. The Two Williams.
39. The Ideal in Humanity.
40. Anglo-Saxon Civilization.
41. The American Judiciary : its Place in the Coming Century.
42. Social Regeneration.
43. Paternal Government in our Country.
44. The National Morality.
45. The Genesis of the American Constitution.
46. The Need of Statesmen.
47. The Influence of Scientific Thought on Literature.
48. Scepticism.
49. The Source and Influence of Civilization in the United States.
50. The Unavoidable Struggle. (Labor Question.)
51. Nature and Man.
52. Cobden and his Mission.
53. Evolution in Civilization.
54. Our Nation's Dishonor. (Indian Question.)
55. Jesuitism and its Influence in America.
56. The Supremacy of the Commonalty.
57. Aaron Burr.
58. The Relation of Natural Science to Philosophy.
59. A Tribute to the South. (Eulogy of Grady.)
60. A Plea for the Autocracy of Art.
61. Literature and Life.
62. The City. (Municipal Reform.)
63. An Apology for a Despised Religion (Mohammedanism).
64. The Problem of a Nomad Encampment. (Turkey in Europe.)
65. Literature in Stone.
66. The Formative Century of American Character.
67. The Ideal Spirit.
68. The Building of a Nation. (German Empire.)
69. Joan of Arc.
70. A World's Freedom.
71. The Slavery of Emancipation.
72. Scotch Granite. (Eulogy of Witherspoon.)
73. The Citizen and the State.
74. John of Barneveld.

75. The Normans in Europe.
76. The Anomaly of Classic Culture.
77. The Remnant in History.
78. Extermination of Congressional Debate by the Committee System.
79. America, the Apostle of Peace.
80. The Mission of Research.

PART II.

EXAMPLES OF ORAL EXPRESSION.

MARKED SELECTIONS OF STANDARD DECLAMATIONS.

In the marking, it has not been thought best to distinguish the downward inflection started high (§ 75) from the same started low, but to leave each to individual discretion. As a rule, however, all italicized words should receive the former.

211. **Assertive, Positive Style; mainly Downward Inflections.** Predominating *Terminal* stress (§ 101); but on vehement passages, *Initial* (§ 100), and sometimes, on very emphatic syllables, not followed by others in the same word, *Compound* (see § 45: b, c; § 103: a). Quality, orotund, occasionally aspirate and guttural.

1. REPLY TO MR. FLOOD, 1783.—*Henry Grattan.*

It is not the slander of an evil tongue that can defame me. No man, who has not a *bádd* | character, | can ever say that I *decèved*. No country can call me a *chèat*. But I will *suppòse* such a public chàracter. I will suppose such a màn | to hàve | exìstence. I will begin with his character in his political | crádle, and I will follow him to the last stage of political | dissòlution. I will *suppòse* him, 1 f R O
in the first stage of his life, to have been *intèmpèrate*; in the second, 1 R O
to have been *corrùpt*; and in the last, *sedìtious*;—that, after an s R O
w to br m R C
envenomed attack on the persons and measures of a succession of to s R C
viceroy's, and after much | declamation against théir illegalities and w tr R C to waist and w to 1 f R O
their profúsiòn, hè | took office, and became a supporter | of Gov- 1 R O
ernment, when the profúsiòn of ministers had greatly *incréased*, and 1 s R O
their crimes *mùltipliéd* beyond exàmple.

With regard to the liberties | of Américka, which were insépar- w br L C to
able | from óurs, I will suppose this gentleman to have been an

^{m s L C} *ĕnemy* decided and unresèrved; that he voted ^{w tr L C to s L C} agàinst | her liberty,
 and voted, ^{w m tr L C F} moreover, for an address to send ^{to m s L C F} *four* | *thousand* | *Irish* |
tròops | to cut the *thròats* | of the Americans; that he called these
^{l L O} butchers "*armed* | *negòtiators*," and stood with a *mètaphor* in his
 móuth and a *brìbe* in his pócket, a ^{m L C} *châmpion* agàinst the *rights* of
 America,—of ^{l B O} *Amèrica*, the ^{m B O} *òny* *hòpe* of *Irèland*, and the *òny* |
refuge of the *liberties* | of *mankind*. Thus defective in every | rela-
 tionship, whether to constitútion, còmmerce, or tolerátion, I will
^{l f R O F} suppose this man to have added much *privète* | ^{w to} *impròbity* to pub-
^{l R O} lic | *crimes*; that his *probity* was like his ^{l f R O} *pàtriotism*, and his ^w *honor*
^{l f R C to s R C} on a level with his *òath*. He loves to deliver panégryrics on himsèlf.
 I will interrùpt him, and sáy:

Sir, you are much *mistàken* if you think that your tàlents have
 been as *great* as your life has been *reprehènsible*. You began your
 parliamentary career with an àcrimony and personàlity which could
^{l L O} have been justified only by a supposition of *virtue*; after a rank and
 clamorous opposition, you became, on a sudden, | *silent*; you were
^{m s L C} silent for *seven* | *yèars*; you were silent on the ^{m s L C} *greatest* *quèstions*,
 and you were silent | for | ^{l L O} *mòney*! You supported the unparalleled
^{l R O} profusion and jobbing of Lord Hârcourt's | scandalous | *mìnistry*.
 Yóu, sír, who manufacture ^{w tr l R O} stage | *thunder* agàinst Mr. Èden for
 Ft his | anti-American principles,—yóu, sír, whom it pleases to chant
^{m R O} a hymn to the immortal Hâmpden;—yóu, sír, ^{l R O} *appròved* of the
 tyranny exercised agàinst *Amèrica*,—and you, sír, voted *four* |
^{shake l B O} *thousand* | *Irish* *tròops* to cut the ^{f B Ft} *thròats* of the Americans fighting
^{wide B O} for their *frèedom*, fighting for ^{f B O} *yóur* freedom, fighting for the great |
^{wide m B O} principle, || *liberty*! But you found, at last, that the Court had
^{m s L C} bōught, but would not ^{w tr L C} *trúst* you. Mortified at the discovery, you try

to waist L C w L O to l
 the sorry game of a trimmer in your progress to the acts of an
 L O
 incendiary; and observing, with regard to Prince and People, the
 most impartial | *treachery* and *desertion*, you justify the suspicion of
 R O snatch to C Ft on
 your Sovereign by *betraying* the *Góvernment*, as you had sold the
 waist w m R C to f s R C w s R C
Péople. *Súch* has been your cònduct, and at such conduct every
 order of your fellow-subjects have a right l R O f
 l R O l R O
 chant may sáy to you, the constitutionalist may sáy to you, the
 s R O f R O F w to f h s R C
 American may sáy to you,— and *I, I* now say, and say to your *béard*,
 w s R C
 sir,— you are *nòt* an *hònest* | *màn*!

2. REPLY TO THE DUKE OF GRAFTON. — *Lord Thurlow*.

(Page 160, Orator's Manual).

3. PARLIAMENTARY REFORM, 1831.—*Lord Brougham*.

My Lords, I do not disguise | the *intense* | *sòlicitude* which I feel
 for the event of this debàte, because I know full well that the *pèace*
 of the country is involved in the issue. I cannot look without *dis-*
mày at the *rejèction* of this measure of Parliamentary Refòrm. But,
 grievous as may be the consequences of a tēmporary defeat, tēmpo-
 rary it can *ònly* be; for its *últimate*, and even *spèedy* success, is *cèr-*
 tain. Nothing can now *stòp* it. Do not suffer yourselves to be
 w m s R C w l
 BO m br BC w to f BC and to m
 persuaded that, even if the prèsent Ministers were driven from the
 s BC w tr BC to
hèlm, any one could steer you through the troubles which surround
 l s BC
 you, *withòut* | *refòrm*. But our successors would take up the task in,
 l L O
 circumstances far less *auspicious*. Under them, you would be fain
 to grant a bill, compared with which, the one we now proffer you is
 l R O l R O l f R O w to
mòderate | *indèed*. Hear the parable of the Sibyl, for it conveys a

^{1 R O}
 wise and wholesome môral. She now appears at your gate, and
 offers you mildly the vólumes—the precious vólumes—of wisdom
 and pèace. The price she asks is *raisonnable*; to restore the *fran-*
chise, which, *without* any bargain, you ought *voluntàrily* | to give.
^{m R C} to ^{s R C} ^{m s R C} ^{m s}
 You refuse her terms—her moderate terms;—she darkens the porch
^{R C} ^{prone} ^w
 no longer. But soon—for you cannot do *without* | her wares—you
^l ^{s R O} ^{l R O} ^{down}
 call her *back*. *Again* she comes, but with *diminished* | *treasures*;
^{l R O} ^{snatch to} ^{R C} ^{Ft to br}
 the leaves of the book are in part torn away by lawless hands, in
^{w l R C} ^{to} ^{s R C}
 part defaced with characters of blood. But the prophetic maid has
^{l f} ^{BO}
risen in her demands;—it is Parliaments by the *Year*—it is Vote
^l ^{BO} ^{wide} ^{BO} ^{m tr} ^{and}
 by the *Ballot*—it is suffrage by the *million*! From this you turn
^{m s} ^{R C} ^w ^{m s R C} ^{h R C F}
 away indignant; and, for the *second* time, she departs. Beware
^{shake} ^{l f} ^{ROF} ^{f RO} ^w ^{to l}
 of her *third* coming! for the treasure you *must* | have; and what
^{R O} ^{l R O} ^l
price she may *next* demand, who | shall tell? It may even be the
^{s R O}
mace which rests upon that *wòolsack*! What may *follow* | your
 course of obstinacy, if persisted in, I cannot take upon me to pre-
^{l f} ^{LO} ^{l LO}
 dict, nor do I wish to conjècture. But *this* I know full well; that,
 as sure as man is mortal, and to err is human, *justice* | *deferred* |
 enhances the *price* | at which you must purchase *safety* and *pèace*;—
^{l f} ^{R O}
 nor can you expect to gather in *another* | crop | than they did who
^{s R O}
 went *before* you, if you persevere in their utterly *abominable* | *hus-*
^{w l R C} ^{to} ^{s R C} ^{snatch} ^{tr and} ^{l R O}
bandry, of *sowing* | *injustice* and *reaping* | *rebellion*.
 But, among the awful considerations that now bow down my
 mind, there is *one* that stands predèminent above the rest. You are
^{l R O} ^{l f} ^{R O} ^{l f}
 the *highest* | *judicature* in the rèalm; you sit here as *judges*, and
^{R O F} ^{w l s R C}
 decide all causes, civil and criminal, *without* *appèal*. It is a judge's |
 first | duty never to pronounce a sentence, in the most trifling case,
^f ^{BO} ^{l BO}
without *hearing*. Will you make *this* the *excèption*? Are you really
^l ^{BO} ^{w m s} ^{BC}
 prepared to *determine*, but not to *hear*, the mighty cause, upon which

a nation's hopes and fears | háng? You *áre*? Then *bewáre* of your
decísion! Rouse | *nòt*, I beseech you, a peace-loving but a *rèsolute*
pèople! *Alienate* not from your body the affections of a *whole* | *Èm-*
pire! As *yòur* friend, as the friend of my *òrder*, as the friend of my
còuntry, as the faithful | servant of my *sòvereign*, I counsel you to
assíst, with your uttermost *èfforts*, in *preserving* the *peace*, and *uphold-*
ing and *perpetuating* the *Constitùtion*. Therefore, I pray and exhort
 you *not* to *rejàct* | this *mèasure*. By *all* you *hold* most *dèar*, by *all*
 the *ties* that bind every one of us to our common | *òrder* and our
 common | *còuntry*, I solemnly *adjùre* you, I *wàrn* you, I *implòre*
 you,—yea, on my bended *knèes* I *supplicáte* you,—*rejàct* | *nòt* | this
bill!

 4. ON THE IRISH DISTURBANCE BILL.—*Daniel O'Connell.*

(Page 162, Orator's Manual.)

5. EMPLOYMENT OF INDIANS IN THE AMERICAN WAR.

Earl of Chatham.

MY LORDS,—Who is the *mán* that, in addition to the *disgráces*
 and *mischiefs* of the *wár*, has dared to authorize and associate to our
 arms the *tómahawk* and *scálping-knife* of the *sávage*?—to call into
 civilized *alliance* the wild and inhuman inhabitant of the *wòods*?—
 to delegate to the merciless *Indian* the defense of disputed *rights*,
 and to wage the horrors of *hìs bárbárous wár* against our *brèthren*?
 My Lords, these enormities cry aloud for *redrèss* and *pùnishment*.
 But, my Lords, this barbarous measure has been deféndered, not only
 on the principles of policy and *nècessity*, but also on those of *mo-*
ràlity; “for it is perfectly allowable,” says Lord Suffolk, “to use *àll*
 the means which God and nature have put into our *hànds*.” I am
astònished, I am *shòcked*, to hear such principles *confèssed*; to hear
 them *avowed* in this *Hóuse*, or in this *còuntry!*

My Lords, I did not intend to encroach so much on your attention; but I cannot repress my indignation;—I feel myself impelled to speak. My Lords, we are called upon as members of this House, as men, as Christians, to protest against such horrible barbarity!—That God and nature have put into our hands! What ideas of God and nature that noble lord may entertain, I know not; but I know that such detestable principles are equally abhorrent to religion and humanity. What! to attribute the sacred sanction of God and nature to the massacres of the Indian scalping-knife! to the cannibal savage, torturing, murdering, decouring, drinking the blood of his mangled victims! Such notions shock every precept of morality, every feeling of humanity, every sentiment of honor! These abominable principles, and this more abominable avowal of them, demand the most decisive indignation!

I call upon that right reverend, and this most learned bench, to vindicate the religion of their God, to support the justice of their country. I call upon the bishops to interpose the unsullied sanctity of their lawn,—upon the judges, to interpose the purity of their ermine, to save us from this pollution. I call upon the honor of your lordships, to reverence | the dignity | of your ancestors, and to maintain your own. I call upon the spirit and humanity of my country, to vindicate the national character. I call upon your lordships, and upon every order of men in the state, to stamp upon this infamous | procedure | the indelible | stigma of the public | abhorrence.

6. CONSEQUENCES OF THE AMERICAN WAR.—Earl of Chatham.

(Page 165, Orator's Manual.)

7. THE CONDITION OF IRELAND.—*T. F. Meagher.*

(O) The war of centuries is at a *clôse*. The patronage and procriptions of *Ebrington* have *faïled*. The procrastination and economy of *Rùssell* | have *triumphed*. Let a *thanksgiving* | be proclaimed from the pulpit of St. Pàul's.

(A O) Let the Lords and Commons of England vote their *gratitude* to the vicious and victorious ecônômist! Let the guns of London Tõwer | proclaim the *triumph* which has cost, in the past, coffers of göld and torrents of blöod, und, in *this* year, masses of *putrefäc-tion*, | to achieve. England! your great | difficulty is at an *end*: your gallant and impetuous enemy is *dëad*. *Ïreland*, or rather the remäins of Ireland, are *yöurs* at last. (G O) Your red ensign floats, not from the Cüstom House, where you played the *röbber*; not from Limerick wäll, where you played the *cüt-throat*; but it flies from a thðusand | *gräveyards*, where the *titled* | *niggards* of your cäbinet | have *wön* the battle which your | *söldiers* | could not *tërminate*.

(A O) *Gö*; send your *scourge* | *steamer* to the western | coast to convey some *memòrial* of your cònquest; and in the halls where the flags and cannon you have captured from a world of foes are grouped together, there let a *shroud*, stripped from some privileged *cörpse*, be for its proper price | displäyed. Stop not *thère*; change your *wär crest*; Amërica has her *ëagle*; let Ængland have her *vülture*. What èmblem | more *fît* | for the (G) rapacious power whose statesmanship | depöpulates, and whose commerce | is gorged with *fämine* | *prïces*?

(O) That is her *pröper* | *sìgnal*. But whatever the monarch | journal-ists of Europe may say, (A O) *Ïrëland*, thank God, is not *döwn* | *yèt*.

(A G) She is on her knëe: but her hand | is *clïnched* | *agäinst* | the giant, and she has yet power | to *strïke*.

(O) Last year, from the Carpathian heights, we heard the cry of the Polish insurrectionists: "There is hope for Poland, while in Poland there is a life to lose." (A O) There is hope for *Ireland*, while in *Ireland* there is a life to lose. True it is, thousands upon thousands of our comrades have fallen; but thousands upon thousands still survive; and the fate of the dead shall quicken the purposes of the living. The stakes are too high for us to throw up the hand until the last card has been played; too high for us to throw ourselves in despair upon the coffins of our starved and swindled partners.

(O) A peasant population, generous and heroic, a mechanic population, honest and industrious, is at stake.

They cannot, must not, be lost.

8. AGAINST CURTAILING THE RIGHT OF SUFFRAGE.—*Victor Hugo.*

(Page 168, Orator's Manual.)

9. RESISTANCE TO BRITISH AGGRESSION.—*Patrick Henry.*

(Page 170, Orator's Manual.)

10. THE WAR INEVITABLE, MARCH, 1775.—*Patrick Henry.*

They tell us, sir, that we are weak, — unable to cope with so formidable an adversary. But when shall we be stronger? Will it be the next week, or the next year? Will it be when we are totally disarmed, and when a British guard shall be stationed in every house? Shall we gather strength by irresolution and inaction? Shall we acquire the means of effectual resistance by lying supinely on our backs, and hugging the delusive phantom of hope, until our enemies shall have bound us hand and foot? Sir, we are not weak, if we make a proper use of those means which the God of nature hath placed in our power.

Three millions of People, armed in the holy cause of liberty, and

in such a country as that which wē possess, are *invincible* by *any* force
 which our enemy can send against us. Besides, sir, we shall not fight
 our battles *alòne*. There is a just | *Gòd* who presides over the desti-
 nies of nations, and who will raise up friends to fight our battles fòr
 us. The battle, sir, is not to the stròng alone; it is to the *vigilant*,
 the *active*, the *bràve*. Besides, sir, we have no elèction. If we were
 base enough to desire it, it is now too | *lâte* to retire from the còntest.
 There is no retreat but in submìssion and slàvery! Our chains are
 fòrged. Their clanking may be heard on the plains of Bòston! The
 war is *inèvitable*; and *let it còme!* I repeat it, sir, *let it còme!*

It is in vain, sir, to exténuate the matter. Gentlemen may crÿ,
 pèace, pèace! — but there is | *nò* peace. The wàr is actually begùn!
 The next gale that sweeps from the North will bring to our ears the
 clash of resounding àrms! Our brèthren are already in the fièld!
 Why stand wè here *idle*? What is it that gentlemen *wish*? What
 would they *hàve*? Is life | so | *déar* | or peace | so | *swèet* | as to
 be purchased at the price of *cháins* | and *slàvery*? *Forbid* it,
 Almighty | *Gòd!* I know not what course òthers may take; but as for
mè, give me liberty, or give me *dèath!*

11. THE DECLARATION OF INDEPENDENCE.—*Supposed Speech of John Adams, in the Continental Congress, July, 1776.—Daniel Webster.*

Sink or swim, live or diè, survíve or pèrish, I give my hānd and
 my hēart to this vòte! It is true, indeed, that, in the beginning,
 we aimed nòt at indepèndence. But there is a Divinity which
 shapes our ènds. The injustice of England has driven us to àrms;
 and, blinded to her òwn interest for òur good, she has obstinately
 persisted, till indepèndence is now within our gràsp. We have but
 to reach *fòrth* to it, and it is *òurs*. Why, thén, should we *defèr* the

I R O snatch to waist C Ft
 declaration? That measure will *strengthen* us. It will give us
 I R O s R O
character abroad. The *cause* | will raise up armies;—the *cause* |
 I R O I R O tr R C F to
 will create navies. The *people*,—the *people*,—if we are true to
 br w R C to m C w C tr to hr C w to f C
 them, will carry us, and will carry *themselves*, gloriously | *through* |
 this struggle. Sir, the declaration will inspire the people with
 increased | *courage*. Instead of a long | and bloody | war for restora-
 tion | of privileges, | for redress | of grievances, | for chartered |
 immunities, | held under a British | king, | set before them the *glori-*
 ous | *object* | of *entire* | *independence*, and it will breathe into them
 C falling B C pr m R
anew | the breath | of life. Read this declaration at the head of the
 O tr C Ft to waist w R C
army;—every sword will be drawn from its scabbard, and the sol-
 to h C h C falling C pr
 emn | vow | uttered, to *maintain* it, or to perish on the bed of honor.
 m L O h L O I L O w
 Publish it from the *pulpit*;—*religion* will approve it, and the love
 tr L C and to s L C m s L C s L
 of religious liberty will cling | round it, resolved to *stand* | with it,
 C pr m s R C
 or *fall* with it. Send it to the public halls; proclaim it *three*; let
 w m tr R C to m s R C
them | hear it who heard the first | roar of the enemy's | cannon,—let
 them | see it who saw their brothers and their sons fall on the field
 to m s C m s R C m s R C
 of Bunker Hill, and in the streets of Lexington and Concord,—and
 h s R C down
 the very *walls* will cry out in its support!

Sir, I know the uncertainty of human affairs; but I see | clearly |
 through this day's business. *You* and *I*, indeed, may *rule* it.
 We may not live to see the time when this declaration shall be
 I L O f L O w I L C w
 made good. We may *die*,—die *colonists*; die *slaves*; die, it may be,
 I L C w m s L C w I L C w I L C
ignominiously, and on the *scáffold*! *Bè* it so! *bè* it so! If it be the
 pleasure of Heaven that my country shall require the poor offering
 of my life, the victim shall be ready at the appointed hour of sacri-
 fice, come when that hour *may*. But while I *do* live, let me have a
 B O h B O wide I B O
country,—or, at least, the *hope* of a country, and that a *frèe* country.

But, whatever may be our fate, be assured that this *declarâtion* will *stând*. It may cost *tréasure*, and it may cost *blòod*; but it will *stând*, and it will richly *compénsate* for bôth. Through the thick | gloom of the present I see the *brìghtness* of the *fùture*, as the *sùn* in *hèaven*. We shall make this a *glòrious*, an *immòrtal* day. When we | are in our graves, our *chìldren* will *hònor* it. They will *cèbrate* it with *thanksgìving*, with *festìvity*, with *bònfires*, and *illuminâtions*. On its annual return, they will shed *téars*,—*còpious*, *gùshing* tears,—not of *subjëction* and *slâvery*, not of *âgony* and *dìstress*,—but of *exultâtion*, of *grâtitùde*, and of *jòy*. Sir, before God, I believe the hour is *còme*! My *jùdgment* *appròves* this *meas-*ure, and my whole *hèart* is *ìn* it. All that I *hâve*, and all that I *âm*, and all that I *hòpe*, in this life, I am now ready here to *stâke* upon it; and I leave off, as I begàn, that, *live* or *dèe*, *survive* or *pèrish*, I *am* for the *declarâtion*! It is my *living* | sentiment, | and, by the blessing of God, it shall be my *dýing* | sentiment,—INDEPEND-ENCE | nòw, | and INDEPENDENCE | FORÈVER!

12. NORTHERN LABORERS.—C. Naylor.

(O) The gentleman has misconcèived the spirit and tendency of northern | institùtions. He is ignorant of northern | chàracter. He has forgòtten the *hìstory* | of his *còuntry*. Preach | *insurrèction* to the *nòrthern* | *làborers*! Who *àre* | the northern laborers? The *hìstory* of *yòur* country is *thèir* history. The *renown* of *yòur* coun-try is *thèir* renown. The *brìghtness* | of their doings | is *emblâzoned* to on its *èvery* | *pâge*. *Blot* | from your annals | the *deeds* | and the *doings* | of northern | *làborers*, and the history of your country pre-sents but a *universal* | *blânk*.

(A O) Who was he that disarmed | the *thunderer*; wrested from
 O Ft change to h f C prone change to
 his grasp the bolts | of *Jove*; calmed the troubled | *ocean*; became
 h C F change to f C
 the *central* | *sun* | of the *philosophical system* | of his age, shedding
 prone
 his brightness and effulgence on the *whole* | *civilized* | *world*; parti-
 C to br C Ft m R O w
 cipated in the achievement of your *independence*; prominently
 R C across body and to
 assisted in moulding your *free institutions*, and the beneficial effects
 of whose wisdom will be felt to the *last* | *moment* | of "recorded
 and down i R O l R O
time?" *Whò*, I ask, was *hè*? (O) A northern | *lâborer*, a Yankee |
 l f R O l s R O
tallow-chândler's son, a *printer's* runaway | *bôy*!

And whó, let me ask the honorable gentleman, who was hé that,
 in the days of our Revolution, led forth a northern | *ármý*,—*yès*, an
 army of northern | *lâborers*, | (A O)—and aided the chivalry of *South*
 O w h B C tr and to h f B C w B C tr
Carolina in their defense against British aggrèssion, *drove* the spoil-
 and to m s B C change to l B O
 ers from their *firesides*, and *redèmed* her fair fields from *foreign* |
 i B O
invâders? Who was *hè*? (O) A northern | *lâborer*, a Rhode Island
 l O w l C back
blâcksmith,—the gallant General *Grèene*,—(A O) who left his hâmmèr
 and his *fôrge*, | and went forth conquering and to conquer in the
 m O down
 battle for our *independence*! (O) And will you preach insurrection to
 l O
 men like *thèse*?

Our country is *full* of the achievements of northern laborers!
 Where are *Còncord*, and *Lèxington*, and *Princeton*, and *Trènton*,
 and *Saratòga*, and *Bunker Hill*, but in the *nòrth*? And what has
 tr R C and to m s C
 shed an imperishable *renòwn* | on the never-dying names of those
 hallowed spòts but the (A O) *blóod* and the *strúggles*, the *high* | *dáring*
 and *pátriotism*, and *sublime* | *cóurage* of northern | *lâborers*? (O)
 m BO h BO
 The *whole* | *nòrth* is an *everlasting* | *mònument* of the freedom, vir-

tue, intelligence, and indomitable independence of northern laborers!
 w m BC l BO
 Gō, preach insurrection to men like *thèse!*

The fortitude of the men of the north, under intense suffering
 h L O m L O l L O
 for liberty's sake, has been almost *gōdlike!* *H*istory has so *recōrded*
 w l bk BC w bk
 it. Who *comprised* that gallant army, that, without food, without
 BC w bk BC w bk BC w m s BC down
 pay, shelterless, shoeless, penniless, and almost naked, in that
 w l
 dreadful winter,—the midnight of our Revolution,—(A) whose wan-
 R C tr and
 derings could be traced by their blood-tracks in the snōw, whom no
 to s R C w m tr C and to m s C m s C
 arts could seduce, no appeal lead astray, no sufferings disaffect, but
 w tr CF to br C F
 who, true to their country, and its holy cause, continued to fight the
 l R O Ft l R O w m R O
 good fight of liberty, until it finally *triumphed?* Who *were* these
 l R O
 men? (O) Why, *northern laborers!*

13. THE AMERICAN SAILOR. — *R. F. Stockton.*

(Page 176, Orator's Manual.)

14. AMBITION OF A STATESMAN. — *Henry Clay.*

(Page 178, Orator's Manual.)

15. RIENZI'S ADDRESS TO THE ROMANS. — *Mary R. Mitford.*

(Page 179, Orator's Manual.)

16. THE SEMINOLE'S DEFIANCE. — *G. W. Patten.*

(Page 181, Orator's Manual.)

17. CIVIL WAR THE GREATEST NATIONAL EVIL, 1829. — *Lord Palmerston.*

(Page 181, Orator's Manual.)

18. UNION WITH GREAT BRITAIN, 1800. — *Henry Grattan.*

(Page 183, Orator's Manual.)

19. REPLY TO LORD NORTH, 1774. — *Col. Barré.*

(Page 184, Orator's Manual.)

20. ENMITY TOWARD GREAT BRITAIN. — *Rufus Choate.*

(Page 186, Orator's Manual.)

21. THE SOUTH DURING THE REVOLUTION, 1830. — *Robert Y. Hayne.*

(Page 188, Orator's Manual.)

22. SOUTH CAROLINA AND MASSACHUSETTS, 1830. — *Daniel Webster.*

(Page 189, Orator's Manual.)

23. MILITARY SUPREMACY DANGEROUS TO LIBERTY. — *Henry Clay.*

(Page 191, Orator's Manual.)

212. **Controversial, Interrogative Style: Frequent Upward Inflections** (Predominating *Terminal Stress* (§ 101), becoming, on very emphatic words of one syllable, *Compound* (§ 103: a; § 45: b, c).

24. THE EXPUNGING RESOLUTION, 1837.—*Henry Clay.*

What patriotic purpose is to be accomplished by this expunging resolution? Can you make that nót to be which hás been? Can you eradicate from mémory and from hístory the fáct that, in March, 1834, a majórity | of the Senate of the United States pássed the resolution which excites your énmity? Is it your váin and wícked object to arrogate to yourselves that power of anníhilating the past which has been denied to Omnípotence | itsélf? Do you intend to thrust your
 Ft to br w out R C Ft w C F to br
 hands into our hearts, and to pluck out | the deeply-rooted convíctions
 R C F w m R C to m s R C
 which are thére? Or, is it your design merely to stigmatize us?
 w m s R C
 (O A) You cànnnot stigmatize | ùs!

“ Ne'er yèt | did base dishònor blùr our nàme.”

Standing securely upon our conscious réctitude, and bearing aloft the
 shield of the Constitution of our cōuntry, your puny efforts are impo-
 prone tent, and we defy | all ! your pòwer!

(O) But why should I detain the Senate, or needlessly waste my
 breath in fruitless | exèrtions? The decree has gone fòrth. It is one
 of ùrgency, too. The deed is to be dōne, — that foul | deed which,
 like the stain on the hands of the guilty Macbèth, all | òcean's |
 wàters will never wash òut. Procèd, then, to the noble work which
 lies befòre you; and, like òther skillful execútions, do it quickly.
 And, when you have pérpétrated it, go home to the pèople, and tell
 them what glòrious | hònors | you have achieved for our common |
 cōuntry. Tell them that you have extinguished one of the brightest
 and purest lights that ever burnt at the altar of civil liberty. (A O)
 Tell them that you have silenced one of the noblest batteries that ever
 thundered in defense of the Constitùtion, and that you have bravely
 spiked | the cànnon. Tell them that, henceforward, no matter what
 daring or outrageous act any President may perform, you have for-
 ever hermetically sealed | the mouth | of the Sènate. Tell them that
 he may fearlessly assume what power he pleases, (G O) snatch from its
 lawful custody the public pùrse, command a military detachment to
 enter the halls of the Càpitol, overawe Cōngress, trample down the
 Constitùtion, and raze every bulwark of freedòm, (A O) but that the
 Senate must stand | mùte, in silent submìssion, and not dare to lift
 an opposing vòice; that it must wait until a House of Representa-
 tives, humbled and subdued like itsèlf, and a majority of it composed
 of the partisans of the Prèsidènt, shall prefer articles of impèachment.

Tell them, finally, that you have restored the glorious doctrine of pas-
 sive obédience and non-resistance; and, when you have told them
 this, if (*GO*) the people do not swèep you from your places with their
 indignâtion, (*O*) I have yet to learn the chàracter | of American |
 frèemen!

25. ON THE JUDICIARY ACT.—*Gouv. Morris.*

(Page 194, Orator's Manual.)

26. AGAINST THE EMBARGO, 1808.—*Josiah Quincy.*

(Page 195, Orator's Manual.)

27. CICERO AGAINST VERRES.—*Marcus Tullius Cicero.*

(Page 196, Orator's Manual.)

28. BRITISH INFLUENCE, 1811.—*John Randolph.*

Imputations of British | influence have been uttered against the
 opponents of this wâr. Against whòm are these charges bròught?
 Against men whó, in the war of the Revolútion, were in the Còun-
 cils of the nàtion, or fighting the bàttles of your còuntry! And by
 whom are these charges màde? By rùnaways, chiefly from the
 British domìnions, since the breaking out of the French tròubles.
 The great autocrat of all the Rússias receives the homage of our
 high considerâtion. The Dey of Algiers and his divan of pírates are
 very civil, gòod sort of péople, with whom we find no difficoltà in
 maintaining the relations of péace and ámitié. "Turks, Jews and
 Infidels," or the barbàrians and sávages of every clime and color, are
 welcome to our árms. With chiefs of bandítti, negro or mulâtto, we
 can tréat, and can tráde. Name, however, but Éngland, and all our
 antipathies are up in árms against her. Against whòm? Against
 those whose blòod runs in our | vèins; in còmmon with whom we

claim Shakspeare, and Newton, and Chatham, for our countrymen;
 whose government | is the freest on earth, our own only | excepted;
 from | whom every valuable principle of our own institutions has
 been borrowed — representation, trial by jury, voting the supplies,
 writ of *habeas corpus* — our whole civil and criminal jurisprudence;
 — against our fellow-Protestants, identified in blood, in language, in
 religion, with ourselves.

In what school did the worthies of our land — the Washingtons,
 Henrys, Hancocks, Franklins, Rutledges, of America — learn those
 principles of civil liberty which were so nobly asserted by their wis-
 dom and valor? American resistance to British usurpation has not
 been more warmly | cherished by these great men and their com-
 patriots, — not more by Washington, Hancock and Henry, — than by
 Chatham and his illustrious associates in the British Parliament. It
 ought to be remembered, too, that the heart of the English people
 was with us. It was a selfish and corrupt ministry, and their servile
 tools, to whom we were not more opposed than they were. I trust
 that none such may ever exist among us; for tools will never be
 wanting to subserve the purposes, however ruinous or wicked, of
 kings and ministers of state. I acknowledge the influence of a
 Shakspeare and a Milton upon my imagination; of a Locke upon
 my understanding; of a Sidney upon my political principles; of a
 Chatham upon qualities which | would to God | I possessed in com-
 mon with that illustrious man! of a Tillotson, a Sherlock and a Por-
 teus upon my religion. This is a British influence which I can never |
 shake | off.

29. IRISH AGITATORS, 1834. — *Richard L. Sheil.*
(Page 200, Orator's Manual.)

30. MILITARY QUALIFICATIONS DISTINCT FROM CIVIL, 1828. —
John Sergeant.
(Page 201, Orator's Manual.)

213. **Antithetical and Ironical: Circumflex Inflections.**
Predominating *Compound Stress* (§ 103) on emphatic syllables.

31. THE RIGHT TO TAX AMERICA.—*Edmund Burke.*

1. "But, Mr. Speaker, we have a right to tax America." Oh,
inestimable right! Oh, wonderful, transcendent right! the assertion
of which has cost this country thirteen | provinces, six | islands, one
hundred | thousand | lives, and seventy | millions | of money! Oh,
R O w R C tr to br
invulnerable right! for the sake of which we have sacrificed our rank |
R C w R C to m s R C w tr to f
among nations, | our importance | abroad, | and our happiness | at
R O l R O
home! Oh, right, more dear to us than our existence, | which has
already cost us so | much, | and which seems | likely | to cost us our
BO l f
all! Infatuated | man! miserable | and undone | country! not to
ROF l f O F w l s R C
know that the claim of right, without the power | of enforcing it, |
s R C s R C w R C Ft to waist
is nugatory | and idle. We have a right to tax America, the noble
lord tells us, therefore we ought to tax America. This is the pro-
found | logic | which comprises the whole | chain | of his reasoning.

2. Not inferior to this | was the wisdom of him | who resolved
to shear | the wolf. What, shear a wolf! Have you considered the
w l R O R O
resistance, | the difficulty, | the danger, | of the attempt? No, says
w l s L C
the madman, I have considered nothing but the right. Man has a
w tr to L C Ft on waist
right of dominion over the beasts of the forest; and, therefore, I will
l L O I L O
shear the wolf. How wonderful that a nation could be thus deluded!
I BO w h B C tr and to h B C
But the noble lord deals in cheats and delusions. They are the daily |
traffic of his invention; and he will continue to play off his cheats

on this house, so long as he thinks them necessary to his purpose,
 and so long as he has money enough at command to bribe | gentle-
 men to pretend | that they believe him. But a black | and bitter
 day of reckoning | will surely come; and whenever that day comes,
 I trust I shall be able, by a parliamentary impeachment, to bring
 upon the heads of the authors of our calamities the punishment they
 deserve.

 32. THE PARTITION OF POLAND, 1800.—*Charles J. Fox.*

Now, sir, what was the conduct of your own allies to Poland?
 Is there a single | atrocity | of the French in Italy, in Switzerland,
 in Egypt, if you please, more unprincipled and inhuman than that
 of Russia, Austria, and Prussia, in Poland? What has there been
 in the conduct of the French to foreign powers; what in the viola-
 tion of solemn | treaties; what in the plunder, devastation, and dis-
 memberment of unoffending countries; what in the horrors and
 murders perpetrated upon the subdued victims of their rage in any
 district which they have overrun,—worse than the conduct of those
 three | great | powers in the miserable, devoted, and trampled-on
 Kingdom of Poland, and who have been, or are, our | allies in this
 war for religion, social | order, and the rights of nations? Ô, but
 you “regretted the partition of Poland!” Yès, regretted!—you
 regretted the violence, and that is all you did. You united your-
 selves with the actors; you, in fact, by your acquiescence, confirmed
 the atrocity. But they are your allies; and though they overran and
 divided Poland, there was nothing, perhaps, in the manner of doing
 it which stamped it with peculiar infamy and disgrace. The hero
 of Poland, perhaps, was merciful and mild! He was “as much
 superior to Bonaparte in bravery, and in the discipline which he

w turn to 1 R O
 To hew your chaînes off?
 Ye would give dēath | or life! Then marvel not
 If L O 1 s f L O
 That I am here — that Cātiline would join you! —
 w l s L O bk R O
 The great Patrician? — Yēs — an hour agō —
 w to R C Ft on waist w to m f R C
 But nōw | the rēbel; Rōme's eternal fōe,
 1 L O 1 L O
 And yōur | sworn | friēnd! My desperate wrōng's my plēdge
 There's not in Rōme, — nō — not upon the ēarth,
 B O w l B C tr to l B O
 A man sō wronged. The very ground I trēd
 l B C Ft crossed w l B O
 Is grūdded me. — Chiēftains! ere the moon be down,
 R O
 My land will be the Senate's | spōil; my life,
 w tr to R C Ft on waist
 The mark of the first villain that will stab
 w to h C F and shake h R C
 For lūcre. — But there's a time at hānd! — Gaze ōn!
 If I had thought you cōwards, I might have come
 s L O f
 And told you lies. But you have now the thing
 L O 1 L O Ft 1 O Ft
 I âm; — Rome's ènemy, — and fixed | as fāte |
 1 L O s L O
 To you | and yours | forēver!
 The State | is weak as dūst.
 Rome's | brōken, | hēlpless, | hēart-sick. Vēngance ^{lift} sits
 h R C
 Above her, like a vulture | o'er a corpse,
 down to l R C w l tr R C
 Soon to be tāsted. Tīme, and dull decāy,
 to 1 s R C
 Have let the wāters round her pillar's fōot;
 l R C h s R C
 And it mūst | fāll. Her boasted strēngth's | a ghōst,
 l s R C w to C Ft on waist
 Fearful to dastārd; — yet, to trenchant swōrds,
 w to h f R C
 Thin as the passing air! A single | blōw,
 In this diseased and crumbling state of Rōme,
 w tr B C to l bk B C
 Would break your chains like stūbble.
 But “ye've | no | swōrds”!

^{f R O f s R O}
 Have you no ploughshares, | scythes?
^{w tr R C F t o w a i s t l f R O l s R O}
 When men are brave, the sickle is a spear!
^{s l w m R C tr s l o w l y}
 Must Freedom | pine || till the slow || armorer ||
^{t o w a r d b r w s l o w l y t o}
 Gilds | her caparison, | and sends her out ||
^{m s R C l i f t t o h C}
 To glitter || and play | antics | in the sun?
^{w t o b r R C F w t o m f R C p r o n e}
 Let hearts be what they ought,— the naked earth
^{w t o s R C p r o n e s R C u p}
 Will be their magazine; — the rocks— the trees —
^{l b k C d o w n}
 Nay, there 's no | idle and unnoted thing,
^{f R O t h r u s t f R C}
 But, in the hand of Valor, | will out-thrust |
^{w m R C m C p r o n e}
 The spear, and make the mail | a mockery!

34. CATILINE'S DEFIANCE.—*Rev. George Croly.*

- (p P) Conscript Fathers,
 I do not rise to waste the night in words;
^{w l s R O l R O O}
 Let that plebeian talk; 'tis not my || trade;
- (f O) But here I stand for right — let him show proofs —
^{l R O}
- (A) For Roman right; though none, it seems, dare stand
^{l B O m f B O}
 To take their share with me. Ay, cluster there!
- (G) Cling to your master! || Judges, | Romans, | slaves —
^{m f B C f m B C m B O}
- (ff) His charge is false; I dare him to his proofs.
- (f O) You have my answer. ^{l b k B O} Let my actions | speak!
- (p) But this I will avow, that I have scorned,
^{b r R C F}
 And still do scorn, to hide my sense of wrong!
 Who brands me on the forehead, breaks my sword,
 Or lays the bloody scourge upon my back,
^{w m s R C w t r C t o m s C}
 Wrongs me not half so much as he who shuts
^{w m t r C}
 (f A) The gates of honor on me — turning out

- The Rôman from his birthright; and, | for | what?
 (ff G) To fling your offices to every slave!—
 Vipers | that creep where men | disdain | to climb,
 And, having wound their loathsome track to the top
 Of this huge, | mouldering | monument | of Rome,
 (A G) Hang | hissing at the nobler man | below!
 (f A O) Banned from Rome! What's banned but set free
 (ff G) From daily contact with the things I loathe?
 (f A O) "Tried and convicted | traitor!" Who | says | this?
 (ff G) Who'll prove it, | at his peril, | on my head?
 (f A O) Banned! I thank you for't. It breaks my chain!
 (p) I held some slack allegiance till this hour;
 (f) But now | my sword's | my down. Smile on, my lords!
 (ff) I scorn to count what feelings, withered | hopes,
 (A G) Strong | provocations, | bitter, | burning | wrongs,
 (p A) I have within my heart's hot cells shut up,
 (f) To leave you in your lazy | dignities.
 (ff A G) But here I stand and scoff you! here, I fling
 Hatred and full defiance in your face!
 (p sl A O) Your consul's | merciful — for this | all | thanks:
 (f) He dares not | touch | a hair | of Catinus!
 (A G) "Traitor!" I go; but || I || return. This || trial?
 (ff) Here I devote your senate! I've had wrongs
 (G) To stir a fever in the blood of age,

e'er they move in anger, desolation tracks their progress! Whene'er
 they pause in amity, affliction mourns their friendship. They boast
 they come but to improve our state, enlarge our thoughts, and free us
 from the yoke of error! Yês; they will give enlightened freedom to
 our minds, who are themselves the slaves of passion, avarice, and
 pride! They offer us their protection: yês, such protection as vultures
 give to lambs — covering and devouring them! They call on us
 to barter all of good we have enhanced and proved, for the desperate
 chance of something better which they | promise. Be our plain
 answer this:—The throne we honor is the people's | choice; the
 laws we reverence are our brave | fathers' legacy; the faith we follow
 teaches us to live | in bonds of charity with all | mankind, and die |
 with hope of bliss | beyond the grave. Tell your invaders this; and
 tell them, too, we seek no change, — and, least of all, such change as
 they would bring us!

38. CÆSAR PASSING THE RUBICON.—*J. S. Knowles.*
 (Page 213, Orator's Manual.)

214. **Graphic, Delineative Style: Anecdotes and their Applications.** As a rule, on objects referred to, use a *downward* bend or inflection (§ 50), and sometimes the *circumflex* (§§ 69, 70). These objects should be articulated distinctly, which will tend to make the predominating *terminal* stress (§ 101) short and sharp, or change it to *initial* stress (§ 100). When, again, there is much *drift* (§ 154) the terminal will become *median* stress (§ 102).

Orotund Quality. Toward the end of each selection this *orotund* may be *aspirated* (§§ 135, 136).

39. THE LAST CHARGE OF NEY.—*J. T. Headley.*

The whole | continental | struggle | exhibited no sublimer | spec-
 tacle than the last | great | effort | of Napôleon | to save | his sink-

ing | èmpire. Eùrope | had been put | upon the plains | of Waterloo |
 to be bàttled for. The greatest | military | energy | and skill | the
 world | possèssed | had been tasked to the ùtmost | during the day.
 Thrònes | were tottering | on the ensanguined | field, | and the shad-
 tr m f R C w R C to m s R C
 ows | of fugitive | kîngs | fitted | through the smoke | of bàttle.
 h R C F h R C
 Bonaparte's | star | trembled | in the zènith, | now | blázing out, | in
 m f R C prone and down
 its ancient | spléndor, | now | suddenly | páling | before his anxious |
 èye.

(At length, when the Prussians appeared on the field, he resolved to stake Europe on one bold throw. He committed himself and France to Ney, and saw his empire rest on a single charge. The intense anxiety with which he watched the advance of the column, the terrible suspense he suffered when the smoke of battle concealed it from sight, and the utter despair of his great heart when the curtain lifted over a fugitive army, and the despairing shriek rang out on every side, "La garde recule, La garde recule," make us, for the moment, forget all the carnage, in sympathy with his distress.)

Ney felt the pressure | of the immense | responsibility | on his
 brave | heart, | and resolved | not to prove unwòrthy | of the great |
 br R C F to m s R C
 trust | committed to his càre. Nothing | could be more | impòs-
 ing | than the movement | of the grand | column | to the assàult.
 turn body to the right back B O l f B O
 That guard | had never | yet | recoiled | before a human fòe; and
 turn to the left m f B C slowly drop
 the allied | forces | beheld | with àwe | its firm | and terrible | ad-
 B C
 vance | to the final | chàrge.

For a moment | the batteries | stopped | playing, and the fring
 cèased along the British lines, | as | without the beating | of a drum, |
 or the blast | of a bugle, | they moved | in dead | silence | over
 w m s L C to m f L C
 the plàin. The next | moment | the artillery | òpened, | and the
 w m f L O
 head | of the gallant | column | seemed to sink | dówn; yet they
 f L C prone slowly
 drop L C lift f B C
 neither stòpped | nor fàltered. Dissolving | squadrons | and whole |
 f B C drop B C slowly
 battàlions | disappearing, | one after another, | in the destructive |
 l f B O Ft
 fire, | affected not | their steady | còurage. The ranks | closed up |

turn to the right w l B C push
 as beföre, | and each, | treading over | his fallen | comrade, |
 B C forward
 pressed | firmly | òn. The hòrse which Ney ròde | fèll | under him, |
 and he had scarcely | mounted | anóther, | before it also | sank | to
 f R O l R O f h R C
 the èarth. Again and agàin | did that | unflinching | man | feel |
 w m s R C m s R C
 his steed | sink dòn, | till fìve | had been shot | under him.
 Then, | with his uniform | riddled | with bullets, | and his face |
 R C near face m f R C prone
 singed | and blackened | with powder, | he marched on fòot, with
 m f R C prone
 drawn | sabre, | at the head | of his mèn.

In vâin | did the artillery | hurl its storm | of fire | and lead |
turn to left — to right push f m B C forward
 into that living | mæss; up to the very mðzzles they pressed, | and
 push f m B C forward push f m B C
 driving the artillery-men | from their places. | pushed on | through
 forward w m R C F to m s R C F and
 the English | lînes. But at that moment | a file of sòldiers, who
 change to m s C pr m s C
 had lain | flat | on the ground | behind a low | ridge | of earth, |
 s h R C w R C tr to R C Ft on waist *turn to left*
 suddenly ròse | and poured a volley | into their very fâces. Another
 slowly w m L C to s L C
 and another | fòllowed, till one | broad | sheet of flâme | rolled on
 L C
 their bòsoms, and in such a fierce | and unexpected | flow, | that
 l bk L C m L C s L C h
 human | courage | could not withstand it. They réeled, || shòok, ||
 s L C w tr L C to br and to back L C
 staggered bàck, || then turned || and fìed.

(The fate of Napoleon was writ. The star that had blazed so brightly over the world went down in blood; and the Bravest of the Brave had fought his last battle.)

40. REGULUS TO THE CARTHAGINIANS. — *E. Kellogg.*
 (Page 216, Orator's Manual.)

41. SPARTACUS TO THE GLADIATORS. — *E. Kellogg.*
 (Page 219, Orator's Manual.)

42. SPARTACUS TO THE ROMAN ENVOYS.
 (Page 222, Orator's Manual.)

43. MARULLUS TO THE ROMAN POPULACE. — *Shakspeare.*
 (Page 224, Orator's Manual.)

44. WILLIAM TELL ON SWITZERLAND. — *J. S. Knowles.*
(Page 225, Orator's Manual.)

45. WILLIAM TELL AMONG THE MOUNTAINS. — *J. S. Knowles.*
(Page 226, Orator's Manual.)

46. DANGEROUS LEGISLATION, 1849. — *J. McDowell.*

What, in this exigent moment to Virginia, will Massachusetts dô?
Will you, too, (I speak to her as present in her representatives)—
will you, too, forgetting | all | the past, put forth a hand | to smite
her | ignominiously | upon the chéek? In your own early day of
deepest extremity and distréss — the day of the Boston | Pört Bill —
when your beautiful | capital was threatened with extinction, and
England was collecting her gigantic | power to sweep your liberties |
away, Virginia, caring for no | ódds and counting no | cóst, bravely,
generously, | instantly, | stepped forth for your deliverance. Ad-
dressing her through the justice | of your cause | and the agonies |
of your condition, | you asked for her hêart. She gâve it; with
scarce the reservation of a throûb, she gave it freely and gave it àll.
You called upon her for her blood; — she took her children from her
bòsom, and offered thèem.

(*p*) But in all | this | she felt and knew that she was môre than your
political | ally — more than your political friend. She felt and knew
that she was your near, | natural born | rêlâtion — such in virtue
of your common | descént, but such | far more still | in virtue of the
higher attributes of a congenial and kindred nâture. Do not be
startled at the idea of cômmon | quàlities between the American
Cavalier and the American Ròundhead. A heroic and unconquer-
able wíll, differently dirécted, is the pervasive and màster cement in
the character of bòth. (*f*) Nourished by the same | spírit, sharing as
twin- | sisters in the struggle of the heritage of the same | revolú-
tion, what is there in any demand of national | faith, or of constitu-

tional | duty, or of public | morals, | which should separate them n^ow? ^{1 B O}

(f) Give us but a p^{ar}t of that devotion which glowed in the heart ^{1 B O} down
of the younger | Pitt, and of our own elder | Âdams, who, in the ^{1 s R O} ^{1 f R O}
midst of their âgonies, forgot not the countries they had lived for, ^{R C Ft on waist}
but mingled with the spasms of their dying hour a last and implor-
ing appeal to the parent of all | mercies, that he would remember, ^{1 R O} ^{h R O}
in eternal | blessings, the land of their birth; give us thêir devotion ^{m R O} ^{† R O} ^{R O}
— give us that of the young enthusiast of Pâris, who, listening to ^{1 s L O} ^{w to}
Mîrabeâu in one of his surpassing vindications of human rights, and ^{m s L C} ^{m s L C}
seeing him fall from his stand, dying, as a physician proclaimed, for ^{drop L C pr} ^{1 I C}
the want of blóod, (*ff*) rushed to the spòt, and as he bent over the ex-
piring man, bared his ârm for the lâncet, and cried agâin and agâin, ^{back L C}

with impassioned vóice: “ Hère, take it — oh! take it from mê! let ^{L C on R wrist and R Ft}
ditto ditto ditto ^{ditto} ^{ditto}
ditto ^{1 f B O} ¹
mê die, so that Mîrabeau and the liberties of my còuntry may not ^{B O wide} ^{1 B O} ¹
pèrish!” Give us something only of sùch a love of country, and we ^{f B O m s B O} ^{turn to h B C tr}
are sâfe, forèver sâfe: the troubles which shadow over and oppress ^{and to h s B C f h B C}
us n^ow will pass awây like a sùmmer clòud. The fatal element of ^{w b k B C} ^{down}
all our discord will be remòved from among us. (*ff*) Let gentlemen
be adjured by the weal of this and coming ages, by our own and
our children’s good, by all that we love or that we look for in the
progress and the glories of our land, to leave this entire subject,
with every accountability it may impose, every remedy it may re-
quire, every accumulation of difficulty or degree of pressure it may
reach — to leave it all to the interest, to the wisdom, and to the con-
science, of those upon whom the providence of God and the constitu-
tion of their country have cast it.)

(*pp*) It is said, sir, that at some dark hour of our revolutionary
còntest, when army after army had been lóst; when, dispirited,
béaten, wrétched, the heart of the boldest and faithfulest died within
them, and áll, for an instant, seemed cónquered, except the uncon-
querable soul of our father-chiéf,—(*p*) it is said that at that móment,

^{hft} rising ^{f R C} above all the ^{w tr R C} auguries ^{to} aróund him, and ^{br} buoyed up by the ^{and} ^{to m f s R C} inspiration of his ^{h R C} immortal ^{and} wórk for all the ^{hold} trials it could ^{w to m s R C} bring, he ^{w m tr R C and to m s R C} aroused anew the ^{w tr R C} sunken ^w spirit of his ^{to} associates by this ^{h f} confident ^{R C F} and ^{w tr R C} daring ^{to} declaràtion: (*f*) "Strip me (said he) of the ^{to} dejected and ^{to} suffering ^{to} remnant of my ^{to} army — take from me all that I have ^{h f} left — ^{R C F} leave me but a ^w bànnèr, give me but the ^{to} means to plant it upon ^{h f} the ^{R C F} mountains of ^{w tr R C} West ^{to} Augūsta, and I will yet draw around me the ^{I R O} men who shall ^{R O} lift ^{l R O} ùp their ^{down} bleeding ^m country from the ^{R O} dūst, and set ^{l R O} her ^{down} frêe!" (*ff*) Give to ^{s R O} mē, who am a ^{f R O} son and ^{w R C tr} representative here of ^{to} the same | West | ^{f m R C} Augūsta, give to ^C mē as a ^{h R C F} bànnèr the ^{f B O} propitious ^{wide} measure I have ^{B O} endeavored to ^{wide} support, help me to plant it upon this ^{B O} mountain-top of our ^{wide} national ^{B O} pówer, and the land | of ^{wide} Wáshington, ^{B O} ùndivided and ^{wide} únbròken, will be ^{B O} óur land, and the land of our ^{B O} chil- ^{B O} dren's children forèver!

47. PUBLIC OPINION AND THE SWORD. — *T. B. Macaulay.*

(Page 229, Orator's Manual.)

48. A REMINISCENCE OF LEXINGTON. — *Theodore Parker.*

(Page 230, Orator's Manual.)

49. IRISH GRIEVANCES. — *Richard L. Sheil.*

(Page 232, Orator's Manual.)

215. **Elaborative Style. The long sentence and climax.** *Terminal Stress* (§ 101) gliding into *Median* (§ 102) wherever the speaker begins to feel the *Drift* (§ 154) or balance of the Rhetoric. End each **climax** with the gradual descent in pitch indicated in §§ 83–85. The first two examples contain series of *preliminary* clauses ending with *downward inflections*; in the other examples these end with *upward inflections*.

☞ In the following many of the words in subordinate clauses marked for downward or downward-circumflex inflections, *may* take upward inflections; but if rendered thus the delivery will not be so emphatic. Try an upward inflection on "Alps," etc.

50. EXAMPLES FOR IRELAND.—*T. F. Meagher.*

Other nations, with abilities far less eminent than those which you possess, having great difficulties to encounter, have obeyed with heroism the commandment from which you have swerved, maintaining that noble order of existence, through which even the poorest state becomes an instructive chapter in the great history of the world.

Shame upon you! Switzerland—without a colony, without a gun upon the seas, without a helping hand from any court in Europe—has held for centuries her footing on the Alps—spite of the avalanche, has bid her little territory sustain, in peace and plenty, the children to whom she has given birth—has trained those children up in the arts that contribute most to the security, the joy, the dignity of life—has taught them to depend upon themselves, and for their fortune to be thankful to no officious stranger—and, though a lift blood-red cloud is breaking over one of her brightest lakes, what- ever plague it may portend, be assured of this—the cap of foreign despotism will never again gleam in the market-place of Altorf!

Shame upon you! Norway—with her scanty population, scarce a million strong—has kept her flag upon the Cattedgat—has reared a race of gallant sailors to guard her frozen soil—year after year has nursed upon that soil a harvest to which the Swede can lay no claim—has saved her ancient laws—and to the spirit of her frank and hardy sons | commits | the freedom which she rescued from the allied swords, when they hacked her crown at Frederickstadt!

Shame upon you! Holland—with the ocean as her foe—from the swamp in which you would have sunk your graves, has bid

the pàlâce, and the warehouse còstlier than the palace, rear their ^{lift}
 ponderous | shapes | above the waves that battle at their bàse—has
 outstripped the merchant of the Riàlto—has threatened England in
 the Thâmes—has swept the chànnel with her broom—and, though
 for a day she reeled before the bayonets of Dumoúriez, she sprang
 to her fèet again and strùck the tricolor from her dýkes!

And yôu—yôu, who are eight millions stròng—you, who boast at
 every meeting that this island is the finest which the sun looks dówn
 upon—you, who have nô threatening | sea to stêm, no avalanche to
 drêad—you, who say that you could shield along your coast a
 thousand | sâil, and be the princes of a mighty | cômmerce—you,
 who by the magic of an honest | hánd, beneath each summer | sky,
 might cull a plenteous | hârvest from your sòil, and with the sickle
 strike awày the scythe of dèath—you, who have no vùlgar | hìstory
 to rêad—you, who can trace, from field to field, the evidences of
 civilization | òlder than the Cònquest—the relics of a religion | far
 more àncient than the Gòspel—you, who have thus been bléssed,
 thus been gífted, thus been pròmpted to what is wisé and gncerous
 and gréat—you will make no èffort—you will whíne, and bèg, and
 skùlk, in sòres and ràgs, upon this favored lând—you will còngregate
 in dròwsy còuncils, and thén, when the very earth is loosening
 beneath your fèet, you will bid a prosperous voyage to your last
 grain of còrn—you will be bèggared by the million—you will pèrish
 by the thòusand, and the finest island which the sun looks dówn
 upon, amid the jêers and hòotings of the wòrld, will blacken into a
 plâgue-spot, a wilderness, a sèpulchre.

lieu, and of the splendor and mystery that wrapped the romantic life
of Wällenstein.

But so seemingly insignificant an occurrence as the sailing of a
few Pûritans from Delph Hâven, in the summer of 1620, would doubt-
less have been entirely overlooked; or, if mentioned at all, the young
prince might have been told, that in that year a congregation of
fanatical Brôwnists sailed for North Virginia; that, since that time,
others of the same factious and troublesome sect had followed in
their path, and that they had sent home many cargoes of fish and
poultry.

But with our eyes, we can see that this humble event was the
seed of far more mêmorable conséquences than all the sièges, battles,
and trêaties of that momentous pèriod. The effects of those fields
of slaughter hardly lasted longer than the smòke and dùst of
the contending àrmies; but the seminal principles which were carried
to America in the Mâyflower, which grew in the wholesome air of
obscurity and neglect, are at this moment vital forces in the move-
ments of the wòrld, the extent and influence of which no political
foresight can mèasure. Ideas which, for the first time in the history
of mankind, took shape upon our soil, are the springs of that
contest now going on in Eûrope between the Past and the Fùture,
the end of which no man can sèe.

May God inspire us and our rulers with the wisdom to presèrve
and transmit, unimpàired, those advantages secured to us by our
stârting without the weary burdens and perplexing entangle-
ments of the Pâst. May we throw into the scale of struggling
freedom in the Old World, not the sword of phÿsical fôrce, but the

to br and to 1 RO
 weight of a noble ex^lample — the moral argument of a great people,
 B O 1 B C m B O w
 invigorated, but not int^oxicated, by their liberty — a power which,
 m f B C h f B O
 though unsubstantial, will yet, like the n^uplifted hands of M^oses upon
 1 BO 1 BO
 H^oreb, av^oil m^ore | than hosts | of armed | m^on.

55. IN BEHALF OF STARVING IRELAND. — *S. S. Prentiss.*
 (Page 243, Orator's Manual.)

56. DANGER OF THE SPIRIT OF CONQUEST. — *Thomas Corwin.*
 (Page 244, Orator's Manual.)

57. HAMLET'S INSTRUCTIONS. — *Shakspeare.*
 (Page 246, Orator's Manual.)

218. **Demonstrative and Diffusive.** The following selections begin with *median stress* (§ 102) and *orotund quality* (§ 137); they end with *terminal stress* (§ 101) and the *aspirated orotund* (§ 138).

58. IGNORANCE IN OUR COUNTRY A CRIME.—*Horace Mann.*

In all the dungeons of the Old World, where the strong champions of freedom are now pining in captivity beneath the remorseless power of the tyrant, the morning sun does not send a glimmering ray into their cells, nor does night draw a thicker veil of darkness between them and the world, but the lone prisoner lifts his iron-laden
 1 L O
 arms to heaven in prayer that w^e, the depositaries of freedom and of
 1 L O
 human hopes, may be f^aithful to our sacred tr^ust; — while, on the
 other hand, the pensioned advocates of d^es^otism stand, with listen-
 w m R C
 ing ear, to catch the first sound of lawless violence that is wafted
 tr and slowly to m
 from our sh^ores, to note the first breach of faith or act of perfidy
 s R C w m R C to br C F
 amongst us, and to convert them into arguments against | liberty
 w to l bk R C
 and the rights | of m^on.

There is not a shout sent up by an insane mob, on this side of the
 1 L O s
 Atlantic, but it is echoed by a thousand | presses and by ten | thou-

L O h s LC m s C
 sand | tongues along every mountain | and valley, on the ôther.
 w m LC tr to opposite f
 There is not a conflagration | kindled | hère | by the ruthless hand of
 snd w to m s LC m s LC h
 violence, but its flame | glares over all | Eûrope, from horizon | to
 s L C F
 zènith. On each occurrence of a flagitious scène, whether it be an
 act of tûrbulence | and devastâtion, or a deed of përfidy | or breach
 l R O
 of fâith, mōnarchs | point them out as fruits of the growth | and
 turn to m s RC w tr to C Ft on waist
 omens of the fate | of repùblics, and claim for themselves and their
 l R O R O
 heirs a fûrther | extension | of the lease of dèspotism.

The experience of the ages that are pást, the hopes of the ages
 that are yet to côme, unite their voices in an appeal to ùs; they im-
 plore us to think more of the châracter of our people than of its
 B O f B O wide
 nùmbers; to look upon our vast | natural | resources, not as tempt-
 to s C w m LC
 ers to ostentâtion and pride, but as a means to be converted, by the
 m LO m LO
 refining | alchemy of educâtion, into mèntal | and spirítual | trèas-
 ures; they supplicate us to seek for whatever complacency or self-
 w RC to m
 satisfaction | we are disposed to indulge, not in the extent | of our
 s RC to m s RC prone
 tèrritory, or in the products | of our sóil, but in the expansion | and
 l R O
 perpetuation | of the means of human | hâppiness; they beseech us
 B O
 to exchange the luxuries of sènsè | for the joys of chârity, and thus
 wide B O h B O
 give to the world the example of a nation whose wísdom | increases
 m B O l f B O l wide B O
 with its prospèrity, and whose vîrtues | are equal to its pòwer. For
 these ends they enjoin upon us a more earnest, a more universal, a
 more religious devotion of our exertions and resources to the culture |
 l RO w to br C F w
 of the youthfùl | mind and heart of the nâtion. Their gathered |
 to m RO l RO
 voices | assert | the eternal | truth that, in a Repùblic, ìgnorance |
 l RO
 is a crîme; and that private | immorality is not less an oppròbrium
 l B O l B O
 to the stâte than it is guilt | in the pèrpetrator.

59. CHARACTER OF WASHINGTON.— *Charles Phillips.*
(Page 249, Orator's Manual.)
60. DESTINY OF AMERICA.— *Charles Phillips.*
(Page 250, Orator's Manual.)
61. EULOGY ON LAFAYETTE.— *Edward Everett.*
(Page 251, Orator's Manual.)
62. THE TRUE KINGS OF THE EARTH.— *John Ruskin.*
(Page 253, Orator's Manual.)
63. THE AMERICAN FLAG.— *J. R. Drake.*
(Page 254, Orator's Manual.)
64. LOOK ALOFT.— *J. Lawrence.*
(Page 256, Orator's Manual.)
65. FALL OF WARSAW.— *Thomas Campbell.*
(Page 256, Orator's Manual.)

219. Illustrative: References to man and nature. As a rule, on objects referred to, use a *downward* bend or inflection (§ 50), and sometimes the circumflex (§§ 69, 70). These objects should be articulated distinctly, which will tend to make the *predominating Terminal* stress (§ 101) short and sharp, or change it to *Initial* (§ 100). When, again, there is much Drift (§ 154), the Terminal will become *Median* stress (§ 102).

Orotund Quality (§ 135).

66. SUFFERINGS AND DESTINY OF THE PILGRIMS.
Edward Everett.

Methinks I see it nòw, that one | solitary, | adventurous vèssel,
the Mâyflower of a forlorn hõpe, freighted with the prospects of a
future | stâte, and bound across the unknown | sèa. I behold it
pursúing, with a thousand | misgivings, the uncertain, the tedious
vôyage. Súns | rise and sèt, and wéeks and mònths pàss, and wìn-
ter surprises them on the dèep, but brings them not the sight of the
wished-for shòre. I see them nów, scantily | supplied with provi-
sions, crowded almost to suffocation | in their ill-stored prison, de-
layed by cålms, pursuing a circuitous ròute; and now driven in fury
before the raging tèmpest. on the high and giddy wàve. The awful

voice of the stôrm hówls through the ríggíng; the laboríng másts
 C down to l RC 1 L O
 seem stráíng from their háse; the dísmál sound of the púmps ís
 1 L O 1 L O hígher m O m O w
 heard; the shíp léáps, as ít were, mádlý, from bíllow to bíllow; the
 m tr LC w l LC to l s LC
 océán bréáks, and sèttles wíth íngulfíng fíloods over the flóatíng
 1 L C 1 L C 1 L C
 dèck, and béáts, wíth deádeníng, shíveríng wéíghíng, ágáínst the
 1 L C
 stággéréd vèssél. I see them, escáped from these péríls, pursúíng
 theír áll búť desperáte | undértáking, and lánded, at lást, áfter á
 feű | months' | pásságe, on the íce-cláđ rókks | of Plymóuth,—
 1 BO
 wéáķ | and wéáry | fróm the vóyáge, | póorly | árméd, | scántíly |
 wíder BO wíde
 BO w h B C w l BC w m s B C
 próvíóned, wíthóut | shéłter, wíthóut | méáns, súrróunded by hóstíle
 tríbes.

Shut, nów, the vólúme of hístóry, and tèll me; on ány príncíple
 of húmán próbáblíty, wát sháll be the fáte of thís hándfúl of ád-
 1 tr w R O
 vèntúrerés? Tèll me, mán of mílítáry scéńce, ín hów mány móńths
 w s R C
 wére they áll swépt óff by the thírty sáváge tríbes énumeráted
 1 tr w L O
 wíthín the éarly límits of Nèű Éńgláńđ. Tèll me, pólítícíán, hów
 O
 lóńg díđ thís sháđow of á cólony, on w hích yóur cńvèńtíons and
 w s LC 1 tr w B
 tréátíes háđ nót smíled, lánguísh on the dístánt cóást? Stúđent of
 O BO B C B
 hístóry, cńpáre for me the báffled | prójéct, the desèrted | sèttle-
 C B C
 méńts, the ábáńđoned | ádvèńtúres, of óther | tímes, and fíńđ the
 B O
 párrállél | of thís! Wás ít the wíńter's stórm, béáteńg úpon the hóuse-
 less | héáds of wómeń and chíłdrén? wás ít hárd | lábor and spáre |
 méáls? wás ít díseáse? wás ít the tómaháwk? wás ít the deép |
 máláđy of á blíghíted | hópe, á rúíned | éńterpríse, and á brókén |
 héárt, | áchíng, ín íts lást | mómeńts, at the récollecńon of the
 1 f R O s R O w
 lóved and left, béyńđ the séá?—wás ít sóme, or áll of these úńíted,
 1 RC to m s RC m s RC
 thát húrríed thís fórsáken cńpáńy to thér meláńcholy fáte? Áńđ
 w s C 1 RO RO
 ís ít póssíble thát néíther of these cáuses, thát nót áll | cńbíńed,

were able to blást | this bud | of hópe! Is it pòssible that from a
 beginning so feèble, so fràil, so wóthy not so much of admirátiôn
 as of pity, there has gone forth a progress | so stèady, a growth | so
 wònderful, | an expansion | so àmple, a reality | so impòrtant, a
 promise, yet to be fulfilled, | so glòrious!

67. NATIONS AND HUMANITY.—*G. W. Curtis.*
 (Page 260, Orator's Manual.)

68. AN APPEAL TO THE PEOPLE.—*John Bright.*
 (Page 262, Orator's Manual.)

DIGNIFIED AND GRAVE.

220. Predominating time *slow*; pitch *low*; force *moderate* (§ 116),
effusive (§ 112) and *expulsive* (§§ 115, 119); stress *median* (§ 102)
 and in strong passages *terminal* (§ 101); quality *orotund* (§ 135).

69. GALILEO GALILEI.—*Edward Everett.**

(P) There is much | in every way | in the city | of Florence | to
 excite | the curiósity, | kindle | the imaginátiôn, and gratify | the
 tâste; but among all | its fascinátiôn, | addressed to the sènsè, the
 mémory, and the héart, there was none to which I more frequently
 gave a meditative | hóur, | during a yēar's | résidence, | than to the
 spot | where Galileo | Galilēi | sleeps | beneath the marble | floor | of
 Santa Cròce; no building on which I gazed with grēater | révérence |
 than I did upon that modest | mansion at Arcētri; villa once and
 prison, in which that venerable | sage, | by the command of the In-
 quisition, passed the sad | clòsing years of his life.

Of all the wonders | of ancient | and modern | árt, statues | and
 paintings, jewels | and manuscripts, the admiratiôn | and delight |
 of áges, there was nothing I beheld with more affectionate | áwe |
 than that poor | little spý-glass, through which the human eye first |

* This Selection belongs in § 219.

L C F change
 pierced | the clouds | of visual | error, which | from the creation |
 to ^m ^s ^f L C and drop
 of the world | had involved | the system | of the Ûniverse.

There are occasions in life | in which great | minds | live yèars
 of rapt | enjoyment | in a mòment. (O) I can fancy the emòtions of
^{h R C F}
 f Galileo, when, first | raising | the newly-constructed telescope |
 to the heavens, he saw fulfilled the grand | ^{change to} ^{h R C} prophecy | of Copèr-
^{change} ^{to} ^{h C F} ^{h C}
 nicus, and beheld the planet Vènus, crèscent like the mòon. (A O)
 It was such another moment as that | when the immortal printers
 of Mèntz and Stràsburg received the first copy of the ^{1 f L O} Bible into
 their hànds; like that, when Colùmbus, through the gray | dawn
 of the 12th of October, 1492, first beheld the shores of San Sâlva-
^m ^f ^{L C}
 down ^l ^R ^O
 dor; like that when Le Vèrrier received back from Berlin the
^{R C F}
 tidings that the predicted plànet was found.

^l ^{LO} ^l ^{LO}
 ff (O) Yès! noble Galileo! thou wast right: "It doès move."
^l ^{BO} ^{BO}
 Bigots may make thee recànt it; but it mòves | still. (A O) Yès,
^{h R C} ^F ^w ^{to} ^{tr} ^{R C}
 the earth | mòves; and the plànets move; and the mighty wàters
^w ^m ^{R C} ^{to} ^m ^s ^{R C} ^w
 move; and the great sweeping | tides of air move; and the em-
 to br ^{R C} ^w ^m ^{R C} ^{to} ^m ^s ^{R C} and ^f
 pires of mèn move; and the world of thought moves ever | on-
^{R C} and ^{to} ^{h R C} ^{h R C} ^w ^h ^s ^{R C}
 ward | and ever | upward | to higher fácts and bolder thèories.
^h ^s ^{R C} ^{drop} ^s ^{R C} ^{prone}
 p (O) Hang up || that poor | little | spy-glass; it has done | its
 wòrk.

Franciscans and Dominicans may deride | thy discoveries |
 f nòw; (A O) but the time will come | when from two | hundred |
 observatories, | in Europe and America, | the glorious | artillery |
^h ^f ^{B C} ^w ^h ^{B C} ^{to}
 ff of science | shall nìghtly assault the skies; but they shall gain no |
^h ^s ^{B C} ^w ^m ^{B O} and
 conquests | in those glittering fields, before which thine shall be
 down
 forgòtten.

f (O) Rest in pèace, great ^m ^{BO} Columbus | of the heavens! like

w m B C w m B C w m B C
 him | scorned, | persecuted, | broken-hearted. In other | ages, in
 distant | hemispheres, when the votaries of science, with solemn | acts
 of consecration, shall dedicate their stately edifices to the cause of
 B O lift B O to h
 knowledge and of truth, | thy name | shall be mentioned | with honor.

70 Crime its own Detector	<i>Daniel Webster,</i>	265	O.M.
71 Adams and Jefferson	<i>Edward Everett,</i>	266	"
72 Death of Copernicus	<i>Edward Everett,</i>	268	"
73 Speech of Vindication -	<i>Robert Emmett,</i>	269	"
74 Death of John Q. Adams	<i>I. E. Holmes,</i>	271	"

DRAMATIC AND DESCRIPTIVE.

Fast Movement, § 222.

75 Lochinvar's Ride	<i>Sir Walter Scott,</i>	273	"
76 How they Brought the Good News from Ghent	<i>Robert Browning,</i>	274	"

Moderately Fast Movement, § 223.

77 The Battle of Ivry	<i>T. B. Macaulay,</i>	276	"
78 The Burial March of Dundee,	<i>Wm. E. Aytoun,</i>	277	"
79 Marmion and Douglas	<i>Sir Walter Scott,</i>	280	"
80 The Song of the Camp	<i>Bayard Taylor,</i>	282	"

Moderate Movement, § 224.

81 The Wreck of the Hesperus,	<i>H. W. Longfellow,</i>	283	"
82 Marco Bozzaris	<i>Fitz-G. Halleck,</i>	286	"
83 The Launching of the Ship -	<i>H. W. Longfellow,</i>	287	"
84 Three Days in the Life of Columbus	<i>Delavigne,</i>	289	"

Moderately Slow Movement, § 225.

85 The Baron's Last Banquet	<i>A. G. Greene,</i>	291	"
86 Horatius at the Bridge	<i>T. B. Macaulay,</i>	292	"
87 The Sailor Boy's Dream	<i>Dimond,</i>	294	"
88 The Relief of Lucknow	<i>Robert Lowell,</i>	296	"
89 Charge of the Light Brigade,	<i>Alfred Tennyson,</i>	298	"
90 The Bugle Song	<i>Alfred Tennyson,</i>	299	"
91 The Dying Christian to his Soul	<i>Alexander Pope,</i>	300	"
92 The Burial of Moses	<i>Mrs. Alexander,</i>	300	"
93 The Sky	<i>John Ruskin,</i>	301	"
94 Avalanches of Jungfrau Alp,	<i>G. B. Cheever,</i>	303	"


95 The First View of the Heavens	<i>O. M. Mitchel,</i>	305	O.M.
96 Chamouny -	<i>S. T. Coleridge,</i>	306	"
97 Thanatopsis	<i>W. C. Bryant,</i>	308	"

HUMOROUS.

98 Hobbies	<i>T. DeW. Talmage,</i>	311	"
99 The Bachelor's Soliloquy	— — —,	312	"
100 Miss Maloney on the Chi- nese Question -	<i>Scribner's Monthly,</i>	313	"
101 Brother Watkins	<i>John B. Gough,</i>	315	"
102 A Catastrophe	— — —,	316	"
103 Buzfuz vs. Pickwick	<i>Chas. Dickens,</i>	317	"
104 Speech of M. Hector De Longuebeau	<i>T. Mosely,</i>	321	"
105 Candle has been made a Mason	<i>Douglas Jerrold,</i>	322	"
106 The Jester Condemned	<i>Horace Smith,</i>	323	"
107 A Modest Wit	<i>Anon.,</i>	324	"
108 The Shadow on the Blind	— — —,	326	"
109 The March to Moscow	<i>Robert Southey,</i>	328	"
110 History of John Day	<i>Thos. Hood,</i>	330	"
111 Elegy on the Death of a Mad Dog -	<i>Oliver Goldsmith,</i>	332	"
112 Truth in Parentheses	<i>Thos. Hood,</i>	333	"

PATHETIC.

113 The Leper	<i>N. P. Willis,</i>	334	"
114 The Bridge of Sighs	<i>Thos. Hood,</i>	337	"
115 David's Lament for Absa- lom	<i>N. P. Willis,</i>	340	"

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PRIZE JUNIOR AND SENIOR ORATIONS OF PRINCETON COLLEGE, 1882-'92.

THE PURITANS, AND PRACTICAL LIBERTY.

MACLEAN PRIZE ORATION, BY W. K. SHELBY, '83.

AT the rise of Puritanism in England the destinies of all Europe were approaching a crisis. Some measure of freedom had indeed been achieved for the consciences and the minds of men. But despotism in the state was lifting a mighty arm to throttle the spirit of moral and intellectual liberty: for frail as yet was the offspring of that great labor, the Reformation. The fate of society for all future time was involved in the struggle which England had the glory to begin, which caught inspiration from the cry of Wycliffe and Hooker and Hampden, which received its most powerful support from the mighty pen of Milton.

But why was it in England that monarchy should receive the first blow? Germany and Switzerland had taken the lead in emancipating the human mind; Puritanism in England differed little in creed from Protestantism on the continent: wherein lay the power which gave it to England to overturn tyranny, to consummate the Reformation, and to become the parent of constitutional liberty throughout the world?

Will you explain the fact by saying that the British nation was younger, more vigorous than the rest of Europe, and thus more capable of shaking off oppression? Will you answer me that the brilliant thinkers of the time had peculiarly enlightened the minds of Englishmen upon the

everlasting rights of communities? Does the galling oppression of a tyrannous line of kings account for the grandest movement in behalf of practical liberty the world had ever seen? No; the key-note has not yet been struck. You have not yet supplied the woof for these theories. There was a deep moral power which permeated and made effective all other causes, — a power which emanated from the hearts of the Puritans, from the fundamental principles of their character. In them alone was found the spirit which no vicissitudes of fortune could turn from its course; the spirit which contained energy sufficient to carry it through revolution and anarchy; the spirit in which was vitality sufficient to sustain life until the winter of trial was over, and spring should develop it in its glory.

You all know the Puritan character. Its marks are on the surface: "he who runs may read them." You will not call them bigots; because their creed was taken directly from the word of the Most High. You will not say they were fanatics; because the ends for which they struggled were not imaginary, but real and practical. You will not pronounce them disloyal; because they were bound to truth and their God by a tie which was not to be broken for the sake of any other allegiance. If their minds were narrow, charge it to the intellectual darkness, the shadows of which had not yet been dispelled. If they were intolerant and cold, the blame should be laid upon that cruel church whose evils were still in them by inheritance.

The faults they had find many excuses; their virtues deserve the highest praise. How shall we cease to venerate their fidelity to conscience! Elizabeth's preference for ritual could not beguile it. It could not be trenched upon by her "Ecclesiastical Court." It held out against the oppressions of Laud, and preferred hardship, poverty, exile to submission. How shall we cease to admire their sublime fortitude! Charles could not break it down by threats, nor by persecution. It stood grandly, immovably

firm, before the terrific charge of Rupert, at Marston Moor and on Naseby Field. And when, at Naseby, there went up from the invincible ranks of the Puritans the shout of victory, Charles Stuart fled in terror from the field, and the knees of every despot in Europe were loosed with dread.

Not for one generation only, not for one land was that day's battle fought. The blessings there won by Cromwell and his "Ironsides" are enjoyed by every civilized country in the world to-day. Yet when England, sick of confusion, turned once more, for a short time, to monarchy, a licentious court and a scurrilous press laughed at the eccentricities of the Puritans, and pronounced their principles a failure. "But it is not from the laughers alone that the philosophy of history is to be learnt." I point you to England, delivered from tyranny; to her affairs, directed with superior wisdom during the darkest portion of her history; to the great measure of political and religious liberty secured to her citizens, and enjoyed by them in increasing fulness to-day. I point you to her proud literature, influenced and leavened by the genius of Bunyan and of Milton, crowned with "Paradise Lost," its brightest jewel, and I ask you whether Puritanism did fail in the land of its birth. Or, if the qualities of the immense trunk are too broad to be estimated with certainty, let us examine the qualities and the fruit of a branch.

At the darkest hour of its history the spirit of Puritanism turned from its native shores, and, looking aloft for guidance, sought a spot where it might work out its destiny. Fifty millions of us now turn our thoughts to Plymouth Rock, and salute with filial affection that heaven-directed little band. Our hearts are filled with gratitude when we reap in security and at peace the plenteous harvest of blessings which has sprung from the seed of their sowing. Puritan piety and perseverance colonized our land. Puritan valor asserted and made good our independence. Puritan conservatism warded off disruptions and ruin,

while Puritan humanity wiped from our national escutcheon the foul curse of slavery. The strongest, surest stones in the structure of our nation were taken from that quarry at Plymouth. The most cherished of our institutions owe their prosperity, in a great degree, to the vigor infused into them by Puritanism. That spirit has followed us all the days of our national life, giving us prudence in youth, dignity and strength in manhood, restraining from evil ways, inspiring with love for justice and for perfect freedom. It has delivered the Church from all obligation to the State. It has made the priest a pastor, and religion a "reasonable service."

Such is Puritanism in America. If its success be doubtful in the Old World, its triumph is assured in the New. England's overreaching colonial policy may be a disgrace to the spirit of Cromwell's prudent reign. The cruel wrongs of Ireland may be a dishonor to the memory of Hampden, the patriot and the philanthropist. But there is a land where Puritan honesty and Puritan justice have prevailed — where the glad song of an emancipated race answers back the cry of Ireland's oppressed. And upon the bosom of every ocean I see the hopeful faces of those whose prows are turned hitherward: for America is the Ararat towards which the shattered and storm-tossed barks of all nations are drifting slowly home.

THE FRENCH PHILOSOPHERS AND THE REIGN OF TERROR.

BAIRD PRIZE ORATION, EDWIN M. ROYLE, '83.

FRANCE is the puzzle of history. It is difficult to understand the co-existence of such genius, such resources, such power with such instability. But the enigma belongs not alone to the present; it had its origin in the 18th cen-

ture. The same age that saw the laws of conduction and radiation of heat established by Prevost and Fourier, polarization of light by Malus, the theory of oxidization and respiration by Lavoisier, and the whole basis of future science by Buffon and Cuvier—the same age that saw such splendid progress in literature and science, was the witness, likewise, of scenes that are unparalleled except by the atrocities of the negroes of St. Domingo.

Is civilization then, as Carlyle intimates, “only a wrappage through which the savage nature of man can still burst, infernal as ever”? And must we, with Carlyle, relegate the Reign of Terror to “the mysteries that men cannot explain”? The Revolution, up to the year '93, is easily explicable: it was the retribution visited upon tyranny. The first murders proceeded from a real irritation caused by a sense of danger. But Feudalism and Monarchy were things of the past: the people were sovereign and confidently cried to the world, “We are free; imitate us!” And yet the pen of history has blotted out the word Revolution, and in its place has written Terror. We cannot believe this to be, as in the rebellion of St. Domingo, the mere ebullition of human brutality. The *thoughts* and *sentiments* of a people are the powers which determine what a nation shall be and the *history* which it shall have.

The Reign of Terror was the logical sequence of thought, philosophic thought. Historians have been quick to acknowledge the tremendous influence of the French philosophers on the *beginning* of the Revolution, but none, so far as I know, have examined the characteristics of the Reign of Terror, showing their origin in French philosophy and their coincidence with its development. Neither historians nor the men themselves were, doubtless, aware of it, but the sinister crowds that surged through the Palais Royal and sat in the benches of the Jacobin Club—men apparently bereft of reason and devoid of principle—acted, nevertheless, from principle, principle that became

a kind of religion without faith, God, or immortality, but capable of evoking heroism, fanticism, even martyrdom.

The opening challenge of the new religion was sounded by Helvétius. He taught men that judgment was a sensibility; that self-interest was the basis of justice, and pleasure the rule of self-interest. To be virtuous, therefore, one had only to abandon himself to the drift of appetite. France eagerly accepted a system of ethics whose monstrous paradox made morality consist in immorality. It is not strange, then, that we should discover in France at this time not only unparalleled licentiousness, but an ignorance of the fundamental conceptions of virtue and justice. Law books now are shut, and crime, as crime, goes unpunished. The home is a forgotten superstition; the number of foundlings is doubled; marriage is unknown, except that "republican marriage" in which men and women, with cruel sarcasm, were tied together in death's wedlock and sunk by hundreds beneath the waters of France. Had the inoffensive philosopher who exclaimed, "All becomes legitimate and even virtuous in behalf of the public safety," lived a few years longer, he would have heard the logical echo of his philosophy in the Jacobin motto: "The Republic must march to liberty over corpses."

But we discover, likewise, in this world of Terror, a gross impiety. An encyclopædist, not long before, had refused an article on "God," on the ground that He was no longer of interest to the French nation. It was too true. Religion had vanished in a laugh. The church and its inconsistencies had been covered by Voltaire with merited obloquy. Faith, that would have resisted the sensualism of Helvétius, and the materialism of the encyclopædists, succumbed to the inexpressible ridicule of Voltaire. His influence, like a subtle but beneficent poison, was the source both of life unto life and of death unto death. Look to the frontier! See starving, undisciplined

peasantry, by the force of sheer enthusiasm, beating back the best armies of the world. *There* is the influence of Voltaire. His ideas of justice, freedom, and humanity did honor to the century in which he lived. But look within; see the churches looted, burned, or made the scene of disgusting orgies; the bells run into cannon; the plate swept into the mint; the priests turned Satyrs. We can behold at Lyons a typical scene: An ass, clothed in priestly vestments, drags the Scriptures through the streets to the grave of Châlier, where the Holy Book is burnt amid the imprecations of the mob, and its dust scattered in derision into the face of Heaven. *There* is the influence of Voltaire. While he did not deny the existence of a God, every system of positive belief, everything that claimed sanctity or invoked faith, met with calumny and withering irony, which, with flashes of divine genius, lit up the enshrouding darkness only to leave the world in deeper gloom.

Morality and religion have thus disappeared, but the work of destruction is incomplete. It remained for Holbach to dethrone that last relic of superstition — God. If, as Helvetius and Condillac taught, we know nothing except through the senses, then our knowledge is limited to the external and material world; God is unknowable, and nature is the beginning and end. Everything spiritual is a delusion. Immortality is an absurdity. Reason and physical enjoyment constitute the highest end of man, “for, with death, the farce is over.” On the day of Corpus Christi, 1792, the world took quiet and devout part in the solemn festival. The day of Corpus Christi, 1793, witnessed the triumph of Holbach. The national convention of France kneel before the high altar of Notre Dame and worship Reason in the person of ruined Virtue. What a splendid exhibition of the power of philosophy to satisfy the soul! Kneel before that shrine, O humble seeker after truth, and while you chant the hymn to Liberty, for-

get, if you can, that your goddess of pure reason is a painted harlot.

Hitherto the work of the philosophers had been negative; they hesitated to build where they had destroyed, but with Rousseau there arose a positive system, a system as dangerous as it was fascinating, for it was divorced from disciplined intelligence and scientific reason. He did not hesitate to affirm, and France, his devoted pupil, did not hesitate to believe, that the only perfect form of government was one in which "each one uniting himself with the whole, shall yet obey himself and remain as free as before." The will, he claimed, was free and could not be represented. Law, therefore, was not law unless ratified individually by the people. No one was bound to obey a law to which he had not given consent. It followed, therefore, that we become a law unto ourselves. But, inasmuch as our will is free, and may not be to-morrow what it was to-day, we are not bound to obey to-morrow the law that we approved to-day. But *legislation* looks to the *future*, and is, therefore, a palpable absurdity, for no intelligence can anticipate the will of the future. Law must end, therefore, in arbitrary decrees enforced by those that have the power. How remarkably coincident are the facts with the logic. Louis XVI. was executed, but not without a trial. Marie Antoinette was murdered, but not without the semblance of a trial; but as the Terror flings away the last vestige of restraint, the flood of death sweeps over the Gironde and Danton, and finally engulfs the "Mountain" itself by "*decree without forms of law.*"

Morality, religion, God, and Government, — all are blotted out. The flood-gates are open. How shall life escape the universal deluge? When is life respected where there is no morality? When is life valued where there is no religion? When is life sacred where there is no God? When is life protected where there is no Government? The forty-four thousand prisons of France fill and empty

to the steady click of the guillotine. Thousands perish daily on battle-field and scaffolds and no one shudders — all act without regret, without remorse. Can it be that *this* has come from the womb of philosophy? Vultures line the banks of the Rhine and Loire and pick the bones of mother and babe, priest and patriot, statesman and scholar — none are spared. Death is poured out in great floods until the insatiable Terror chokes from excess of blood. Is it possible that the quiet students of the eighteenth century could have dreamed of this? Did the Philistine lords dream of the result when they took the blind vengeful Samson from his cell, struck off his fetters and put him within reach of the pillars of the temple?

O philosophers! O men of thought! you were honest; you hoped to free the world, but you sowed the wind; your beloved France reaped the whirlwind, and history has called the ghastly harvest the Reign of Terror!

THE PRINCIPLE OF HARMONY IN NATURE AND HUMANITY.

MACLEAN PRIZE ORATION, BY JAMES M. BALDWIN, '84.

THE worlds are hung on a single thread. If the cord be cut that holds a globe in place, the fatal word is passed through space, and the laws of order yield to the reign of ruin. The bee hums as she flies with her burden from the flower to the hive; the sunset is a great painting, hung in the common palace of mankind; the distant city binds the tramp of a thousand busy feet in a low, sweet murmur, and the trickling brook cuts, with quiet toil, strange forms in the living rock, or wears a polish on the jewel in its bed. In all her forms of expression, Nature has one voice.

Genius is constructive, not creative. Man interprets what he finds, and as his interpretation is true to the

models of nature and of life, he becomes the poet and the artist. Some one of nature's pictures seen, remembered; some one of nature's sounds heard and caught — this it is that moves the tongue, the brush, the pen, and in its feeble imitation excites the wonder of a continent. Does the writer pour from his pen a flood of inspiring words that rouse the heart to faith and duty? It is only the outburst of a troubled storm within. Has the poet a strange spell that transforms the dull and lifeless into a panting, breathing organism? It is only the deeper expression of this hidden spirit of unison with other forces that goads the imagination, that guides the reason, that enflames the zeal of every ambitious soul. It flits in the smoke of Dante's Inferno; it embodies the form of Luther's devils; it inspires the wings of Calvin's faith; it goes with Milton beyond the veil of the highest heavens, and brings to earth things too great for man to utter; it sings in the tumult of Byron's passion, it urges Bunyan's pilgrim on his weary way, it rises from the flames of martyrs. Harmony of color, sound and scent, delicacy of expression, gentleness of touch — all are the manifestations of one grand principle that appeals to our inner and better nature, and guides us to excellence in every sphere. The stroke of thunder is the swell of a thousand pipes, that re-echo in the roar of the cataract and the bursting of the shell, speaking more distinctly in some great deed of man that moves the world of thought or feeling, and finding grander expression still in the conquest of some vice or passion, and the bursting of the bonds of sin. I sometimes wish we had another sense, to unite the functions of those we have in one, and to combine their impressions in a harmonious whole. Let the most beautiful shades and combinations of color, the most graceful forms, and the sweetest sounds join in an appeal to this new sense, and what rapture would then result!

And thus combine all that is noblest and best in the

moral world, and we rise into purer harmony than nature yields — the harmony of action. The moaning of the wind in the forest, the bleating of the lost lamb on the hillside, the newly-made grave in the church-yard, these do not speak alone; but the aching heart, the generous impulse, the noble deed, unite with these in a full and rounded anthem. As one feels the grasp and pressure of a friendly hand, and gazes into the still depths of a loving eye, whose lid has lifted freely that the tear of sympathy may trickle to the ground; as one sees another's lip tremble with his sorrow and another's breast heave with his distress, he hears a bar of the grandest melody that the chords of human feeling afford. Character is harmony or discord. Feelings of humanity rule the individual, stir society, and ere long will judge in the councils of nations. Man is a unit. The grave-yards of the world are common property; famine and pestilence are common foes.

Give the misanthrope his way; let him wrap himself in his shroud of self-sufficiency, and cast away the slender staff of human sympathy and help; let him steel his heart to the cries of a suffering world; let him pass the soldier wounded on the field, tear down the roof that shelters the widow and her babe; let him scoff at the gentleness of woman and the confidence of childhood; let him see, unmoved, the characters of blood with which death has written his doom upon his door-posts; and let him fling into the face of Heaven the last end of a misspent life. I ask, is this sufficient? Is this the fairest flower that humanity bears? Is this the end of our gropings and yearnings for truth and life? Are the joys of youth, the aspirations of manhood, the faith and devotion, the gentleness and love of mankind, only the scattered rays that render the darkness more terrible? Or is there a sun to which these rays converge, a sequel to this book of problems, that our blind eyes cannot read? Shall we ever reach the notes that we now attempt to strike upon our broken strings?

These are questions that probe the heart like a surgeon's knife. The long corridors of time have never ceased to echo with the cry, "What beyond?" Here reason has faltered and philosophy has failed. Here the Great Architect has erected a wall to hide the mysteries of the eternal world. Like Noah's dove, the soul returns again from its weary flight through a world of uncertainty and doubt.

Now leave the misanthrope in his indifference and come to the scene of conflict, toil, and pain. Draw back the curtain from the throngs of crowded life and gaze upon the sea of conflicting human efforts; grasp the hot palm and feel the quick pulse of fever; smooth the wrinkles of old age; wear the tattered rags of poverty; breathe the dense, foul air that hangs over great cities like the black wing of death; hear the stifled cry that ascends from tenement houses and crowded lanes; penetrate the dens of shame and crime; trace the line of crape that encircles the globe and binds man in his brotherhood of woe; touch the nerve that throbs and stiffens with the heat and cold of life's summer and winter, and then address yourself to the problems that every age presents.

Then you are moving in time with the tread of God's great army. Do you feed the hungry and clothe the naked? So does earth, with her thousand products. Do you cleanse society and elevate the condition of man? So do the majestic streams that bear away upon their bosoms the germs of disease and the seeds of decay. Do you train men's minds and hearts in the truths of morality and religion? So does nature in all her forms of purity and beauty. This is the deepest harmony of creation. This stems the tide of opposing interests; this silences the clash of war; this consecrates the din of commerce. This is the song that the angels sang at the birth of the Man of Sorrows; the song that has drowned the groans, the balm that has healed the wounds, of nineteen centuries. The elevation of humanity is the mission and the seal of faith.

With such an end life becomes real, and one contributes his share to the universal symphony of being. He feels for the sorrowing, cares for the suffering, and weeps for the sinful. A barren, desolate future becomes a blessed present, and sacred joy consecrates the sorrows of the past, as the rays of the setting sun tint the clouds that rest upon the horizon.

ANOTHER SIDE OF THE FIFTEENTH AMENDMENT.

BAIRD PRIZE ORATION, BY JAMES MARK BALDWIN, '84.

THE emancipation of the slave in the Southern States was the boldest and most decisive political step that the New World has ever seen. And the results of this step are not yet complete, for questions of the deepest social complexity still agitate the land and demand immediate adjustment. The growth of great moral ideas necessitates corresponding constitutional changes, but these changes never precede the growths to which they belong if they are to be permanently supported and if due provision is to be made for the emergencies that they present. Prohibition is the grandest issue that is now before the country, but neither it nor any other measure for the suppression of intemperance should be adopted until its practical utility is attested and the people are educated to its enforcement. It awaits the popular voice to become, with the abolition of slavery, the crown of social progress in the nineteenth century. Radicalism has been the greatest enemy to the growth of republican principles in France. When ideas of constitutional freedom are forced upon a people who have not indorsed their theory or adopted their practice, revolution and blood are the pen and ink with which they will record their protest.

This is the principle that must guide us in estimating the results of the fifteenth amendment. It may be true that public opinion in the northern States would have been satisfied with nothing less; but it was not the northern States that were concerned. It may be true that maturer legislation could not be consummated and action was imperative; still the great laws of social development cannot be set aside by presidential decree, and the logical results of immature measures cannot be avoided on the ground that maturer measures could not be consummated. It is true that the South was blind to the enormity of the slave traffic and did yet recognize the right of all men to freedom; but universal suffrage did not open her eyes to the beauties of political justice or elevate her estimate of the negro as a social factor. It was not on the part of the whites of the South, however, that this statute was most premature and its results most perplexing. Private intelligence, political wisdom, and military sagacity were by them exhibited that would speedily have readjusted discordant elements in society and harmonized opposing factions. But the negro was to be provided for; the negro was to be elevated from debasing servitude to the grandest freedom; the negro, who had been educated in the school of implicit obedience, whose arithmetic had been the counting of a hundred stripes and the weighing of his daily cotton; whose music had been the clanging of chains and the baying of hounds; whose religion was the superstition of the African jungle mingled with the most solemn rites of Christian worship— he is to be transformed by legislative enactment into a statesman and a sage, and is to enter the political arena on an equal footing with the descendant of the Puritan! On an equal footing, did I say? Would Heaven it had been so! The result had not been doubtful. But the race was not equal. Two to one was the proportion of ballots that weighted the same. In the hands of the black were all the engines of political power. He

bore before him his title to supremacy, ready made out and signed by the leaders of a conquering people. At his side marched the advance guard of a victorious army, whose orders were not sealed, but whose powers were discretionary in supporting him in the exercise of his newly acquired rights. He is to become legislator and executive; the patronage of a dozen States is to rest at his disposal. No longer to obey the commands and dread the displeasure of a superior, he is to be granted an opportunity of balancing his life accounts and of imposing his own terms upon the proud lords whom the fortunes of war had placed at his feet.

And he used this power in a most unexpected manner. Himself too ignorant to hold the reins of government, he played into the hands of the first who espoused his cause. All who bore the grand name of Republican were to him the apostles of mystical freedom and utopian delight. Born to obey, he knew not how to rule, but fancied a change of masters was the dawn of freedom. Adventurers whom an old society had cast out, came to aid the organization of a new. Profligate soldiers, whose term of service had expired, came to bear away, in the name of law, what they had failed to secure in the name of plunder. Political vultures of every name flew to the feast. Not content with the substance of the white population, they bled the poor negroes who gave them power, throwing them an occasional sop to feed their faith.

The condition of South Carolina, especially, from 1870 to '76, was truly appalling. The misrule of the five years preceding had exhausted her resources; her debt was enlarging, her tax rates increasing, her credit gone; her courts were a travesty on the fair name of justice; her law-makers were hirelings; her executives thieves. Franklin J. Moses, Governor from '70 to '74, is now incarcerated in Ludlow Street Jail, convicted of "sharping" in the streets of New York. R. K. Scott, his immediate predeces-

sor, is on trial for his life in a western State for the murder of a friend of his son. Senator Patterson, of the former administration, was caught by United States officials during a raid on a gambling den in Washington. After the election of '76, laborers were employed for days in the State House at Columbia, cleansing its chambers, and rendering them fit to be occupied by a body of gentlemen. During these years there were less than twenty public schools in the State, and these were sustained by private funds, as charitable institutions.

Is it strange that the press, the tribune of plebeian liberties, cried "Veto"? Is it strange that intellectual and commercial energies were prostrated? Is it strange that the planter forgot his crops and the student his books, that the marts became lonely and the streets forsaken, when labor was unproductive and capital unpossessed, when the widow emptied her stocking to pay the tax on the miserable roof that covered her head as a premium on public extravagance, debauchery, and crime, and as a bid to desperate adventurers. Is it strange that men of wide learning, unsullied honor, and the truest patriotism refused to aid the enforcement of laws passed by a body of drunken freedmen, and framed by demagogues that would shame the pretensions of Kleon, the Greek — laws that were subversive of the plainest maxims of political wisdom and fatal to the slight vestige of promise that the war had left? Is it strange that the veterans of Gettysburg and of Chancellorsville forgot that they had been subdued, forgot that the opponent of Lee was President of the United States, remembered only the past of prosperity and plenty and peace, and adopted measures both fair and foul to restore Caucasian rule?

I do not defend these measures. The Ku-Klux was the most infamous institution that ever flourished in a civilized community, with one exception — and that exception is negro rule as it then existed. The tissue ballot is the

weapon of deceit and fraud. It destroys the law of representation, upon which democratic government is based. It is an infringement of private rights, a direct violation of the provisions of the constitution. But in the South deceit and fraud were not new; an enemy was to be met of ten years' experience with the same weapons. And as for democratic government and the constitution, both had long since become delusions. By subterfuge and deceit a general breaks the enemy's lines around Vicksburg, and a cry arises from all the land: "Splendid achievement!" "Masterpiece of generalship!" By subterfuge and deceit an election is carried, whereby intelligence is dignified, education promoted, commerce invigorated, debt diminished, credit restored, taxation reduced, tranquillity secured, and the blessings of peace and good government provided, and the cry ascends: "Bourbonism in the South!" "Violation of the constitution!" In 1883 a band of paupers lands at Castle Garden; they are forthwith recognized as public burdens and sent back to their native lands. The country generally approves. In 1876 a band of defaulters and convicts, who are subsequently found in northern jails, are banished from the Southern States, and the cry is heard: "Social ostracism in the South!" No doubt Spartacus and his fellow gladiators, like the negroes of the South, had abundant cause for complaint, but the Roman senate was right in repressing their outbreak, and in adopting milder measures for redressing their grievances.

The history of the last eight years exhibits the results of the Southern policy. Streams that before listened contentedly to the sound of their own dashings, now flow in tune to the hum of the spindle and the clack of the gin. Cain-hoy and Hamburg have dropped the rifle and the sword and have taken the harrow and the plough. Large appropriations are made for public education—in Columbia alone twelve hundred children of both races are enrolled in the public schools. High institutions of learning, that the

war scythe cut to the ground, are again rising here and there. The capitalist ventures with confidence, and the laborer works with zeal, while the negro sings as he tills his piece of ground or works his evening sum. Do you judge public policy by its results? Where in history is there a greater change and fairer promise? Does morality consist in motives? Let the voice of Southern statesmen, the unity of the Southern press, and the contentment of all classes attest the complete satisfaction of the motives that actuated the revolution of '76. Is there an intrinsic standard of judgment? Then bring back the pauper from Europe; condemn, with the Southern policy, the general at Vicksburg; condemn Washington with his wooden cannon; condemn Rahab, who concealed the spies, and the judgment that rewarded her; yes, condemn the very hare that instinctively turns upon its track to deceive its bitterest enemy!

But I am not discussing the nature of right and wrong; I am discussing the fifteenth amendment, and its violation; for it has been systematically violated, and it is to-day a dead letter in sections of the land. The question is, Shall it remain so, or shall it be again enforced and the terrible experiment repeated? Its enforcement means the return of negro rule, ignorant legislation, partisan appropriations, the sure revival of the deadliest animosity and race feeling, the paralysis of commerce, the disorganization of society. Can we demand that the South again pass through the ordeal from which she is just emerging, again prostrate herself at the feet of her former slave and later oppressor, relinquish her fond hopes of tranquillity and good government, all for the preservation of a statute that has worked the ruin of her dearest interests and whose direct violation has been her only means of redress? No, it cannot be asked! In the name of our common republican institutions, in the name of the liberties our common forefathers fought for and won, in the name of social development whose first and

greatest law it has violated, in the name of education whose temple it has destroyed, in the name of morality whose shrine it has polluted — it must not be asked! And it will not be asked. Social and religious sympathy, public and private liberality, the realization in the public mind of the dreadful condition, educational or property qualifications, — some or all of these will solve the problem, and the South will be freed from this dilemma, whose alternatives have been servitude with the fifteenth amendment or freedom without it.

REALITY AND LITERATURE.

MACLEAN PRIZE ORATION, BY C. W. McILVAINE, '85.

“REALITY is God’s unwritten poem, which . . . a human genius should write and make intelligible to his less gifted brothers.” These words assert that there is a substance beneath the surface of reality, that the actual world is not composed of elements which make up an outward and purposeless show; but of real things, which combine with the meaning and the measures of a poem. Everywhere are the lines of this divine poetry. All facts of common experience, all objects in external nature, all thoughts with actual influence, are some hint of its rhythm, some harmony in its rhyme. Genius can read it. But what can make it intelligible to the less gifted? Can literature? Ask the critics.

There is one group who cry that this is a practical age. Tell them that reality is a poem, and they will laugh you to scorn. People to-day ask for plain, solid facts. Everything is material in its ends. Poetry of reality is a contradiction in terms. Literature is crowded out. If it exists at all, it is a luxury, an elegant pastime.

On the other hand, tell that group of critics, who already

see the "Literature of Democracy" glimmering in its dawn across our field of letters — tell them that the highest function of literature is to make known reality, and they will tell you that literature has nothing to do with reality. It lives only in a spiritual atmosphere. It transcends reality.

What is the touch-stone by which to find the mean between these extreme positions? Those words of Carlyle which combine the truths of both: "Reality is God's unwritten poem, which . . . a human genius should write and make intelligible to his less gifted brothers." When the roar and the bustle of the actual world deaden our senses, we too, of very necessity, cry that this is a practical age. But when come lulls in the noise, we are conscious that our souls, in certain moods, thrill in unison only with something behind the actual. Literature then can peal forth its harmonies, and responsive notes will come echoing back from the chords of men's souls. Carlyle, therefore, was right to recognize on all sides the staring fact of reality, and, at the same time, to affirm the necessary existence of literature. The more practical is the age, the more necessary interpretations of the practical. The connection is vital. One age may have grovelled in realities so slavishly as never to have lifted its eyes to literature. Another may have cultivated literature so blindly as to stumble over realities. For this age it is reserved that in its realities should find their interpretation in literature.

Now direct contact with a thing is necessary to its interpretation. To interpret life, you must touch the current of life; to interpret nature, you must go forth into field and forest. But all men *are* in close contact with the actual world. Why may not each be his own interpreter of it? Why have recourse to literature? In reply let us use again the text of our touch-stone: "Reality is God's unwritten poem." Mere contact alone cannot arouse sym-

pathy in the mind of man with the inner nature of reality ; for it requires a poet to tell a poem. One after another may look idly at some stream on the hillside. To them it may never appear anything more than simply a stream, laughing and dashing its way down the slope. Perhaps but one may realize the power in the running waters ; but one reveal its presence by the motion of the mill-wheel. All saw the stream ; one saw into it. So a genius places his wheel of discernment athwart the stream of realities, and in literature reveals their essential elements to all men. Yielding to his insight, things throw off their outward garb, which constitutes the mere external world, and stand revealed in their true characters, which unite to form the harmony of the great reality-poem. Then the work of interpretation is done.

How is it done ? If you look at mountains rising in the distance, you see a hazy, blue outline reaching across the horizon. Verdure stretching up the wooded slopes, rocks rising into bold peaks, brooks parting the ridges, — all with which nature furrows or brightens the mountain-face — fade in the distance, and are transfigured into the hazy blue. You see the mountain simply as it is, in its essential qualities, size and substance. So a genius in literature looks upon any subject round which plays the current of his thoughts. Just as with actual gaze we see the blue outline of the mountains, so with spiritual vision he discerns the essence of things. He idealizes them. For what is an ideal ? An artist in painting Cleopatra, for example, cannot cause every shade of her character to trace its presence before the eye. His portrait is but the actual counterpart of the ideal image of her in his mind. He thinks of her, and portrays her simply in her leading characteristics, as fierce, tender, fascinating, terrible. An ideal, in short, is the abstraction of the essential qualities of a thing. It is not necessarily something exalted, something to which we must look as always on a still higher plane. For this

ordinary conception arises from the fact that to form an ideal of an object, to strip it of its minor, and to look simply at its essential qualities, is the same thing as to raise the object on a plane so high that only its essential qualities can be discerned and its minor appear to be stripped off. Ideals, then, are not to be found only on the high levels of poetry and morality; for every man who has seized upon the essence of a thing, has thereby formed an ideal of it.

Now a genius thus idealizes reality. He pierces to its core. But how does he communicate his ideal? Means are at hand. For if all men, by direct contact, have a knowledge of the external shell of reality, genius can develop it into a conception of the kernel. Men must know the surface before they can fathom the depths. We have had occasion to refer to certain critics who declared that an age of reality would stifle the very spirit of literature. Yet literature, in its high sphere of interpretation, cannot live except in an age of reality. For it is by virtue of the very knowledge of actual things, which men gain in a practical age, that genius can communicate their meaning. The brightest beam of light directed through a vacuum fails to illuminate it. The space must contain dust, or vapor, or matter in some form to arrest and make visible the light. So were the mind of a man absolutely void of all ideas, no intensest light of genius could convey to it one gleam of intelligence. But if stray thoughts, like merest particles of dust—and worthless, perhaps, as the dust—wander through the mind, they may gain value and grow bright with something of the brilliancy of genius. Or if some fleeting fancy, like a vapor, hover before the mental vision, genius can make it iridescent with the many hues of the imagination. Or even if some vague conception, like insubstantial smoke, cloud the memory, genius can pierce it with the rays of its intelligence. In short, men must have sight before they can gain from

genius insight; they must have ideas before they can gain ideals.

What is the significance of this truth? In whatever sphere, social, scientific, moral, men touch the current of realities, genius, through literature, can interpret them. I care not whether literature finds order and causation in social phenomena, and we call it history; or whether it searches for the explanation of things, and we call it science; or whether it seeks to utter the eternal harmonies, and we call it poetry; whatever be its proper sphere, it *must* put men in possession of the essence of things before it will be recognized as literature to-day — before that ringing phrase, “Literature of Democracy,” will be realized.

NATURAL TRANSCENDENTALISM IN LITERATURE.

BAIRD PRIZE ORATION, BY CHAS. F. McCLUMPHA, '85.

LITERATURE has a soul as well as a body, and that soul has ever been transcendental; at first, a transcendentalism calm, marking the advancement and deliverance of the spirit of man; then, a transcendentalism militant and distrustful of the progress of science; and finally, as in the transcendental movements of the literature of the nineteenth century, manifesting a sympathy with external nature. Of all the struggles that literature has ever experienced for the preservation of its soul, that against the materialism of the eighteenth century was the severest; all Europe was its theatre, Germany its battle-field. The voice of Immanuel Kant heralded a philosophy of idealism, declaring that the external world, its phenomena, its history, do not depend upon the experience; that mind, its speculations, aspirations, and dreams, are not to be mocked as fine-spun myths.

Hence to the transcendentalist matter exists in appear-

ances which depend on the relation between it and mind, while mind itself is the only reality. To him, "thought is the universe, his experience the procession of facts you call the world, flowing perpetually outward from an invisible, unsounded centre in himself." Thus it is that material particles can be transferred into intimate relationship with the soul, that imagination can bridge the gulf between inner self and outer world, between the subtlest thought and the dancing atom of yon sunbeam. Could gross materialism give nobler scope than this to scientific progress? Grand, indeed, is the contemplation of the dust of stars, of the vibration of nerves, of the yellow globules flitting from pine to pine, of the cellular tissue of the tiniest moss converting the weathered rock into a garden of richest verdure and fruits, but how pre-eminently impressive the imaginative faith that would link your soul to this mass of creation, now floating on the calm air, and the next instant spinning, glimmering, and disappearing on the edge of a chasm of immensity and darkness. Thought, therefore, becomes the mould in which to shape a world; it places in the hand of man the whole power of world-creation and renders simple enough the explanation of its heroes and sages. The mind becomes a stringed instrument whose soft harmonies may float on and on over a troubled sea, smoothing each storm-tossed wave, or whose discordant notes may restore a chaos.

The pages of poetry, for poetry is the interpreter of the soul of literature, have often been painted in dark and mystic colors of doubt and unrest. Shelley cast the gloom of his cold reason over the universe and sung of the "forces of nature" which transformed him into a "kinsman of the wind and of the fire." A modern poet, draining the dregs of pessimism, cries:—

" Let us be true
To one another! for the world, which seems
To lie before us like a land of dreams,

Hath really neither joy, nor love, nor light,
 Nor certitude, nor peace, nor help for pain;
 And we are here on a darkling plain
 Swept with confused alarms of struggle and flight,
 Where ignorant armies clash by night."

George Eliot has clothed in awful words the necessity of self-renunciation. From "Middlemarch" to "Daniel Deronda" a terrible fatalism overhangs man, and Duty becomes the burden of life. Philosophical speculations have been woven in the brain-loom of man, but life yet remains the problematic, the elusive. A poet, while gazing at the snow-capped summit of Mont Blanc, dared to say, "There is no God;" a philosopher, looking into the depths of a dewdrop, exclaimed, "God is *there*."

The present is, therefore, a time of disbelief and darkness. "In the second part of Goethe's Faust there is a grand and striking scene when the mocking Mephistopheles sits down between the solemn, antique sphinxes, and boldly questions them, and reads their riddles. On either side are beheld the gigantic forms of the children of Chimæra gazing fixedly, as if they heard through the midnight the swift-rushing wings of the Stymphalides. Even so does a scoffing and unbelieving Present sit down between an unknown Future and a too-believing Past, and question the gigantic forms of Faith, half-buried in the sands of time." It is not strange that these doleful and uncertain soul-questionings — unsatisfied with one phase of life, unanswered by the researches of science and self-examination — should revert to a higher faith, divine, rather than human, spiritual rather than material; that the literature of passion, of despair, of low utilitarianism, should become the literature of transcendentalism.

To the transcendentalist the earth is no longer the prison-house of the soul; the gold and crimson of each evening's sunset no longer the radiance from a divinity dwelling apart on some snowy Olympus; the mystic breath of early spring, no longer mere atoms of air, uttering meaningless

cadences ; matter is no longer the bar to keep heaven-born children from their heritage ; in fine, the Divine Being is not without and above us, but within and about us, breathing His presence through the frame of the universe. Pass from the marts of men, from the bustle of traffic, from the dust of action ; forget, for a moment, that men are obliged to plan and labor in order to accommodate themselves to their environments and cling to the thread of life ; enter the temple of science, with its spanning arches and massive buttresses chiselled with the most graceful workmanship of human art ; behold, before its altar of investigation, priests, bearing the microscope and scalpel, chanting hymns to Protoplasm, and kneeling before the great god Evolution. Yet even here, on the very threshold of revelation, the spirit of man offers futile prayers, and learns that the external world cannot be dissected or dissolved.

Transcendentalism has aimed to ignore the Malthusian theory, to shrink from the cellular explanation of matter, to despise the world-packing, frosty crystallizations of philosophy. It has caught the human race blowing bubbles, eating fungi, playing with the chance cards of politics and religion ; and to what purpose ? The suns and storms of Time have levelled the Parthenons and whitened the bones of Roman armies.

The thoughts of moral beings are reflections of that divine harmony present in all natural phenomena. The neutral-tinted sky, the laughing mountain brook, the moaning of the forest pines, the perfume clouds floating from nodding flowers, all have their counterparts in the brightest hopes and the saddest sorrows of the human spirit. Emerson says, "Give me health and a day, and I will make the pomp of emperors ridiculous. The dawn is my Assyria ; the sunset and moonrise my Paphos ; broad noon shall be my England of the senses and the understanding ; the night shall be my Germany of mystic philosophy and dreams." Here the garment of Divinity is used to clothe the

universe, the obscure path of life becomes an aisle in the temple of God. Nature is made the book of life, whose alphabet we can scarcely comprehend, written, as it is, in celestial hieroglyphs, solar systems, and electric phenomena. Against these strongholds of faith, billow after billow of scepticism and utilitarianism has been dashing. Men analyze their feelings, and weep to find that the heart is a mere handful of dust. They would weigh their duties in balances, they would call truth expediency, they would term inspiration action, they would preach to the multitude the gospel of gold, but, through transcendentalism, life-action has been spiritualized, transfigured, and clothed in "beautiful vague dreams of the real and ideal," living in this green world like the mountain lake which bears upon its bosom the reflection of the blue sky and the mountains overhead.

PURITANISM IN LITERATURE.

MACLEAN PRIZE ORATION, BY MARION M. MILLER, '86.

THE beauty of form and color, the "world of sense" in English literature, has ever been Pagan. The highest beauty of spirit, the "world of mind" in it, has ever been Christian; and the form of Christianity which has most affected our literature is Puritanism.

The first distinctive period in English letters was what Taine has called the Pagan Renaissance. England was then in its young manhood. The nation itself was a living example of the "Lusty Juventus"—thoughtless and pleasure-loving youth—of its Morality Plays. Chivalry was in its bloom. Its stern vows and fasts and hard service alone had passed away, its romantic splendors and gayeties still survived. In their love of life and form and color, men instinctively shrank from the dogmas of the

School-men to whom all these delights were either an abhorrence or the allurements of the Evil One.

Their joyous Aryan blood, bounding in harmony with the pulsations of every form of life around them, brought their affections back to the ancient Pagan worship of Nature, and so to Greece and Rome the poets went for their models.

But this Pagan literature, this fair exotic brought from classic skies, had no firm root in English soil. Though it spread so rapidly and flourished so thriftily, it soon would have withered away, "because it had no depth of earth," had not the sturdy English traits of earnestness and moral purpose been ingrafted into it. These qualities were given it by Puritanism; not the Puritanism of the sad-colored garb and nasal cant as we are so apt to imagine, but the earlier Puritanism of Elizabethan culture and courtliness. It is not Praise-God Barebones, but Spenser, chivalrous, imaginative Spenser, who is the representative Puritan.

As Christianity slowly worked its way into the hearts of our heathen ancestors, so did Puritanism, through Spenser, steal into our Pagan literature. The early missionaries of the Church, instead of enraging the heathen by tearing away all their beautiful forms of worship and stamping out ancient customs and ceremonies, won their sympathies by preserving aught in the old faith that was beautified by tradition or sanctified by remembrance. These forms they incorporated into the Christian religion, giving them new meanings and infusing into them a new spirit. They canonized their Pagan heroes, they christened their heathen holy places. Easter and Yule-tide and Sunday remained the same in name, in spirit they were wholly Christian. Bale-fires were still allowed to gleam in the summer evenings upon the hills and high places of the land, yet the youths, as they leaped in sport through the quivering flames, thought no longer of "passing through the fire to Baal," but rejoiced in the religion that permitted them the innocent revelry of the Eve of St. John. Thus the Church

worshipped, with the spirit of Christianity, in the temple of Paganism.

In the same way our Pagan literature, descended from noble Greek through lascivious Italian, was gradually Christianized by Spenser, the first great missionary of Puritanism. He was peculiarly fitted for this work. His poetic temperament alone would have made him the first of the poets of the Renaissance; his lovable Christian character has rendered him the delight of a nation, the third star in its poetic firmament. He outdid Petrarch in polish of versification, yet his beautiful stanza sets forth as orthodox a belief as the "Institutes" of Calvin. Loyal as the other poets to Elizabeth the Queen, he transcends them all in the depth of his love for Elizabeth his wife.

So Spenser, the truest of Pagans and noblest of Puritans, may truly be called the St. Paul of literature, the first apostle of "high seriousness" in English poetry. "All things to all men," he was the very one to win over the nation, by the perfection of sensuous beauty, to a love of that spiritual beauty which should underlie and transfigure all. He destroyed not the classic goddesses; under the magic of his touch, they became radiant with the halo of the Christian graces. The Muses still sang of Love and Valor and Earthly Beauty, yet intermingled with it all we hear the hymns of Heavenly Love and Truth.

The same Puritanism which, through Spenser, has given to English poetry its spirituality, imbued, through Shakespeare, English drama with high moral purpose. All the mighty powers of that master mind, which, in his early poems, seemed about to cast their weight on the side of licentiousness, were diverted, undoubtedly by Puritan influence, to the cause of morality, and the drama was saved.

Then as corruption grew into the Church from the compromise of Pagan form and Christian spirit, as the tares of ancient heathenism, lying dormant so long, sprang up to choke out the good seed of true religion, so did the Pagan

element in our literature debase and destroy the Puritan. The fervent and natural imagery of the Elizabethan poets degenerated into the far-fetched analogies and uncouth conceits of the so-called Metaphysical School. As Taine says: "With Carew, Suckling, and Herrick, prettiness takes the place of the beautiful," and "side by side with prettiness comes affectation; it is the second mark of decadence."

The remedy for these evils lay in literature itself. As the church was reformed by the northern earnestness which in its early days it had incorporated from the Teutonic heathen, so was our English literature to be purified by the revival of its ancient Saxon spirit of Truth. This showed itself, in its severest form, in the Puritanism of the second period, the Puritanism of Cromwell and his Ironsides. As in the strong arm and firm strokes with which Luther nailed his theses to the church door we see the spirit of old Thor, and hear the ringing of his hammer, Miölner the Mighty, so in those stern reformers whose surgery cut to the bone of our decaying literature, we see the earnestness of their Saxon ancestors, the spirit of King Alfred the Truth-teller, come to life again.

Of these reformers, the firmest, yet tenderest, was Milton. Like Spenser, both classic and Christian, both Pagan and Puritan, he was greater than Spenser in that he drew his classic inspiration directly from the Greek tragedians instead of through Italian romanticists, and greater, furthermore, in that his Puritanism was tempered in the white heat of civil debate and war. Literature would have derived untold benefits had the "organ voice of England" given to it only *Paradise Lost*, and who can reckon its added debts to those prose pamphlets, wherein, like trumpet tones, Milton champions the cause of civil, domestic, and religious liberty?

Then came Bunyan, sturdiest Puritan of them all! Almost Hebraic in his sublime simplicity, he has taught Hellenic culture the great lesson that, no matter how sim-

ply arrayed, Truth is ever beautiful, ay, and often the grander for very lack of ornament. With such a belief as they possessed, men of Bunyan's stamp could not help rising to heroic greatness. So terribly in earnest about life and death and their souls' salvation, they have infused into our language and literature such a spirit of seriousness as, please God, shall never die.

The lineal descendant of Bunyan's faith is modern devotion to principle, and Carlyle sounds its watch-word in his sentence —

“ Truth is our divinity.”

This is the Puritanism which must form the basis of our American literature. It is devotion to moral principles that has made us a great nation; that has destroyed slavery; and that is, perhaps with wrong methods, but certainly with earnest intentions, striving to root out the evil of intoxication from our midst. These great questions have made in the past, and cannot help creating in the future, a vigorous American literature.

Speaking of the late Rebellion, Colonel Higginson says: “As ‘the Puritan has triumphed’ in this stern contest, so must the Puritan triumph in the more graceful emulations that are to come, but it must be the Puritanism of Milton, not of Cromwell only. The invigorating air of great moral principles must breathe through all our literature. It is the expanding spirit of the seventeenth century by which we must conquer now.”

Well does the same author answer Matthew Arnold's criticism that “the Puritan spirit in America was essentially hostile to literature and art,” by saying: “The Puritan life was only historically inconsistent with culture; there was no logical antagonism. Indeed, that life had in it much that was congenial to art in its enthusiasm and its truthfulness. Take these Puritan traits and employ them in a more genial sphere; add intellectual training and sunny faith, and you have a soil suited to art above all others.”

This Puritanism is our defence against the schools of Arnold and Swinburne, the classic and the sensuous Pagans of the nineteenth century. If they speak of the delights of material beauty, we can turn to Spenser and his praises of the inner and spiritual. If they boast of their unbounded license, we can glory in the liberty of Milton, harmonious alike with God's laws and man's. If they tempt us to waste our lives in laughter and song, we can listen to Carlyle, thundering the warning of Scripture, "Know thou that for all these things, God will bring thee unto judgment!" And if they say, "Come with us, away from the common herd, out of this age of strife, back into the glorious days of old, to Grecian beauty of style and sweep of soul," we can reply, "Bunyan's style is good enough for us, and we will cast our lot with his readers, — with the plain, blunt men for whom the truest and most lovable orators and poets have ever spoken and sung. We will take Lincoln and Lowell and Whittier, and you may have Rossetti and Wilde and Whitman. When in future ages corruption shall have seized your fleshly beauty, and your sensuousness shall seem as loathsome to men as the licentiousness of the Restoration is to us, then shall the people remember, as they remember the incorruptible virtues of departed friends, the graces of spirituality, of earnestness, of liberty, of simplicity, and of moral purpose, the gifts which Puritanism has given to literature."

CULTURE AND CONSERVATISM.

BAIRD PRIZE ORATION, BY GEO. T. EDDY, '86.

THIS is an age of universal questioning. In nature, animate and inanimate, and in the sphere of human activity as well, men are seeking causes, reasons, and laws. All things are under challenge to give account of themselves. Suspicion is prevalent; doubt as to the reality of things,

the existence of mind, the possibility of knowledge. Modern criticism finds no holy ground, nothing too sacred for its closest scrutiny. It need occasion no surprise, then, that culture is forced to assume the attitude of defence. Men of fame and influence are its strenuous assailants. They allege that it fetters progress with the weight of antiquity; they term it "a safe and elegant imbecility," which is only too glad to avoid exposure by seclusion from the world. They say that, wrapped in the mantle of self-complacent pride, it averts the glance from the unpleasant spectacle of humanity belonging to an alien class forsaken and in anguish.

If this be the real outcome of our culture, judgment against it cannot be too swift or too severe. What answer do its advocates make to the accusation? What do they claim as its characteristics and results? First, it aims at a symmetrical and continuous development of all man's powers, moral as well as intellectual. It is eager for all knowledge, but values chiefly that which relates to human thought and endeavor. Information, it holds, to avail, must be crystallized into wisdom. It loves and cherishes in everything, the true, the beautiful, and the good.

Again, culture at least claims to be altruistic. In the words of Matthew Arnold, it is "possessed by a passion for doing good." The truths to which it attains, universal as they are in their application and value, must be proclaimed as far as possible to every individual, be he lowly or exalted. The cloistered monk is no longer the ideal scholar. That ideal finds its true expression in him who seeks the highest discipline and enlightenment, to the end that, in imitation of his Master, he may give sustenance and sympathy to some hungry, despairing soul.

But the main point at issue is still untouched; the question recurs: Is not culture conservative in its tendency? And the answer must be — Yes; but only in the highest sense of the term. To be stupidly tenacious of whatever

is old, to oppose every innovation, to prefer ease to progress, this is not true conservatism. That consists, says one of America's foremost scholars, in "holding together the things of the past which the experience of the ages has proved to be worth conserving. It discriminates between the permanent and the transient in human history, traces through the centuries the line of progress, and rejoices in every step that is forward toward the goal."

There are two ways in which this conservatism finds expression. Truths that have been discovered are fundamental and necessary to those that shall be discovered. Cut off the scientists, the philosophers, from all connection with the past and obligation to it, and they are involved in a maze of doubt and perplexity. Their largest, if not their only, task is to secure deductions from the facts, to combine into orderly structures the materials which others have gathered for them long before.

But if it were possible, the student is more indebted to his intellectual ancestors for their methods than for their direct attainments. It is his privilege and delight to join the hallowed company of the sages and philosophers, the prophets and poets of all ages and all climes, to listen to their admonitions for his guidance in the pursuit of knowledge, to follow out the course in which they were striving. They esteemed Truth above all else beside, ever sought it in nature and man, ever worshipped it in God. If their example and counsels be obeyed, the onward movement of mankind, far from being impeded, will take on a fuller volume and a stronger sweep.

The value of conservative culture is especially manifest in the spheres of philosophical and moral thought, and of national and individual life. With what computations will the science of sciences estimate its indebtedness to Socrates and Plato? Who shall weigh the influence of Aristotle and Bacon? The great truths they discovered sway with immortal potency the minds of thoughtful men; even

their errors serve to point out the right way more clearly. Time is the test of philosophy. Only the precious metal of thought retains through the ages an undimmed lustre. But, on the other hand, we shall find that the battles waging now were as stubbornly contested centuries ago. The most subtle and dangerous of modern errors was anciently met and overthrown only to reappear in a sort of resurrection of evil. Yet there is no occasion for dismay. The past assures us that the outcome shall again be a triumph for truth. But even if history afforded us no clew as to the value and permanence of systems of thought, the scholar, with powers so quickened by companionship with regal minds, can weigh their claims in scales of certainty. Wisdom imparts insight, gives power to discriminate between the genuine and the false, and to gauge with exactness the relative values of theories.

Again, in political science and the conduct of state affairs, this conservative force finds a wide field of operation. The scholar is a good citizen in that he obeys the law; but pre-eminently so in that he can and does speak with authority on measures and systems of government. He who saw that the "foundation of political theory was on the broad base of historical observation," was the architect of the modern science. From this historical observation there springs not only a thorough knowledge of the present, but a prescience of the future. The experience of all time teaches the student that the two ways lie open for men and nations also; that the wrong choice in the case of both alike leads certainly to destruction. How carefully, then, will he study the causes of political disaster, and lay bare to the most stringent tests the ultimate principles of action. But culture also finds in all governments a dominant idea, an underlying tendency, which, like the movement of a glacier, is unnoticed but irresistible. It declares that no policy or measure can be efficacious or permanent unless it is in line with this dominant

idea. In view of the extreme complexity of national existence, the widest experience and the profoundest insight are imperative requisites to those who would guide and guard the State. It is no time for the demagogue, the political sciolist and charlatan. Only the scholar can adequately cope with the gigantic problems that menace the very existence of society. "Knowledge and wisdom shall be the stability of thy times."

Such is the influence of conservative scholarship upon systems of thought and forms of government. Its bearing on the intellectual life of others is no less important. It inculcates, as opposed to the raw conceit and self-sufficiency of radicalism, humility of intellect and reverence for rightful authority. It delights to pay fealty to

"The dead
But sceptered sov'rans who still rule
Our spirits from their urns."

Nay, it does more ; in the midst of the jostling throng of those who strive for mastery in wealth, or social station, or fame, or power, the conservative scholar, inspired with hope from the past, points calmly to that ideal to which we may ever closer and closer approximate, but may never attain — the ideal of perfection.

"O human soul ! so long as thou canst so
Set up a mark of everlasting light,
Above the howling senses' ebb and flow,
To cheer thee and to right thee if thou roam ;
Not with lost toil thou laborest through the night !
Thou makest the heaven, thou hop'st, indeed, thy home."

THE PHILOSOPHIC BASIS OF THE FRENCH REVOLUTION.

MACLEAN PRIZE ORATION, BY R. B. C. JOHNSON, '87.

NATURE'S forms of expression are dual. Heat and cold, sunlight and shadow, cause and effect, volition and action, life and death, are all forms of this one principle. The law of compensation works, calm and unseen, like the mighty powers of nature; it speaks in the sphere of morals; it governs the physical universe; it formulates the laws of nations and decides their histories. This is the principle by which we should estimate French political philosophy of the eighteenth century.

The period directly preceding the Revolution was for France an era of strange and distracting events; it was an era of rationalism; of a people divided into two great social factions, the one the apostles of an atheistic philosophy, living in an ideal sphere of theory and abstraction, the other a mass of helpless misery, living in a real world of confused and discordant elements.

The Revolution itself was the most momentous event of the eighteenth century. Nothing of as grave import had occurred since the mighty struggles of the Reformation as

“When France in wrath her giant limbs upreared,
And with that oath which smote earth, air, and sea,
Stamped her strong foot, and said she would be free.”

It was a revolution expressing in frantic outburst the sentiments of a people resolved to strike off the fetters of feudalism; it was a revolution against a society whose hollow forms were more than mockery to starving millions; it was a revolution charged with the evolution of social ideals—a revolution acknowledged to have been the natural sequence of speculative thought, of destructive and constructive literature.

The spirit of the movement was the effacing of superstition, the abolition of absolutism, the establishment of society on more of a basis of equality. But philosophism, with its gilded fallacies, now comes to herald the dawn of a brighter era; it tells a people, already dissatisfied with tradition and the bequeathed wisdom of the ages, that hope of the future is conditioned on forgetfulness of the past. This erratic conclusion lay at the root of civil sentiment; touched the essence, not simply the accidents, of society; sanctioned social dissolution, and animated the stream of popular discontent which was to flow on and on until its waters were crimsoned with the blood of demagogism and choked with the excesses of a Reign of Terror. The condition of France in the eighteenth century was simply deplorable. The army of hunger marshals twenty-five millions; monarchy is a synonym for tyranny; the crown, the church, nobles and peasantry, all have taken up the arms of dissension; the church is a nest of corruption, the social organism in its death throes, Christianity swallowed up in the vortex of atheism; public service a chaos; sensualism clothes its crimes in the vestments of political philosophy; and, to crown all, gross materialism is at its zenith.

These are all causes connected with the Reign of Terror and subsequent political unrest. By logical method, we eliminate the minor causes, and find one of the dominating causes to be a destructive, critical, and sceptical literature—a subversive political philosophy. For, whether the writers caught the inspiration which directed their genius from profound meditation on abstract truth or from the moving spirit of the age, it still remains that the principles established became the justification of measures which made the Revolution a synonym for all that is cruel and bloody. The dominant philosophic tone is best seen in the writings of typical authors.

Helvetius tells us that man is possessed of the same two

fundamental faculties as beasts — memory and sensation ; that his superiority arises from his external form ; that virtue and duty must be viewed only in connection with our physical sensibilities. The logical conclusion is, that a man is virtuous or the opposite, according to the nature of his environments. If, then, a people's political institutions are not for them the most desirable, revolution is justifiable. Also, according to this false code of morals projected by Helvetius, virtue is made to consist in physical enjoyment. Here we have the justification of sensualism. Henceforth vice is decreed a virtue ; atheism becomes rampant ; the more sublime faculties are lost sight of before the animal ; freedom degenerates into the wildest license ; sensualism revels in its three thousand cesspools of vice and shame ; the passions become the dominating principles of human life. The radical error, therefore, in Helvetius' idea of man is, as Morley says, that he considers him as " a singular piece of mechanism, principally moved from without, and not as a conscious organism reacting with a life of its own from within."

To supplement the follies of Helvetius came the treatise of Condillac. Ignoring the higher ideas of justice and moral good, and viewing all our knowledge as the result of contact with the outer world, he argues that nature is the source of everything that makes us what we are. Under this aspect, worship of nature is instituted with pomp and ceremony ; discoveries and inventions spring from fertile minds, and science marches on with mighty strides. But the teaching of Condillac, pushed to its ultimate consequences, means more — it means that we are to obey the feelings instigated by our physical nature. His doctrine, therefore, teaches, in its ultimate consequences, that virtue and religion may consist in unblushing immorality.

And between the sanctioned vice of Condillac and the modification of his system in Rousseau, stands the naked blasphemy of Voltaire. Nothing escapes his satire. Every-

thing that the ages had made venerable, everything that religion had constituted sacred, is turned to unutterable ridicule by pungent wit and blighting scorn. Intrepid, brilliant, humanistic, he is yet the arch-representative of the worst type of scoffing blasphemy.

So far, the aim of the literature has been the justification of revolutionary measures. Rousseau goes further. Arguing that revolution is justifiable, he then proceeds to show that for everything to be abolished something better may be substituted. Powerful as a thinker, he formulates theories with all the exactness of logical precision; skilful in turning periods, he writes and Paris is fascinated; he advances theories of legislation and the French nation watches for the dawn of a Utopian freedom. He tells them that "No individual, nor yet the whole multitude which constitutes the state, can possess the right of compelling any man to do anything of which it has not been demonstrated that his own will must join in prescribing it." Such a sentiment is opposed to the most essential principles of the social system; it would substitute license for law, corruption for public purity, and harmony and order would yield to the wild reign of confusion and anarchy.

This principle, therefore, which he tries to establish as fundamental, and which may be taken as a typical example of the erratic side of his system, is equally destructive to all government and society. For, since a man may will at one time what he may reject at another, government and society would be in a continual ferment of change and instability. A coloring of sentimentalism tinges his erratic conclusions; he judges on literary principles, views society in the abstract, and discards all those phenomena that accompany it as an organism. But to study French politics of the eighteenth century apart from Rousseau, is like studying effect apart from the cause in which it pre-exists. Do patriots wonder at the hoodwinked enthusiasm

of the Jacobin Club? Let them see in it the philosophy of Rousseau. Do men call Robespierre a fanatic because he sacrificed hundreds to the triumph of an idea? Let them remember that he drew his inspiration from Rousseau. Does religion weep over the excesses of the Reign of Terror? Let it console itself by remembering that the literary Utopias of Rousseau were a cause as dominating as were the corruptions of the church.

But whether the literature of the age was the product of sincerity or not, it still remains that the liberty advocated becomes debasing servitude; that Terror becomes the watchword of the day; that hundreds perish daily at the click of the guillotine; that queenly beauty and kingly rank, youthful innocence and sweetest eloquence, become the victims of heartless demagogism; that churches are plundered; legislation is unsettled; an enthroned harlot is worshipped as the Goddess of Reason; suspicion lurks in every heart; traitors arm themselves to leave their dens only in the blackness of night; justice seems obsolete; crime passes unnoticed; the highest law comes to mean the will of fanatics struggling after ends that are vague and speculative, and political philosophy is made the justification of atrocities that stand almost unparalleled in the annals of moral turpitude.

And never again, through the long line of the centuries, may truth be forsaken for hypothesis; never again may so deadly a potion be presented in the golden chalice of philosophy, and the skies of a false hope be tinted with twilight and dawn.

THE UNDERLYING PRINCIPLE OF HUMAN
PROGRESS.

BAIRD PRIZE ORATION, BY R. W. MASON, '87.

IN all departments of human investigation there is continual progress — in science, in philosophy, in the arts, and in the spread of broader principles of individual liberty. Nature has not changed in her masses or powers. The winds and waves beat as furiously upon Scylla and Charybdis as in the days of Homer, but now “the steamboat against the wind and tide steadies with upright keel.” Neither have the mountains decreased in size, but to-day man is carried over them on highways of steel. His brain has snatched the very lightning from heaven and made it do his bidding. And again, thrones and institutions which relied upon the sanction of the centuries for their continued authority, have gone down before the onward march of civilization. Everywhere humanity is discarding the things of the past and pressing onward to those which are before.

The very law of man's being is to advance. His progress depends, not so much upon the world without, as upon the unfolding of the world within. The real history of man is not that of his thought or his inventions, but that of his spiritual life. This growth of truth in the soul, this perpetual struggle between the life that is and that which reason and conscience declare ought to be, creates an “antagonism between the true and the perfect on one side, and the false and the imperfect on the other,” and lies at the root of every step in human progress.

Slow and painful have these steps been. It seems that in the economy of this world no great truth is born into it without travail. The book of Copernicus, revealing the true order of the universe, is silenced by a Papal Bull. Galileo, declaring the annual and diurnal motions of the

earth contrary to the teachings of the church, is thrust into prison. Socrates, who doubted the popular belief in the gods, but preached a righteousness and faith like that of inspiration, is accused of heresy and sentenced to drink the poisoned cup. Yet humanity has been ever advancing, keeping step with its grand army of martyrs. The silent and almost irresistible growth of truth in the human soul bursts the bonds of ignorance and superstition, awakens higher conceptions of the dignity of manhood, gives a faith in things unseen and eternal, and brings light and liberty to the children of men.

Many have been the attempts to crush truth out of the human heart. For instance, if the teachings of any established church are not based upon the eternities, sooner or later it comes into collision with the nobler nature of man, pressing onward to higher planes of religious truth in obedience to his conscience. Then conflicts ensue — conflicts often the most foul that have ever stained the pages of history ; conflicts which have degraded the human mind by dragging it down to the most debasing forms of cruelty ; conflicts which have filled the world with worse than blood, and have almost made hate the first law of nations. But the day invariably goes against those who would repress the upward tendencies of the human soul. For, wherever there are hollowness and insincerity, wherever there are tyranny and falsehood, there is decay ; there are the shadows of death. Men have burned, they have massacred, but they have never choked the true voice out of man. Humanity, rising in all its dignity, has asserted that between truth and falsehood there is an eternal distinction : the one is to be forever loved, the other to be forever hated. And acting upon this conviction, man has looked persecution in the face, conscious that every fallacy discarded is an emancipation ; conscious that every superstition abandoned is a “ redemption from captivity ” ; conscious that to fly from darkness and credulity, cost what it may, is to fly to the bosom of God.

The tendency, therefore, of man is always towards the realization of higher ideals. But history teaches that all great advances in human progress are developed, like other natural beginnings, from inward germs. The truth that government should be determined by the whole people, and not by the few, had been planted in the hearts of humanity for ages before it blossomed into the American Declaration of Independence. How long was the night before the world awakened to the realization that only through the moral and intellectual culture of all classes could it safely advance, and that to accomplish this was the highest function of government! How long was the air heavy with injustice, while the spirit of manhood was chained, scourged, and trampled upon by crowned force! The toiling millions sowed, but they reaped not. They defended with their own blood those whom they called masters, but for themselves there seemed to be no defender — nothing but the blackness of slavery and injustice; nothing but a fear and ignorance which stifled thought, petrified the soul and held it in bondage. But man was made to be exalted. There is a Power within him, but not of him, that works for righteousness. That Power was manifested in the fall of Constantinople, which broke up the stagnation of human thought by bringing Greek culture to the very doors of Europe. And then, when men's minds were thus aroused, that Power was manifested in awakening the human soul to a sense of its personal responsibility to a personal God, ushering in a reformation which has filled the world with liberty and enlightenment, and has changed the whole gulf-current of human history. That Power was manifested even in the French Revolution, by using it to break forever the spell of feudal tyranny and to make a return to the dark ages forever an impossibility.

Finally, that Power was manifested in our American forefathers, when, standing up in the strength of their manhood, with centuries of human struggles for human

rights behind them, they declared that all men were created equal; that, since the gifts of mind and heart are bestowed upon all, and since the sentiment of truth and justice dwells in every breast, man was not a mere machine created to minister to government, but that governments were created to minister to man. And, catching new inspirations at every step, they discarded the prejudices of the heartless past, and founded a government upon the unlimited suffrage of the millions. The Declaration of Independence elevated the common life, not only of our own nation, but of other nations, by giving to the individual a larger and richer environment of laws and of institutions.

Yes, man, sinful, fallen man, was born to be exalted. Made in the image of God! We do not fully understand what this means. It is one of those great thoughts of the Infinite which are beyond the grasp of our limited knowledge. But sometimes, in the hush of our own lives, it flashes across our minds that to grow into this image is the object and interpretation of all our yearnings and struggles after a higher life, and is, moreover, the reason why our souls are satisfied with nothing less than absolute and final truth. To us this is the principle underlying all human progress; this, the philosophy of life.

THE RISE AND INFLUENCE OF STOICISM.

MACLEAN PRIZE ORATION, BY W. A. WYCKOFF, '88.

IT is known in the streets of Athens that news has come from Eubœa. An expectant silence falls upon the city, and eager eyes scan eager faces. Soon the rumor flies from mouth to mouth that Aristotle is no more. Men bow their heads in sadness, and ask themselves "And what of Greek Philosophy now?" Their question meets no answer, and soon the gay life of genial Athens moves on, and few would dream of a wound who judge from her fair exterior.

Not, however, to her intellectual life does the old free spirit return. The "Father of Greek Philosophy" is dead; and as in him the older systems had found their highest expression, so now they had met their end. The old thinkers had been carried out of themselves in dealing with great ideas. The objective world of thought and life had absorbed their minds; and, now that speculative philosophy had reached its culmination, their successors are rudely thrust back upon themselves, and stand upon the threshold of the subjective consciousness without a leader, bewildered by the mysteries of the new world which opened before them.

Dark as was this hour for Greek Philosophy, it proved but the gathering darkness before a dawn. Hitherto, although it contained within itself "a gradual progress and culmination of thought," the great thinkers who were the authors of this progress lived and spoke and thought in a level far above the ordinary comprehension. Now Philosophy ceased to be the private and esoteric property of the schools, and spread its influence over all the world. The *soul* now, instead of the mind, demanded for itself an explanation of the world, and men flocked to him who had aught to tell them of life, its meaning and its destiny.

At this crisis Zeno appeared with his Stoical doctrine, presenting the most earnest and most striking exposition of the results of Greek Philosophy, and offering a rule of life and code of morals which gained the allegiance of the sincerest spirits of his age.

And thus Stoicism, which has been justly called "the transition to modernism," "the contact of oriental influences with the world of classical thought," owed its birth to no outward pressure, but to the internal impulse of the human soul; an impulse, however, which itself was the offspring of despair. No faith was left to men; for the old mythologies had ceased to command their belief or influence their conduct. Political life had become impossible; for

the Macedonian conquests had stamped out the last sparks of corporate existence. And, at last, Philosophy had failed them; for while the old thinkers had devoted their lives to "forging a golden chain which should link earth to heaven," they now seemed to have spent their strength in weaving "ropes of sand."

"The sublime intuitions of Plato," says Lightfoot, "had been found too vague and unsubstantial, and the subtle analysis of Aristotle too hard and cold to satisfy the natural craving of man for some guidance which should teach him how to live and to die."

Sad as was the birth of Stoicism; stern, unbending, and almost fanatical as were its moralisms, its early life was fostered in the gardens and porch of Athens, where "Zeno and Cleanthes and Chrysippus lived," as Plutarch says, "as though they had eaten the lotus, spellbound on a foreign soil, enamoured of leisure, and spending their long lives in walks and books and discourses."

These were the happy school days of Stoicism, when, in the hands of Greek masters, it was educated to meet the moral and intellectual demands of the age.

It was then that it breathed something of the religious atmosphere of the East, which fostered, on the one hand, the sublime devotion of a David or an Isaiah, and, on the other, the proud self-righteousness and self-mortification of an Egyptian Therapute or an Indian Fakir. It was then that it imbibed that intensity of moral purpose which in after days proved its strength. But not yet had its real strength been tested by contact with the sterner realities of mere practical life. A wider sphere was in store for it. It must needs measure its strength with the other philosophical systems, and prove its worthiness to abide.

Rome, the centre of the world's life and activity, is the new sphere, and here must be developed those practical results which are to determine its future power and influence.

Peculiar agencies had been at work preparing the soil for the transplantation. When Greek thought had for a time exhausted itself on the speculative side, and left the moral side prominent, then were developed the great moral systems. Not thus at Rome. No speculative inquiry had held enwrapped her greatest minds. No; quenchless thirst for a knowledge of the objective world about them had turned away all thought from the subjective consciousness. Rome's absorbing thought had been conquest. And now that the goal of her ambition had been reached, and the Roman supremacy established, the thoughts of men were turned inward and concentrated on the needs of the individual soul, and, finding no guiding spirit of their own, became the easy intellectual conquest of the conquered Greeks.

And now in Stoicism the best of the old Roman character found expression. And here stands out the true historic Stoicism in its noblest attitude.

When the conquests of Rome flooded the city with wealth; when Atheism joined hands with superstition and ran riot in the minds of men; when luxury sapped the strength of Rome's best life, and when sadness rested like a pall over the city, *Stoicism* lifted its voice against the excesses of the age, and did what it could to stem the forces which were hurrying the city to her doom. In that awful age it was Stoicism which offered a haven of rest to serious minds, when all about them human life was enacted as a farce until the curtain dropped and the foot-lights went out, and men heard their own souls hissing at them through the dark.

Presenting a rough but striking parallel to the western career of Stoicism appeared now the Christian faith, offering, in the incarnation of God himself, the long-sought "golden chain" which should "link earth to heaven," and pressing on with the authority of her divine commission to conquer the world, until she planted the cross upon the

ruins of Pagan mythologies and brought in humble subjection all systems of Philosophy to her feet.

Stoicism, too, in its outward form, yielded and passed away before the new faith, but the Stoical spirit remained, and still continues to reproduce itself in the world.

The Ascetic of later days, who fled from the noisy strife of the sin-stricken world to ponder undisturbed on duty and on judgment, on death and eternity, on heaven and hell, was, in a sense, the Stoic of earlier times, who had changed his philosophic gown for the garb of a monk. And the "Society of Jesus," which so powerfully influenced the life and thought of all Europe, was, like Stoicism, founded and propagated by men, the intensity of whose moral *will* was more prominent than the fineness of their intellect. And Calvinism itself, in its external gloom and high necessarianism, presented a striking parallel to the old philosophy.

And thus can be easily traced the influences of Stoicism in the thought of ages after its departure down even to the days of the Puritans, in whom we discover abundant proof of the presence and power of its spirit.

"They were men," says Macaulay, "whose minds had derived a peculiar character from the daily contemplation of superior beings and eternal interests." To them the objective world paled before the majestic importance of the individual. "The very meanest among them," he continues, "was a being to whose fate a mysterious and terrible importance belonged. * * * For his sake empires had risen and flourished and decayed. For his sake the Almighty had proclaimed his will by the pen of the evangelist and the harp of the prophet. He had been wrested by no common deliverer from the grasp of no common foe. He had been ransomed by the sweat of no vulgar agony, by the blood of no earthly sacrifice.

And if the traces of Stoicism may be found in the character of the Puritans, as truly may it be seen in their literature.

In its earlier days, while the Epicurean school could point to Lucretius as their poet, Stoicism had but the crabbed satires of Persius and the rhetorical verses of Lucan to offer. Now, however, it may claim some share in Bunyan's "Pilgrim's Progress" and in Milton's "Paradise Lost." For in Bunyan "the basis of the whole conception is abstract," the picture of an inner life; and in Milton, sublime as is the imaginativeness, it is yet cold and unearthly, and the inspiration is drawn rather from a rich and varied learning than from vivid impressions of external life.

And who shall estimate our whole debt to Stoicism, or how vast that debt may grow? For it ushered man through the portals of a new world—the world of subjective inquiry—and twenty centuries of thought have but carried him over its threshold. Here Philosophy is putting forth her highest efforts, and reaping her richest harvests. Here Science is fast following her footsteps, seeking out new phenomena, and applying her rigid tests to the laws of the new sphere. And here Literature, looking down through the vista of the years, sees for herself a future more brilliant than her fondest hopes had dreamed; a future in which fiction and poetry and the drama may turn aside from the beaten paths of the conventionalities to the more attractive retreats where lie hid the motives and sentiments and passions of mankind; with which it is not her province to deal, however, in a scientific or metaphysical manner, as does a modern school which, in its spirit of minimizing realism, would kill human nature and dissect it in order to portray its life, overlooking, in its microscopic search for minutiae, the broader and more pertinent realities which lie before its eyes. But it remains for a truly realistic school to deal with these in their actual concrete forms, and to continue a course begun in enriching literature with a "Daniel Deronda" and an "In Memoriam" and a "Faust."

And thus we trace the rise and influence of Stoicism; a philosophical system which was the offspring of despair; born on the threshold of subjective inquiry, deriving much of its abstract character and the intensity of its moral purpose from the East; fostered in the intellectual atmosphere of Athens, but reaching its highest development and exhibiting its most practical results in the sterner life of Rome; conquered, at length, in its outward form, by the irresistible power of the Christian faith, yet extending its influences until it has moulded human institutions and affected human character to a greater extent than any purely philosophical system of either the ancient or modern world.

THE PHILOSOPHY OF REFORM.

BAIRD PRIZE ORATION, JAS. H. PERSHING, '88.

THE history of civilization is a record of progress. From age to age nation has transmitted to nation something which is never lost, but which grows and continues as a common inheritance, ceasing only with the end of time.

The storm of revolution and the sunlight of reformation are nature's means of purification in the moral and political world. To behold a people breaking their fetters asunder in the full consciousness of being men and citizens, is a sublime and ennobling spectacle. But is it not still more of an inspiration to witness wrong and error fade away before the spirit of calm and consistent progress, before the gradual unfolding of truth from the inner life of the soul? Here we behold the union of might with right; the substitution of silent action for startling innovation; the judicious concession of the imperious demands of absolute necessity to a reverent regard for law and order — principles which characterize the true method of reform.

“There is nothing great in the present which is not

rooted in the past." Revolution and reformation are both the results of long processes of preparation the full meaning of which can hardly ever be discerned. The one is a stream which loses itself in the earth but a short way from its source, accumulates its strength in secret, and finally breaks forth a mighty torrent, bursting through every bulwark and sweeping away whatever attempts to stem its tide. The other is a tiny seed, dropped into the awaiting soil, its germination and growth unseen and unheeded, until behold, "the height thereof reaches unto heaven, and the sight thereof to the end of all the earth."

Reform, therefore, is not revolution. As Disraeli would say, "It is progress along the line of tradition." It is necessarily the work of the masses, springing solely and immediately from the inner life of man, only to be induced in human nature, and never produced by mere external and artificial contrivances. Universal interest in advancement is a necessity of true reform. It matters not how far philosophers may hold the doctrines for which men struggle to be right or wrong, — the destinies of mankind depend upon their acquiring an interest in what is great and exalted. The principles at the base of any reform must be so broad and powerful as to be readily appreciated by the great mass of the people, and of sufficient interest to induce action as well as belief. Certain ideas with reference to our country and our rights, our religion and our homes, objects not merely of reason but of affection, these are the principles which move men and determine the destiny of their race.

We often seek in vain for the definite origin of great and lasting reforms. They spring from the spontaneous desire of great majorities, from the rooted instinct in man to strive for a more exalted life. Their immediate occasion is the presence of some burden inconsistent with justice and the dignity of human nature, and imposed by the tyranny of ignorance and crime. Then human rights assert themselves, and affronted nature sets in action her invincible

powers to right the wrong. There need be no startling innovation, no volcanic outburst, no sweeping away of old and tried institutions; but steadily and surely those underlying principles, deep down in the moral and social nature of man, aroused by the supreme animation of enthusiasm for humanity, possess the heart of the nation, and with a change as silent as the transition from night to morning, behold, society passes from darkness to light.

The reformation of the sixteenth century was more truly a religious revolution. It was an event connected with all the past and all the future. In its political effect, however, it demonstrated the clear principles of reformation. There was the new-born desire to think and judge freely and independently; there was the great endeavor to emancipate human reason, to rescue the citizen from the absolute power of the spiritual order; there were set in motion those silent yet irresistible forces which influenced all Europe, placed society and the state on a new basis, and prepared the way for complete civil and religious liberty in their new home across the sea.

The English revolution was more truly a reformation. In it no ancient element entirely perished; no new element gained a total ascendancy; no particular principle obtained an exclusive influence. There was a simultaneous development of different forces, and a negotiation or compromise between their pretensions and their interests. Again, in that period of parliamentary and social reform of the present century, when England, "the mother of free peoples," herself became free, the movement had its origin and success in the development of new ideas and new principles of civilization. Parliament could not for a moment resist, because the demand of a righteous nation was knocking at its doors.

With the lamp of history for our feet, how shall we be guided in the social labyrinth of our own times? Should we not be reminded that those broad and immutable prin-

ciples which must characterize a true reform cannot be made the exclusive possession of a sect or political creed? Should we not be reminded that reform is not a warfare against flesh and blood, that it cannot be accomplished on the one hand by violence and bloodshed, nor on the other by dragging moral questions into the dusty field of partisan warfare? There is in our midst a reform dear to the heart of every believer. It sprang out of the holy purpose of a deeply moved community. Says John A. Andrew: "The temperance reformation was truly and genuinely a gospel work; it was a mission of love and hope, and the power with which it wrought was the evidence of its inspiration. While it held fast to its original simplicity, * * * it was strong in the Lord and in the power of His might. But when it passed out of the hands of its evangelists into the hands of its hirelings; when it became a part of the capital of political speculation, and went into the jugglery of the caucus; * * * when the gospel, the Christian church, and the ministers of religion were yoked to the car of political triumph, then it became the victim of one of the most ancient and most dangerous of all the delusions of history."

If the story of civilization, with its record of failure and success, be to us a guide, it must teach us that the duty of the reformer is the same in all ages and among all nations; that it is to awaken the people to the noblest aspirations, and to educate that "public voice which shakes the palace, which penetrates the grave, which precedes the chariot of Almighty God, and is heard at the judgment seat;" and every impulse given to the social and moral improvement of the world is an impulse in obedience to that law "whose home is the bosom of God and her voice the harmony of the world."

THE INFLUENCE OF SCIENTIFIC THOUGHT
ON LITERATURE.

MACLEAN PRIZE ORATION, BY H. G. DRUMMOND, '89.

THE history of literature is the history of thought. The vague grandeur of the Indian Vedas; the immortal literature of the Greeks, perfect in form and finish; the burning eloquence and patriotism of a Cicero, each embodies the thought of a nation. Nay, even the inspired writings of the Hebrews show us not less the moral fibre of the people than they do the God of nations. So every new idea, every reaction against established thought, leaves its impress on the literature of a nation. Behind the new birth of literature was the new birth of learning; behind the great English epic, the vivifying influence of Puritanism. So the English literature of the nineteenth century, varied and complex though it be, is shaped and moulded by the spirit of scientific investigation, by the influence of scientific thought. The deep earnestness and warm feeling of the age of Cromwell had given place to cold reason and passionless logic. A lack of earnestness means a lack of sincerity. The reason was the reason of mathematics; the logic, the product of the schools. An age which could produce a Hume in philosophy and a Pope in art was an age ripe for change. The gods of Greece, Pope tells us in the preface to his Iliad, are still the gods of poetry. No wonder that poetry was passionless, since the least real feeling would have shattered to fragments such an artificial machinery. The return to sincerity, that is the return to truth, in thought and literature, was to come, not through philosophy or art, but through science; a science at first practical, and finding its incentive in the material betterment of man's condition; latterly, speculative and carried on for the sake of knowledge itself.

The present is an age of industrialism. The deeper truths, the broader generalizations of science have not yet reached the minds and hearts of the many. An empirical knowledge of such facts of nature as man may turn to his own selfish ends, is the valued acquisition of the hour. Not he who discovers to men a yet unknown truth of nature, but the one who cunningly utilizes that truth for the convenience of man, receives the plaudits of the public. Such a science, while it continues the dominating principle in the minds of men, must blight, with its cold materialism, religion and philosophy and poetry alike. Even true science must eventually suffer, when this, which should be her humble attendant, assumes her title and her dignity; and the telescope, as it follows the nightly path of the stars, offers a mute but eloquent appeal against such an usurpation.

Beneath this science of industrialism there has grown up a science of the intellect; nay, rather that spirit of natural investigation, initiated by the desire for sensuous gratification, has been caught up by the resistless tide of thought and carried beyond the narrow sphere of material use. Above the details of the specialists, and approaching close to the threshold of that region into which the soul of man, unaided by a higher power, can never enter, we have a few great ideas — ideas which must ever remain among the grandest generalizations of the human intellect. The poet may escape the smoke of factories and the noise of machinery. He cannot escape the ideas of law and of ceaseless change; for these are of the eternal verities of nature, which shall be when the earth has passed away. The influence of science upon literature must therefore be not transitory or incidental, but the permanent and profound influence of immutable thought.

To a sensibility fine enough to apprehend it, every thought and feeling which art employs would show the moulding touch of this potent factor of modern life. In deepening

the poet's view of nature, in strengthening and remoulding the tendency toward realism, in casting over the creations of the imagination the sombre robe of philosophic doubt, its power has been most clearly and distinctly felt. Each of these movements in literature finds its fullest expression in the writings of a single man. With the first we associate the name of Wordsworth, with the second that of Browning, with the last that of Tennyson.

The photographic reproductions of natural objects which abound in the pages of Thomson's "Seasons," the minutely detailed descriptions of Cowper, however true in every outward characteristic, could no longer soothe and charm the minds and hearts of men. The naturalist and the physicist had taken possession of the outward forms of nature. He who had plucked the rose from its stem and torn it fibre from fibre beneath the lens of the microscope, who had resolved the rainbow into a countless number of watery prisms, could not be deeply touched by a mere description of either, however beautiful in diction or graceful in rhyme and rhythm. The poet must go beyond the blush of the rose, and the soft tints of the bow. He must show us that in nature which neither the microscope nor the scalpel could lay bare to human ken. And so the poet-thinker, Wordsworth, came with his mission — to show to men the divine life in nature, humanity as the key to her richest treasures. Thus may he who has solved the surface mysteries of nature still feel

" A sense sublime
Of something far more deeply interfused,
Whose dwelling is the light of setting suns,
And the round ocean, and the living air,
And the blue sky, and in the mind of man;
A motion and a spirit that impels
All thinking things, all objects of all thought,
And rolls through all things,"

And so still be

" A lover of the meadows, and the woods,
And mountains."

In Wordsworth the central theme was the soul in nature ; in Browning it is the soul in man. The one was influenced by the results of scientific thought, the other is moulded by its method. In the person of Robert Browning we behold the spirit of sceptical investigation and subtlety of analysis, which have formed the dominating principles of modern science, possessing themselves of the mind of a poet. With these he probes the human soul to its deepest recesses, dissects each passion and feeling, and lays bare before the eyes of men the hidden motives and desires of the heart. A consummate master of melody and rhythm, he sacrifices both in his search for truth. His whole style is transformed. A new realism, having its basis in critical thought, and counting nothing which touches human life too great or too small for poetic treatment, comes into being.

Every great advance in any field of thought, though in its final reconciliation it add a new confirmation to known truth, must, at its inception, bring under a searching scrutiny the established thoughts of men. So between the newly apprehended truths of science and the older and higher truths of philosophy and religion there has arisen a temporary, though none the less a hard-fought, conflict. The triumphant re-establishment of religious truth is of vital importance to literature ; for the decay of faith implies no less the decadence of art than of morality and vigorous life. The immediate effect, wherever doubt has supplanted faith, has been to infuse a spirit of melancholy into all the products of art. We are ever conscious of this undertone of sadness in the writings of those who have forsaken the religion of their fathers and their faith in things unseen, though it be hidden under a forced mirth or clothed in forms of exquisite beauty. No art work shows more clearly this chilling touch of uncentred faith than the earlier portions of Tennyson's "In Memoriam." The then prevalent unrest in thought has colored his mind and his art before

ever sorrow entered his life; but not until the death of a cherished companion forced home to his heart the problems of life and immortality and love, did these dark questionings of science find full expression in his poetry, did his higher reason struggle with them and conquer. As he returns to his earlier faith in a personal God revealed to men, the broken and confused cries of despair give place to the calmer song of peace. The elegy which had begun with the dirge of death, concludes with the glad sound of marriage bells, and with unwavering gaze the poet looks forward to the

“One far-off divine event,
To which the whole creation moves.”

So we trace in part the influence of scientific thought upon literature, an influence which, despite the gloomy foreboding of lovers of art, the exulting prophecies of its detractors, has at no time converted to discordant strains the divine song of the poet. For the conventional phraseology and worn-out classicism of the eighteenth century it has substituted a new imagery and a spirit of truthfulness. Swinburne sings with exquisite melody the swan-song of dying pagan art. But the spirit of the old Greek poetry — the spirit of beauty — purified of its earthly body shall never die.

THE NATIONAL ANTIPATHY TO THE NEGRO.

BAIRD PRIZE ORATION, BY ROBERT ELIOT SPEER, '89.
SYLVANIA.

THE most painful problem confronting the nation to-day is the presence of the freedman. He was stolen from his native land. With horrors which can never be told he was borne by force to a strange country, and here, at the bidding of the trader's lash, was sunk into inhuman slavery. The results were hideous and awful. The negro was pos-

sessed of reason; slavery made him a craven beast of burden. He might have been a prince among his people; slavery made him an outcast in social life. He had laws and hope; slavery deprived him of the right to cherish them, shackled him with the restraints of civil inequality, made justice blind before him in the courts of law, and barred in his face the gates of the house of God.

For more than two centuries there was no hour when this institution of legalized human bondage did not grow stronger and more bitter, including all crimes, suggesting all meannesses, severing all ties. It issued at last in the gigantic iniquity of the slave power. With enormous wealth and influence, with blunted and blindfolded conscience, with hearts steeled with the haughtiness of ancestral pride, this power sought to gain control of the national government and to make slavery a permanent and constitutional principle. No longer did the intelligence of the negro stand in the way, for the generations of his degradation had inbruted him. Marvellous duplicity and consummate corruption in statecraft enabled it for years to frame public policies, to dictate political principles, and to control every department of our government, until at last it made covenant with death, and with hell stood at agreement, and in the frantic dance of secession wavered and went out amid the horrors of the whirlpool in which it would fain have engulfed the nation.

The fall of its presumptuous ambitions seemed to leave with the South an embittered and unrelenting hate of the black man. The tyranny of reconstruction and the part of the negro in the legislation of the emancipated yet devastated and defeated States, while with the intimidating aid of national troops they restrained this enmity, made it only more determined, more bitter, and more cautiously resolute. At last the South could endure no longer. The burden of taxation had become intolerable, threatening confiscation. Bonded indebtedness was enormous. The sweet voice of

industry died to a sullen silence. The time of humiliation was reached, and the maddened whites, though under the forms of law, struck off the chain, left the negro his equality on the statutes, but proclaimed openly, as in the morning song of the new South they proclaim to-day, that the white race must dominate in a land consecrated by their fathers' blood.

This is the political problem of the race that was in bonds. It can be trusted to the future. The nation has passed judgment on the freedman's case in equity, and has declared that, equally with every citizen, he shall share civil and political rights. The free acceptance of that judgment by the South depends on the moral and social standing of the negro — and this question transcends political prejudices. It will patiently but persistently force itself upon us until we answer it. Is our antipathy to the negro a natural, God-given instinct, or is it a blind, unreasoning enmity, acquired by association of his name and character for two centuries with the servile subjection of an alien and menial race? The soft, winning voice of the South answers, as it answered when he was still a slave, "Disturb not with harsh words the serenity of the motherland. Leave this problem to us and we will work it out; it may be in tears, but it shall be in justice." In tones almost pathetic they ask for patient indulgence and sympathy, and the question has been left to them, must be left to them. And how have they answered it? By assuming first, that the negro is by nature an alien and subject race, by guaranteeing fulness of justice to him and fondling him as a kindly and dependent being only when he is content to receive his rights distinctly, separate from the white race, and to surrender them when his maintenance might mean encroachment on the inherited privileges of the dominant people. An inexorable caste grinds him down, denies that his race was ever made in the image of God, denies that he is of one blood with all nations of men, denies all

duty and responsibility in regard to him, sinks him in deep humiliation and uplifts before him once more the banner of the bondman's master: "Stand aside, thou slave, I am holier than thou!" And all this is justified on the ground that it is a natural and legitimate instinct. It is true that it may be natural to the men of this generation, but the whole spirit and prejudice are false feelings engendered by seven generations of uncondemned property in the African slave. It is not strange that out of the sown seed of the eternally false and inhuman principle of his natural subjection we have reaped a harvest of heart-breaking sorrows and filled the national garner with the ashen fruits of sectional strife.

With admirable meekness the negro makes no violent complaint, presents no grievance that his liberties are too few. He only protests that it is unjust that a distinctive mark of his race over which he has no control should subject him to arbitrary and galling and ignominious discriminations. He does not deny that it is wise that an educational and property test should qualify his unrestricted right to the franchise. Only it is insisted upon that this same test shall apply equally to his white neighbor.

This and other political reforms are part of the treasure of the future. But after them all the great and painful and wearisome problem will be still untouched, Shall the negro stand on a social equality with the white man? And though with indignant and clamorous voice the old feudal South answers, as it has answered, that it can never be, and the new South responds, as it has responded, that the attempt to accomplish it will lead those States through sorrows compared with which the woes of reconstruction shall be as the fading dews of morning before the roaring flood, in each case our one reply must be the only one consistent alike with the great truths of revelation and the common moral dictates of humanity, repeated, if need be,

again and again, and again purified, if need be, once more by the nation's tears. When the negro is worthy of social equality his color shall be no barrier. It is the voice of Necessity, and Necessity is an imperious teacher. It is the voice of Justice that for every drop of blood drawn by the lash, and for every drop shed by the sword, and for every drop lost to-day in the chain gangs of an abominable convict system, even at the eleventh hour there shall be reparation.

If it be objected that all this is radical and impolitic, we can only reply, in the march of moral progress conservatism is the party of yesterday. The new conscience has dictated its commands, and will brook no refusal of obedience. It is not advisory. It is imperative. It draws its inspiration from religious principle. It stands on the eternal truth. It shuns the wounds of bruised souls. It oppresses no hearts. It builds its empire on an entire human equality. Hither let us turn our faces, away from the last dark vestige of slavery to the last infolding glory of human liberty, away from the evening twilight to the radiance of the morning dawn.

EVOLUTION IN CIVILIZATION.

MACLEAN PRIZE ORATION, BY EDGEWORTH BIRD BAXTER, '90.

HOWEVER bitter the suspicious enmity it met at its birth, from short-sighted and narrow conservatism, the theory of evolution in nature is to-day one of the impregnably established generalizations of science. It has brought to light one more of the vast methods of the Creative mind. It has inspired progressive thought with a new motive; and hand in hand with history it is destined to bulwark the very faith that deemed it foe, as superstition and tradition are powerless to do.

When the enthusiasm of intellectual satisfaction which succeeds the advent of a great, controlling principle has at length allowed the mind to return to its suspended course of deliberate criticism and judicial insight, it begins to ask itself if it is not possible that in other spheres than that in which it first flashed into human ken, the governing power of this truth may be subject to the sway of rigid law phenomena which have thus far seemed chaotic and capricious.

This instinctive simplifying tendency of the mind; this ceaseless craving to bring all the disassociated elements of the universe of being into harmonious accord under some grand unity of government — is the deepest homage which man can pay to truth. And surely we may find in it alone sufficient argument for an attempt to extend the principle of evolution into the sphere of human civilization. But we are the more confident that the attempt is not chimerical, nor even unreasonable, because we believe that between the forms and phenomena of civilization and of nature there is more than an accidental resemblance — there is an analogy deep-seated and significant. We believe that the same agencies to which we ascribe the production and development of the differentiated forms of nature will adequately explain the origin and growth of human institutions; and that between the “law of progress” in history — so vague and undefined in character and operation — and the “law of evolution” in nature, a relation may be pointed out in agency, in process, and in method, too intimate to be the result of chance and too instructive to be without value.

The doctrine of evolution holds that the explanation of all phenomena of organic development in nature must be sought in the laws of environment; that there is a constant tendency of every organism to so mould itself that it may be most completely in harmony with the conditions under which it exists. Not more adequately does such an hypothesis account for the development of nature's varied

forms than it explains the origin and differentiation of the institutions of history. But we are met at once with the question, "What is the environment here?" The answer is not far to seek. The environment of man's institutions is man's nature. It is his being in its every manifestation — his intelligence, his morality, his necessity; all that he is — all that he thinks. Every institution of society, of government, of religion, that is born into civilization, bears upon it the impress of this moulding agency. If it is to live on, it must show itself in harmony with the environment that gave it its being and its character. If it passes away, its death is the best — nay, the only proof that its essential elements came ultimately to war with human intelligence or with human morality. A thoughtful comparison of the histories of the nations of the earth cannot fail to reveal that the characteristics which inhere in all humanity find expression in elements common to every civilization; and that there is not, and has never been, one essential difference between the civilizations of the world for which an explanation may not be found in deep-laid distinction between the peoples that created them. Neither is there caprice in the change of nations. Civilization neither advances nor retreats except as there is a *correlated, causal* elevation or degeneration of humanity. What man creates is but the shadow of what he is. Let knowledge attain to fuller proportions; let religion grow purer, and the change will be best recorded in the development of institutions. When Christianity comes, it works no greater revolution in men's individual morality than in their civilization; and its shaping power reached the institution only through the man. The rugged sternness of the Roman character at its best furnished an environment for a tense and vigorous philosophy of life which would have withered, like an unwatered plant, amidst the enervating luxuriousness of Orientalism.

Identical, thus, in agency, the development of the organ-

isms of nature and the individual forms of civilization are according to the same *process*. As nature's myriad organisms were brought by gradual development from a few homogeneous primordial germs, so human progress is nothing other than the differentiation of a few original, embodied ideas into innumerable forms which are most completely the product of the environment of human nature. In both spheres, change due to the process of evolution is slow and scarce perceptible. In neither do forms ever spring perfected into being without antecedents. There is no leap from the simple to the complex. Human progress proceeds by intermediates — by infinitesimal increments. The decay of old institutions and the rise of new whose very life is sprung from the death of their antecedents, are processes rigidly subject to the same fundamental principle as the birth and death of natural organisms. Let us not be misled into supposing that because humanity at large is intelligent, it therefore pauses at intervals, turns to examining the exponent of itself in its civilization, computes its distance from ideality, plans great reformatations and deliberately undergoes proposed metamorphoses. Far from it. There are no such moments of grand self-judgment, there are no such gaps in history. Humanity is unconscious of its own growth. Humanity never calculates or predicts. Humanity sets no standards. In the creation of the forms of civilization it deals only with the *present*. It moves on its mysterious and imposing course at once intelligently and blindly — intelligent as to the moment, but blind as to the future. Men do not construct provisional systems as steps toward others more rational and more elaborately complete. They create for *themselves*, and not for generations who shall follow them. And because the vision of humanity never extends beyond the present need, human progress is delivered from the lawless caprice which would inevitably result from far forecasting. So in civilization and in

nature, forms are born by degrees, and die by degrees; and the present rises phoenix-like from the ashes of the past. Things that now are, are but stages in the onward sweep of evolution to others not yet to be. Institutions may seem to spring up from the shallow soil of a present caprice — a national frenzy — but their roots stretch deep and far into the fertile immensity of the past. Revolutions are never sudden. They come slowly and their results are never strange. Humanity is always prepared for what happens, for of its own inmost nature the happening is born. Representative government differs much from absolutism, but the world did not grow breathless at the appearance of the first republic. And just as no step in organic nature's development has been superfluous, so none of these marvellous creations which were the handiwork of humanity have been useless. The process of evolution had *need* of oppression, caste, and selfishness, ere it could arrive at liberty, equality, and fraternity.

The principles already enunciated contain within themselves a sufficient proof that, alike in agency and process evolution of nature and of civilization are alike, finally, in *method*. If we reflect that in the struggle for existence of institutions which were the varied expressions of the same idea, those have always survived which we now, from our standpoint of advanced wisdom, know to have been the best fitted to promote the ultimate progress of the race, we must conclude that, in the last sphere, as in the first, there is a power of natural selection. Thus it is that institutions differ as the people who create them are different; for the very measure of fitness varies with the diversity of natural characteristics. Were it not so, there would result a confirmed discord between nations and their civilizations, a thing as impossible as a lack of harmony between natural organisms and their environment. The social conceptions of the Hindu and the Anglo-Saxon, bearing so slight a resemblance to each other, must and do find expression in

social *forms* quite as distinct. It cannot be denied that in the course of history huge abortions have appeared, outraging human intelligence and human morality. But nature again furnishes abundant parallel phenomena, and our analogy is but strengthened the more by this similarity even in exceptions.

Thus, then, we trace those deep unities in the origin and development of the organisms of civilization and of nature which, though they may do no more, yet render reasonable the belief that they are the outcome of a still deeper unity of principle. Certainly analogies are too dangerously fraught with fallacies for us to be unaware that they are the most insidious tools of fantastic speculation; but it may yet be opened to our sceptical eyes that these problematic identities which flash upon us at every turn in the realms of truth possess a significance which mere chance could never lend them.

In drawing these reflections to a close, we cannot refrain from a brief reference to two lessons of more than passing interest which flow from them. They aid us, in the first place, to a reasonable solution of that problem which has been for centuries a battle-ground of philosophic reflection — the Creator's relation to human progress. An irrational fatalism, arrogantly assuming to itself the guardianship of the glory of God, and an equally irrational philosophy of individual freedom, both equally intolerant, both equally wrong, have, with a zeal only more misdirected than intense, boldly shaped facts to accord with themselves, instead of seeking to bring themselves into a real harmony with the facts. It need scarcely be said that the phenomena of history — and they only, if we would arrive at the truth — must be made the basis of a judgment as to the nature of the divine control. If, as we have maintained, human progress is but another name for evolution in a higher sphere than material nature, then the growth of civilization in its every manifestation is not to be ascribed

to direct divine interference, moulding events, shaping tendencies, and inspiring motives. The part which the Creator plays lies only in his ordaining such agencies that their unhindered and unaided operation must result in that unceasing advance which, because as a grand result it transcends man's planning, we mistakenly refer to direct divine ordering. God has made civilization only in that he has made humanity. He is the author of the marvelous co-working of causes in producing intelligent results, only in that he has endowed man with intelligence and morality, and established an unalterable principle to control the relations subsisting between him and his institutions. Save for a few signal instances when the creative hand has stemmed the swelling current of events and hewed new channels for the world's activities, all that men have ever done has flowed solely from what they were. Throughout history as a whole there has been no productive providence, save the providence of God's unalterable laws.

But our reflections teach us one more lesson — the great and needed lesson of hope. He who reads history aright cannot despair of the future of the race. Pessimism is but the shadow which gloomy thought casts upon events when it stands between them and the light of the principle which underlies human progress. The past of humanity vindicates its claim to our confidence in its future. Not alone because of its inspiring achievements, but because those achievements are the outcome of causes which resolve themselves, in their last analysis, into the unchanging final cause, and which are destined to become inoperative only when the sublime harmony of the universe is turned to chaos and confusion. No! the end is not yet come; and, thank God, it never will come till the end of all things is at hand. Let the race scorn an accursed pessimism which ignores truth only to terminate in unreasoning despair. Let it rear its faith upon the meaning of its

history. It has come from darkness into light unled. It has built mighty systems out of self-discovered facts. It has proved its resources vast beyond all measurement. No difficulty has ever defeated it, no problem ever baffled it. If, on its onward march, hostile forces have arisen which, seemingly unconquerable, made it pause, it summoned to its aid the calm, majestic power of reformation, or hurled against its enemies the lightnings of awful revolutions till opposition fled in impotence from its pathway. And he who, in the face of such a past, and despite the unalterable principle which has controlled this grand evolution towards perfection, can say that our divine humanity has at length exhausted itself, and that progress must turn to stagnation, can neither know the past nor comprehend the meaning of the present; and has not only lost his confidence in man, but must have lost with it his faith in nature and in nature's God.

PHILOSOPHY AND CIVILIZATION.

BAIRD PRIZE ORATION, EDGEWORTH BIRD BAXTER, '90.

It is a strange but interesting fact that when ideas embody themselves in concrete political, economic, social forms, and, thus incorporated, become part and parcel of that objective life of society which we call *civilization*, the intensity of the impression which they at first made on men's minds grows less and less, until at length they are strongly conscious only of the forms themselves — void of any inner, sustaining vitality. They forget the thought which alone makes the form possible, and civilization reduces itself to a mere system of ingenious adjustments — a thing whose motive, whose *rationale*, is sunk in mechanism.

And yet it is surely true, that if we would find the most faithful record of human thought, the completest embodi-

ment of human faiths, we must go to those very créations by which humanity has environed and conditioned its life. In man's institutions is the mirror of himself; and the statute-book, the political system, the social law, are crammed with creeds.

But more than this. Every civilization, in its last analysis, reveals, as a pervading soul that unifies all its complex elements and energizes every fibre of its mighty structure, a *distinct philosophy*. History demonstrates no truth more perfectly than that the great ideas which guide the personal life of man tend, at least, to weave themselves into every form that he creates and every law that he ordains. That there are many and serious discords between what men believe, as men, and what they establish and practise, as a society, is, unhappily, true enough. Christian America, even in the midst of the ghastly horrors of slavery, preached as loudly as though she had derived the warrant for that hideous system from the text itself — "Thou shalt love thy neighbor as thyself." And there are only too many in our fair land to-day who, taking their stand on the fundamental distinction — which they purposely distort — between public and private morality, are striving to justify the exclusion of moral influence from its just share in the determination of political and economic procedures. But which, in the first cause, won the final victory — the selfish love of the institution, or the faith which a nation's deeds keeps with a nation's principles? Let history answer. Slavery is gone from our midst forever, banished by the great truths with which it was at war. And we firmly believe that the reign of political corruption and commercial selfishness shall make way at last for the dominion of purer and juster methods. Be the apparent exceptions what they will — and it needs but time to turn even them into evidence for the truth of our statement — our *principle* remains unshaken. It is that very principle which gives to the different civilizations of

the world what we call their distinctively national character. If we would find the real differentiating force which makes America America, and India India, we must seek it in the essential dissimilarity of our *philosophy* from hers. Give to the Indian his conception of the relations of man to God and to his fellow-man, and then, and then only, can he curse his social organism with the infamous injustice of that system of rigid castes which is so abhorrent to more enlightened minds than his; while our own justly-boasted "liberty, equality, and fraternity," the shibboleth of our national genius, finding noble expression in every sphere of our individual and national life, is utterly inconceivable save as the fair flower of a Christian philosophy. English history will never teach us that it was nothing more than a mere movement suggested by intelligent policy which shook to fragments the inhuman system of capital punishment that disgraced England in the beginning of the nineteenth century. It was the same influence which is developing slowly, but surely, into ever nobler proportions, the conception of a *national conscience* — the universally pervasive influence of a great moral philosophy, demanding a dominion coterminous with human activity. The very nature of men demands always a harmony between their fundamental faiths and every element of their objective life.

These reflections lead us to a principle of deep significance as embodying the dynamic relation between human progress and philosophy in its most universal sense. We confidently affirm that no essential transformation in a civilization is possible which is not directly conditioned by a corresponding fundamental revolution in human thinking. However much this statement may commend itself, at a first glance for its simplicity and reasonableness, there is yet a widely prevalent impression among men that there is but one law which governs the development of civilization, and that is the law of *immediate necessity* — employ-

ing, it is true, as its effective agent, an intelligent perception that is, however, but the creature of compulsion, that responds to the demand of the present and then lapses into passivity until set at work once more by importunate human need. So broadly stated, as a universal principle, this theory is utterly inadequate. Limited to the sphere of what may be called the non-essential variation of details, it is largely true. Political suggestion and economic invention do not spontaneously run ahead of the existing state of things. Men do not rush into revolutions for the love of them; their causes are laid deep in the unendurable imperfectness of the systems they aim to overturn. And we are bound to admit that great and radical modifications of institutions are conceivable independent of any philosophical revolution — the brief ripples on the surface of the great current of human life which yet flows on uninterrupted in its accustomed channel. A Christian nation is not confined by virtue of its Christianity to a republican form of government. And it does not need new revelations on the brotherhood of man to shape a people's policy in the matter of free trade and protection. But even in such changes as these, if there be any vital relation between the remodelled form and the trend of a nation's thought, the transformation must be such that, in the outcome, there shall be no real conflict between that thought and itself. Were it not, indeed, that new forms are thus measured according to one abiding standard, there could not be that approach to unity in the elements of a civilization which alone gives it its stability and coherence.

So far, then, the thought which finds its expression in those changes which do not revolutionize the essential character of a civilization is the product of present, palpable necessity. But the great truth for which we contend is that it is *not* mere necessity which gives birth to those deep and far-reaching revolutions in human thinking that seem to energize the world anew and to reconstruct, accord-

ing to a greater and more perfect plan, the whole warp and woof of human civilization. Philosophy has an onward movement of its own that has no cause save that which lies in its own inherent, self-created energy. World-changing ideas are suggested from within — not from without. Philosophy is under no necessity to cast itself in the mould of human exigencies. If the defects of existing things sometimes suggest an unproductive suspicion of the principles which gave them being, it is only in advancing thought that the power resides to create new and more perfect forms and inspire them with a fresh vitality. The clamoring chaos of Roman society, just prior to the Christian era, never could have forced the creation of a Christian philosophy. It is not that the cry for better systems compels the understanding of man into the perception of great truths; it is because his thought surpasses his life that he strives to expand that life until it shall come up to the full measure of the sum of his new knowledge. And thus far shall he go and no farther. As easily could you or I transcend our own ideals as could a human society attain to systems or institutions which should embody broader truths than they have learned, or higher principles than they profess. Not all the examples of history nor all the counsels of wisdom could ever make the Brahmin cry "Liberty, equality and fraternity," unless it first implanted in him loftier and juster conceptions of human relations and human destiny. And the clumsy, repressive, unproductive institutions of China will remain, as they have remained for four thousand years, crystallized in unalterable form until the transforming power of new ideas shall remould them into the likeness of a greater and truer philosophy.

This, then, is the cause of human progress in its last analysis — the never-ceasing struggle of humanity to attain to a perfect harmony between its inner and its outer life; to inform its creations with the spirit of its philosophy.

Let us rejoice that it is never satisfied nor at rest while there is a conflict between these two — while its forms do not comprehend and express the full sum of its advancing knowledge. Let us rejoice, too, in the conviction that man can never attain to a philosophy of life so lofty that it cannot be wrought into every detail of his living. The truth — be it what it may — will ultimately triumph in civilization as in thought. And the splendid consummation of this double growth which the future shall bring to light, will be a philosophy so true and a civilization so in unity with that truth, that each shall be an inspiration to the perpetuity of the other. Philosophy shall find its perfect fulfilment in civilization, and civilization shall itself be the perfect warrant for the excellence of truth and its adequacy to the noblest developments of the corporate human life.

LITERATURE AND LIFE.

MACLEAN PRIZE ORATION, GEORGE R. WALLACE, '91.

LITERATURE is geological. Each stratum speaks of the past. Each outcropping ledge bears a testimony. Every fragment turned up by the spade of the antiquary has a story to tell us of the far-gone days when it too saw the light of the sun and heard the music of the birds in the branches above it. When we consider an epic or a drama, our first thought is: This is the work of a man; it is limited by his genius and the range of his knowledge; its point of view is determined by his experience; it is but the shadow of his personality. Here are two men living in London under the same king — Chaucer, a gallant gentleman, the pride and delight of a glittering and luxurious court; and Langland, a poor priest, burdened with poverty and gaunt with famine. One gives us gay pictures of life — processions, pageants, May mornings, and dreams of

love; the other looks from his cavernous eyes, a stern and gloomy judge. He will address the revellers only to read their doom, and, when he sleeps, his visions will be of the multitudinous wrongs of the mute, long-suffering people.

Yet behind our writer's experience and equally potent is the personality of the man. It is that individual and peculiar stamp, that primal impress which he receives from the hand of his Maker. It is that illusive something which makes him not like other men. It is that spontaneous variation which gives him a face, a gesture, a habit of thought, a soul of his own. Charles Lamb could never have made a Ben Jonson, and no amount of sweetness and light could have transformed the rugged Carlyle into a Matthew Arnold.

But a man does not stand alone. He has antecedents, and the little circle of his daily life is but an eddy in the great stream. His personality is specifically his own, but in its genus it is national; it is a spontaneous variation, but a variation from a fixed and well-marked type. We turn to the poetry and folk-songs of the Slavonic peoples and are touched by a childlike and submissive spirit, a brooding melancholy, a pathetic tenderness. They sing in a minor key of lovers who must part forever; they love softly, and bear separation with a gentle and sorrowful resignation. There is none of the fire and defiance of the Frenchman, none of the stubborn pertinacity of the German. Their literature tells us these people are children, and as we read it we understand why the Czar is the Great White Father and Russia the last patriarchal despotism in Europe.

The development of many of these national characteristics we can trace. When men live together they learn to think together and feel together. They are under the same sky. If it is bright and warm, if wood and meadow and curving shore are sensuous with the soft harmonies of form and color, if the willing earth readily yields her

fruits, we shall have the light-hearted races of the South. Their purpose shall be pleasure; their ideal, beauty; their life, one long rejoicing in the brightness and abundance around them. But if nature is stern and cold, the sky sombre, the sea wintry, the forests dark, life becomes a veritable struggle for existence, and in that struggle the fibres of the soul grow hard and tough, the eye becomes fixed with a dogged determination, a race is developed strong, resolute, enduring. Such men do not smile. For them nature is no variegated pageantry, for them life is no long holiday. Stern necessity surrounds them. They must toil, endure, suffer. The sensuous side of their being is undeveloped; the mind turns in upon itself and constructs a gloomy mythology and a grim philosophy. Contrast the productions of the Teutonic with those of the Romance nations. In every age, in every literary form you will notice the broad distinction. The Northern men have strong conceptions of duty; they are sober-minded, introspective, and sad. Their novelist writes with a distinct moral purpose, and even in the gladsome spring-time their poet cannot shake off his gloom.

“ Winter has waned that was the flowers’ bale,
And thus I see among these pleasant things
Each care decays, and yet my sorrow springs.”

Not so the warm-blooded child of France. He plunges into the delights of the returning bloom with a merry abandon.

“ Hail! month of May, with garlands fresh bedight,
All softly swaying in the balmy breeze,
Filling the blooming woods with pinions light,
To earth revived, you promise joyous ease.”

We find, too, with a nation as with a man, the second great factor is the experience through which it passes, for national personality means national life, and life means change, growth, progress. Each generation inherits a

certain residuum of experience, a certain solid acquisition, which is in turn increased and transmitted to the next. The first impulse to compose came to men who were uncritical. They spoke because there was something in them clamoring for expression. They give us wild songs of battle, lofty hymns, or weird tales warm from the heart and glowing with a splendid imagery caught from their close contact with that nature which they loved and deified. So Homer celebrated the wrath of Achilles and the valor of Hector; so the Sanscrit peoples chanted their hymns to the Great Father as they climbed the slopes of the Himalayas; and so our own Saxons sang of the deadly Grendel and his slayer Beowulf in words so vehement, broken, and furious that they reproduce the shock of the conflict and the "din of slaughter-stroke." But the type of the later age is Goethe. Not for him the whirlwind and chariot of Homer's inspiration; not for him the beatific vision of the Harper of Israel! Clear, cool, penetrating, in the midst of the accumulation of facts and multiplicity of systems which mark our day, his princely intellect was master of them all. No science was unfamiliar to him, no art escaped him, no history or philosophy which he had not made his own. The infinite complexity of modern life found its synthesis in his capacious brain. No breezes from the caves of Helicon or draughts from the fountain of Castalia wrought the magic of his mood. In quietness of soul, in the pure white light of a developed consciousness and a critical reflection he fashioned his mighty works and demonstrated to a doubting age that the spirit of poetry still lived; that underneath all the wearisome detail of this merchandizing, exploring century, there still were the springs of human life, as deep, as rich, as inexhaustible as when the first bard struck his first impassioned note.

But progress is not uniform. The history of the world must be written in epochs, and literature reflects what history narrates. The character of the times must determine

whether any literature shall be produced at all. For such a production implies energy and an enthusiasm. If society is absorbed in other pursuits, or is wearied and discouraged in spirit, there will be no creation. For more than a hundred years, while the English race at home was adding name after name to the splendid catalogue of its literary genius, the same race in America enrolled not a single one. The people were the same; they inherited the same institutions and character; they were brought up under the same schoolmasters; but here the necessities of a new country gave them tasks very different from the composition of stinging satires and elegant essays. Look on the other hand at France under Louis XIV. Here an elegant and opulent court, devoted to a life of leisure and refinement, made of a strolling player a Molière, and the world has laughed ever since at the rascalities of Scapin and the blunders of Monsieur Jourdain.

But leisure and opportunity, without some impulse, some definite enthusiasm, can produce nothing of power. If the soul does not burn it can emit no spark. For a thousand years the monasteries of the west were devoted to the reading and making of books, and yet what schoolman has added to the time-defying literature of the world? Why was a period so fruitful in books so barren in literature? The spirit of men had grown sad. The light of the new gospel had been swallowed up in the gloom of mediæval barbarism. Eternal Rome, the glory of the centuries, undermined by its own corruption, had fallen with a crash; the masses were sunk in a coarse and grovelling sensualism; for the man who thought there was nothing but despair. The purpose of the ages had failed, the golden hope had perished, and so, stricken by the spectre of a ruined world whirling on to its final doom, the affrighted soul lost the power of action, withdrew into itself, and sought peace in isolation and a blind submission to an overshadowing authority. But when the spell was broken,

when discovery and invention and commerce had given men a new interest in life and brought back confidence and self-respect, when the world had come to believe in the dignity and destiny of man, then the enchained spirit broke its bonds and found utterance in a wave of literary expression that gave Italy her Renaissance and England her Elizabethan era.

The epoch, too, determines the standpoint. When Europe in the darkness of ignorance and civil disorder, saw the possibilities of manhood only in dreams and felt vaguely, instinctively, the hard and narrow limits of mediæval life, her poets expressed her longing for the absolute, her aspirations for something higher and better, by picturing impossible heroes performing impossible deeds. The condition of mediæval men made a romantic school inevitable; and as they sat in their rude castles and heard of Tancred and Rogero slaying giants and Paynims before whom many a worthy knight had fallen, they felt if they did not see in such a tale the analogue of their own life, only for them the deliverer had not yet come. But now, when the dreams of men are being worked out, and our ears are full of the actual achievements of this nineteenth century, our writing must take the standpoint of its age; and we have our Thackerays and Dickenses and George Eliots introducing a literature of practical philanthropy and levelling good homely thrusts at the common vices and evils of the day.

The epoch, too, is expressed in the form its work assumes. No one would write an allegory now. Our greatest genius has made his name imperishable in the drama where modern poets have failed; the dialogue embodies the richest philosophic thought of the past, and yet it is out of the question to-day. We seem to feel the subtle differences between forms which suit them to our varying conditions, and where old ones grow inadequate we evolve new. The father of modern science gave us the essay, and

the peculiar needs of our times created the novel. The drama had given outlines of character and action. It had presented life in the relief of a Parthenon frieze, catching attitudes and expressions, but leaving much to be inferred. But when that supreme conception of the personality of man towards which the world had been so long struggling was at last reached, then life became more significant and worthy of a deeper study. The proper respect for stage effects, also, had vanished, and where the Greek heart thrilled as Zeus thundered upon Prometheus, the modern only smiled and thought of the copper sheets behind the scenes. We had learned that the tragedy of life is not in the roar of the tempest or the clash of steel, but in the human breast. This inner action with its fine analysis and slow development the stage could not attempt. We needed a new form to express our dawning sense of the dignity and sacredness of each man as man — the supreme interest of every event and every sentiment which might affect a human life — and it came.

The first requirement of real literature is that it shall be universal. Nothing shall live that does not go deeper than the manners of the time, deeper than the transitory interests and momentary ambitions of a short-lived generation and touch the great throbbing heart of the world. For, after all, we are one. Far removed we may be in time, living under different skies, speaking a different tongue, and having a different inheritance, still we are one. The same heart has beaten in every breast; the same mysteries have been faced, the same problems confronted by every soul that has crossed the threshold of life. And as we who stand upon the very verge of time, possessing the long inheritance of the ages and enjoying the accumulated triumphs of our race, by the magic of its literature look far back into the past, we see that the sky was as bright then, the earth as fresh and green, the impulses of the heart as strong and various, and the great burden of

unaccomplished destiny as heavy then as now. Those fierce and shaggy Thanes drinking deep in Edwin's mead-hall seem remote enough from us, and yet, before the messenger of the evangel one rises and in sentences which have never been surpassed in beauty and pathos reveals how his mind had been groping in the dark for some broad and sure foundation; reveals how that irrepressible question, that insatiable demand for truth, was as imperative and absorbing in the fens and forests of the Saxon as in the vaulted judgment hall of the Roman governor. For this is the question of the world, and all its literature swells in one mournful and various chorus to give utterance to the answers which the restless brain of man has proposed. The Sagas of Scandinavia and the light and elegant verses of Horace, the Vedic hymns from distant India and the witty and cynical writings of Voltaire, each in its way presents a philosophy of life. The Genius of Literature is Protean. It may mask in the gay attire of an Aristophanes or trail through Hell the sable garments of a Dante; it may express itself in the amorous lays of a Flamenca or assume the armor and heavy battle shout of the Song of Roland. But in whatever form, under whatever disguise, it is always the Genius of Life. It is still the expression of that same striving, hoping, erring, god-like human soul. And even when it rises to the sublimest heights, when it enters the palace of the king, and in mysterious and awful characters inscribes the doom of nations upon the walls, there still we may trace the guiding "fingers of a man's hand."

THE CHAMPION OF SPANISH REPUBLICANISM.

BAIRD PRIZE ORATION, WILSON AULL, '91.

SPAIN has been slow to emerge from the gloom of the middle age. She lay still slumbering on, when the light of modern thought touched the eyes of her sister states and roused them one by one to the dawn of a new civilization.

Since Cervantes set all Europe laughing at the wind-mill castles of Don Quixote, and since Murillo put the artistic world upon its knees before his seraphic Madonnas, Spain has produced few men worthy of a place among the great and master-spirits of the ages. But there has arisen one man who has given to the Spaniards the modern republican idea and who has bared his right arm to raise Spain to a level with the other countries of Europe. That man is Emilio Castelar. His brilliant university career, his journalistic success, his humane *rôle* as a revolter, his popularity, all these joined and swelled into the flood-tide which bore him on to the Presidency of the Spanish Republic.

Small wonder that the waving palms of sudden success fanned his hopes into a self-consuming blaze; small wonder that his sanguine eye, fixed on his party in the full meridian of its glory, should fail to descry the gathering clouds; it is not marvellous that, deafened by shouts of applause, he should fail to hear the warning cry that Spain was not yet ready for republican rule; it is not strange that a heart warmed toward every son of Spain should over-rate the Spanish intelligence and political sense; not strange that an untried hand, energized by a burning zeal, should make in an unfledged republic the most radical reforms; nor is it amazing that a man, infatuated with the republican idea, should even dissolve a Cortes and assume the sceptre of a dictator.

That this act was inconsistent with Castelar's previous teaching, it were folly to deny ; no less inconsistent was his execution of the Spanish revoltors before his denunciations of capital punishment had died upon the air. Castelar *was* inconsistent, but he made the remedy fit the emergency ; if he was inconsistent, he was true — true to the conviction of the hour, true to himself, true to Spain.

A vigorous enemy, he is just to his opponents ; while his voice denounces the crown and sceptre, his sword is drawn against the harpies of anarchy ; though unfortunate, he was bold and cheerful in the face of disaster ; if he made blunders in public affairs, his private life was unstained ; if he was weak in the execution of plans, he showed an ability to construct systems, to teach the people and to thrill them by his eloquence.

This Castelar was ousted from his chair in the university, but it was for his fearless denunciation of a dishonest queen. This cultured scholar was immured in a Spanish prison, but it was for his efforts to secure the freedom of Spain ; and as he was dragged to a loathsome dungeon, his clothing was torn by royalist ruffians and his garments were soiled with the filth of the streets, but the princely mantle of his honor remained untouched, and the regal robe of his character continued without spot amid the confusion and corruption that surrounded him.

This fearless Spaniard might have been more successful in gaining place and power had he been willing to hang upon the sleeve of a successful cause ; but when the new provisional government offered him office as Minister of Foreign Affairs, he proudly scorned the offer and cast in their faces the reply, " My conscience will not allow me to associate myself with demagogues, and my conscience and my honor keep me aloof from a state of things created by bayonets."

By the fall of the Republic Castelar lost his power, but not his influence ; like Gladstone and Disraeli, he combines

literature with politics. Even when in exile, by his facile pen he spoke, not to Spain, but to Europe; he preached liberty, not to a state, but to a continent. His influence in the Cortes is strong, owing to his ability as an orator. When speaking of the ancient peoples, he seems to dwell in the distant past; he walks and talks with the Cæsars, he winds his way through the temples of the Acropolis, or strolls along the streets of ancient Babylon and mingles with its crowds. He has forgotten self entirely; his words are fluent and rapid as the Ebro, scathing as the simooms that blow from Africa, terrible as the tempests that beat upon the Spanish plateau, and sublime as the summits of his native Pyrenees. Thrilled with love for the Seven Hills, Cicero, with stinging tongue, lashed the treacherous Verres from the Eternal City; throbbing with righteous anger, Burke cudgelled the cruel Hastings at Westminster Hall; and this Spaniard, fired with the same defiant spirit, hurled his thunderbolts at a rapacious Bourbon throne.

True, monarchy succeeded, but it dares not now ride rough-shod over the people for fear of the Cortes. Nor is this all; the broken chords of the republican faction, wakened by his eloquence, touched by his master-hand, may once more vibrate, inspiring a harmonious movement which may prove a serious menace to the Spanish crown. Be this as it may, one thing is certain, Castelar has been true to his convictions. He takes the position which he conceives to be right, and there he stands; he is a patriot, not a partisan.

The statesmen of England and America, in lands of enlightenment, have moved on, shoulder to shoulder, sounding the pibroch of an aggressive civilization; this Castelar, on a soil of superstition, has striven single-handed to hold aloft the oriflamme of progress and to tear down that flag whose yellow means ignorance, whose red means treachery, and whose very fabric is the warp and woof of oppression.

Castelar will go on record as one of Spain's greatest men; for like the aloe tree, which goes on striving, straining, and

struggling patiently for a hundred years, that she may finally produce a single blossom, Spain has been content to wait for more than a century that she might at length send forth one flower to charm humanity with the rich coloring of his character, and to scatter throughout Spain and the world the subtle aroma of his genius.

All honor to Castelar; all honor to the enemy of that dynasty whose motto has been, "Pet the priests, rob the revenues, oppress the people;" all praise to the statesman who broke the chains of the Cuban slaves, and who offered to Spain for the first time in her history the opportunity for freedom; all praise to the champion of Spanish republicanism, the pride of the Spanish people, whose peerless brilliancy has made even his enemies spontaneously breathe forth his praise, as the beams of the orient morning made the cold lips of marble Memnon burst forth into irrepressible song.

THE IDEAL SPIRIT.

MACLEAN PRIZE ORATION, CLINTON T. WOOD, '92.

LIFE and literature are daughters of a common parentage. The elder of this sisterhood is all action and reality; the younger presents the high ideal. Between them there is the closest sympathy. Their trysting-place is the soul of man. That literature reflects life is a commonplace of oratory and authorship; but that it has a higher function than mere reflection, has been proven repeatedly by national and individual experience. In the Platonic mind, beauty and the good are inseparable one from the other; and so, even the poet who would please portrays the beautiful, and hence must be a teacher; for the beautiful is the most fitting manifestation of the good. George Eliot lives to-day because of the deep ethical import of her works. The secret of

Browning's power and influence lies in the nature of his verse. It is soul poetry. There is a spirit by which letters are nurtured. Vishnu inspired the Hindoo mind, and the sublime Vedic hymns have endured through thirty centuries. The need of self-knowledge forced itself upon the mind of a Greek sophist, and Socrates is in the air we breathe to-day. Heaven burdened the heart of a Hebrew prophet with the consequences of the wickedness of its chosen people, and the thunderings of Isaiah live on forever.

The thought of man has always been subject to feeling and revulsion of feeling, and to the restrictions of stern reality. Thus two great forces have been at work in all the ages, moulding the characters of men and nations. At times their relations have been properly adjusted and they have worked together in harmony. Then, through misunderstanding, they have been brought into battle on the field of blood, as at Marathon, Tours, and Waterloo. And again, they have crossed swords in the more august arena of mental dispute; in that council chamber of the Greeks, the Areopagus; among the cloistered scholastics at Pisa and Constance; and in the latter-day salons of London and Paris. Now one is in the ascendancy and then the other becomes the dominating force. The one is charged with reaching out into the transcendental and illusory; the other with being content in literalism, legalism, and slavery. Instead of seeking to become the complement, one of the other, in helping to solve the mysteries of life, they stand in complete antithesis, and lead into deeper mystery. The one spirit trusts nothing but the data given by the senses; the other recognizes something beyond man and his experience. The one is imitative; the other is creative. One often tends toward scepticism; the other is the handmaid of belief. One has emanated from the cold, emotionless spirit of Aristotle; the other is the offspring of the impassioned mind of Plato. The one is the Philosophy of Experience; the other is the Philosophy of Idealism.

The modern man of thought, like the hero of Greek mythology, stands in hesitancy at the parting of the ways. Empiricism urges one path, Idealism beckons to the other. Which promises to be the better guide? Art, literature, and life give us the pictured story. These spirits are contrasted in different races. The Greek genius, in its home of liberty, erects a beautiful temple of Idealism. Rome, with her fine legal instinct, gives the world its laws. In English literature, Celt and Teuton mark anew the contrast. The Teuton, contributing to Anglo-Saxon civilization his brawn, his firmness, his shrewd intelligence, his law; applying with iron hand his straightforward, practical principles, and attempting to reduce even passion and inspiration to work by rule. Here is Francis Bacon, the embodiment of this spirit of utility. The civilization of Bentham and Cobbett, ay, even that of John Bright and Richard Cobden, with all its philanthropy, satisfies the needs of the body, not of the soul. The Celt touches us with his enthusiasm and devotion to the beautiful, bringing those imaginative wonders, that sense of beauty, mystery, sadness, and sweetness, that deep melancholy — so human, so humanizing — the rich dower of a race long oppressed, which speaks forth with soulful eloquence from many a storied line of our sweetest poetry. Who is not moved by the legend of King Lear? The anguish of a Celtic king is not for the terrors of a storm. Thunder and lightning are nothing to him.

“The tempest in his mind
Doth from his senses take all feeling else.”

His agonizing cry,

“How sharper than a serpent’s tooth it is
To have a thankless child,”

moves a wide world to pity. One daughter tenderly cares for that demented monarch, and the ennobled nations re-

joice together over a Cordelia. Who has not a heart responsive to the martial war-songs of the border, and to the story of King Arthur told in the "Tales of the Round Table"? The Celt has given to England her Morrises and Merediths, Shelley's "Skylark" and Keats's "Nightingale." To the Celt we owe Macbeth as well as Queen Mab and Oberon.

The men of genius of all nations have embodied their power for influencing succeeding generations in their arts and literature. Their philosophy is Idealism, and they bring from a picture world the thoughts and visions with which they sway mankind. Can inspiration be denied men of genius? No! Call it "reason" with Coleridge, "imaginative faith" with Wordsworth, whatever you will, that mysterious something has a real existence, which enables the poet to see and know and tell to other men things which they know not.

In art, idealism has been an inspiration. The subtle influence of its spirit carries the artist out of the world of sense into the realm of deeper reality beyond. Witness Mozart at his instrument, oblivious of the clashing world about him and living in a realm of harmony. See Leonardo, working and never tiring, absorbed in that great ideal which he feels he must express. He is painting the scene of the Last Supper upon the walls of that old Milanese monastery, and hundreds of years after, when the work is disfigured by age, almost obliterated by the crumbling of the wall, the spirit of that scene, although so inaccurate in historical detail, shall still endure and move the observer with its wondrous power.

"In the old Tuscan town stands Giotto's tower,
The lily of Florence blossoming in stone,
A vision, a delight, and a desire,
The builder's perfect and centennial flower
That in the night of ages bloomed alone,
But wanting still the glory of a spire."

Standing rapt in the presence of such perfection, John Ruskin exclaims, "Behold the mirror and model of perfect architecture!" Such artists as these found their material in life and nature, but this they fused into a new creation in the glow of a personal ideal.

If any one of the fine arts has shown the influence of these two philosophies more than others, it has been literature. Here, empiricism becomes realism, and offers life as it is — the exact model. Idealism is here too an inspiration. It proclaims the apotheosis of life as the true purpose of letters. Assuming a high moral principle, it paints life as it should be. The disciples of this creed may have set before men heights that seem unattainable, they may be heralded as dreamers, but one never contemplates their glimpses of the "sunlight of the beyond" except to be made the better. Here we come upon the deepest and most sacred element in literature; that element of mystery which limns it with divine light. Hearken, while an ancient poet explains it. Plato says: "The poets tell us that they gather their strains from honeyed fountains out of the gardens and dells of the Muses; thither like bees they wing their way. * * * In this way the God shows us that these beautiful poems are not human or the work of man, but divine and the work of God, and the poets are the interpreters of the Gods."

In every age the history of cultured thought proclaims its philosophy. It is idealism. That which would outlast time must have the eternal spirit breathed into it. The poet who delights and inspires the millions of mankind, penetrates beyond change into the changeless. He feels that "a breath of will blows eternally through the universe of souls in the direction of right." That trade-wind sweeps through the world awakening nature everywhere, bringing spring with all its promise, and bearing with it the blessings of growth and fruit. Witness the record of history. Every great literary epoch has been ushered in

and its power sustained by idealists. The Muse of history points to every golden age in thought, from the day of Greek inspiration to the time of England's virgin Queen, with one injunction — Follow the ideal. But our modern spirit has almost disregarded this advice. A scientific culture and an utilitarian aim are the moulding influences in all that is modern. And what have they done for our age? They have given us a material development such as was never known before. But what have they accomplished for man's inner life?

Grant the materialist his way. Let him shut out the light of heaven with the gloomy prison walls of his generalizations. Let him hear with unmoved heart the crying aspirations of his fellow-man. Let him defy heaven with his scepticism and cast his miserable, ill-directed personality against the walls of God's eternal truth. Is this all the modern age can offer to mankind? Is this the result of the searchings of the mind for centuries? Is this the consummation of the hopes of all the ages? Or is there an eternal temple of truth beyond personality and race? Is there something deeper than experience and broader than material environment? Ah, Science! you see the limitations of your sphere and would fain not recognize them. But you surpass them, trusting in your own strength, only to be baffled and defeated. Even our greatest conquests have been made with ideality as a guide. Away with those influences which would produce an age devoid of impulse to higher things. Alexander Pope, with his time-serving "whatever is, is right," sounds the keynote of this tendency in letters. And to-day, in much the same spirit, the French realist describes life's cesspools. Does he not know that truth and virtue are just as real in human life as vice and crime, and incomparably nobler and more beautiful? Better for him, better for his age, that he had learned the lesson which his great countryman taught. Let him see Victor Hugo, discerning even in the

misery and degradation of a Valjean the possibilities of a human soul still shining. The criteria of the modern spirit do not go half way to inculcate the ideas which are indispensable to a full realization of life's best possibilities. The forms around us are not perfection. The lives of men, even those which impress us as great and sublime, are far from complete. The "type of perfect in the mind" is an ever-widening circle extended by broadening views and deeper insight.

Behold the gifted poets, bards of the soul's changing moods and of the longings of man's inner life, pointing to the one source of their fulfilment; rendering mighty voluntaries upon the organ of language, with the divine chord sounding in a deep undertone. Here is a Chaucer, "well of English undefiled," who gave his countrymen to taste of sweet waters from the fountain-head of romanticism. And here a Spenser, "poet of poets," with gorgeous and brilliant pageantry, never-fading flowers, cloudless skies; his "Faerie Queene" moulded after a beauty that is "heavenly born and cannot die." And then the mighty minds of England's merry sixteenth century catching a glimpse

"Of a light that never was on sea or land,
The consecration of a poet's dream,"

and reflecting it in the Elizabethan drama. And then a Milton, mighty and majestic, man of divine inspiration, he of the deep religious conception of the poet's mission. It is only in the sunlight of an idealistic philosophy that literature shines with its truest brightness.

Realism may be that which keeps the arts in touch with their times. Idealism brings them close to the great heart of humanity and imparts that character of universality which is the crucial test of enduring worth. The importance of realism is evident; but the grandest prerogative of a literature is not to embody the life and spirit of its times, but to transcend these narrow limits, reaching forth into

the ideal for something grander and nobler, for something to elevate the age. Exponency is a good thing, exaltation is a grand thing.

The river Rhone rushes down from the Swiss mountains a turgid, swollen stream, pouring its dark floods into the placid blue depths of Lake Geneva; then issues forth, after its rest in the bosom of the lake, a clear stream of beautiful blue, like the bright empyrean from which it fell. So pour the floods of life's river into the depths of mighty minds, to reappear, purified by contact with the infinite, in all that is beautiful and noble in art and life and song.

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Browne and Benke's Voice, Song, and Speech. G. P. Putnam's Sons, New York.

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Browne's Voice Use and Stimulants. Marquis & Co., Chicago.

Burbank's Speeches. Dick & Fitzgerald.

Burdett's Select Recitations and World of Humor. Excelsior Pub. House.

Burgh's Art of Speaking. 1792.

Annotated selections with examples of special emotions.

Bussey and Read's Newspaper Reader. Blackie & Son, London.

English editorials.

Butler's Fifth Reader. Butler & Co., Phila.

Above the average of Readers. Selections not especially forensic.

Butler's Literary Selections. Butler & Co., Phila.

Wide range of good selections.

Butler's (Noble) Speaker. Morton & Co., Louisville, Ky.

Selections short and varied. Old style.

Calkin's Ear and Voice Training. Kellogg & Co., New York.

Exercises chiefly in phonetics. Designed for the young.

Campbell and Root's Columbian Speaker. Lee & Shepard, Boston.

Fierly and patriotic speeches.

Carey's Excelsior Selections. Excelsior Pub. House, New York.

Parlor elocution.

Carpenter's Select American Speeches. Phila., 1815.

Much like "American Oratory."

Carrington's Patriotic Reader. Lippincott Co., Phila.

Fine selections illustrating development of human liberty.

Cathcart's Youth's Speaker. American Book Co. New York and Chicago.

The prose selections are short sensible speeches.

Coates's Comprehensive Speaker. Porter & Coates, Phila.

Introduction is a condensation of principles of J. E. Carpenter, London. Substantial speeches.

Cockin's Art of Delivering Written Language. 1775.

Cohen's Throat and Voice. I. Blackister, Son, & Co., Phila.
From a physician's standpoint. Thorough.

Coquelin's Actor and His Art. Roberts Bros., Boston.

Corson's Elocutionary Manual. Lippincott Co., Phila.

Introductory essay on literature and vocal culture. Selections are from English classics.

Cull's Public Reading and Garrick's Mode of Reading Literature. 1840.

Cumnock's Choice Readings. McClurg & Co., Chicago.
Forensic speeches admirably selected.

Cumnock's School Speaker. McClurg & Co., Chicago.
Short selections, but not puerile.

Curry's Classics for Vocal Expression. School of Expression, Boston.

Many selections, varied in kind and length. Few forensic ones.

Dale's Outline of Elocution. J. E. Sherrill, Danville, Ind.
Usual selections.

Dalton's Evening Amusements. Cassell & Co., New York.

Davis and Bridgeman's Brief Declamations. Holt & Co., New York.

Handy because of flexible covers. Speeches up to date.

Davis's Fourth Reader. Lippincott Co., Phila.

Dean's Science of Utterance. Silver, Burdett, & Co., Boston.
Progressive exercises, very full and fine. Well-chosen illustrative selections.

Delaumosne and Arnoud's Delsarte's System of Oratory. E. S. Werner, New York.

Delsartiana, well illustrated.

Devere and Carey's Selections.

De Witt and Webster's Recitations. De Witt Pub. Co., New York.

Dick's Recitations. Dick & Fitzgerald.

These, like the foregoing, are bound pamphlets of parlor elocution.

Diehl: see Randall-Diehl.

Durant's Hygiene of the Voice. Cassell & Co., New York.
From standpoints of both physician and singers — good.

Duval's Artistic Anatomy. Cassell & Co., New York.
Fundamental to gesture. Well illustrated.

Dwyer's Essay on Elocution. W. C. Little, Albany, N.Y.

Eaton's Original Readings and Recitations. London.

Emerson's Evolution of Expression. O. F. Huff, Boston.

Introduction explains reference of each selection to principle to be illustrated.

Enfield's Speaker. 1801.

Ewing (Thos.). Principles of Elocution. 1828 and 1857.

Latter a revised edition by Calvert.

Fobes's Elocution Simplified. A condensation of the principles of the great masters.

Fobes's Five-Minute Declamations. Lee & Shepard, Boston.

Perfectly adapted to its purpose. All selections first-class.

Fowles's Free Speaker. Hall & Whiting, Boston.

Fine forensic speeches.

Freeman's Speech Formation as a Basis for True Spelling. Trübner & Co., London.

Frobisher's (J. E.) Acting and Oratory. College of Oratory and Acting, New York.

Discursive. Intended for teachers.

Frobisher's Voice and Action. American Book Co., New York and Chicago.

Full of exercises and explanations very carefully and clearly given. Selections elocutionary rather than forensic.

Fulton and Trueblood's Choice Readings. Ginn & Co., Boston.

Very complete along forensic as well as elocutionary lines. Wide range. Complete lists of good readings from Shakspeare and the Bible (q. v. in the following list).

Gardener's Music of Nature. 1838.

Proof that passion in human expression comes directly from nature. Oratory, rhythm, etc., treated from musical standpoint.

Goodrich's Fifth Reader. Morton & Co., Louisville, Ky.

Goodrich's Sixth Reader. Morton & Co., Louisville, Ky.

Old style.

Graham's Principles of Elocution.

Good marked selections of pulpit, and ancient and modern oratory.

Graham's Reasonable Elocution. American Book Co., New York and Chicago.

Well illustrated. Many selections.

Griffith's Class Book of Oratory. Christian Pub. Co., St. Louis.
Compilation of usual elocutionary principles and selections.

Gummere's Elocution. Phila., 1857.

Based on Rush's system. Selections.

Guttman's Gymnastics of the Voice. E. S. Werner, New York.

Authority on vocal culture. Well illustrated. Practice of head, neck, trunk, arms; voice production in singing and speaking; articulation; respiration.

Hall's Reader's Guide. 1848.

Hamilton's Collection of Parodies. Reeves & Turner, London.
Imitations of the popular poems of modern American and English poets.

Harrell and Neathery's North Carolina Speaker. Williams & Co., Raleigh, N.C.

Some good local speeches.

Hazlitt's Eloquence of British Senate. Brooklyn, 1810.

Fuller than Browne. Begins with reign of Charles I.

Helmore's Speakers, Singers, and Stammerers. J. Masters & Co., London.

Finely illustrated in colors.

Hillard's Sixth Reader. American Book Co.

Introduction by Mark Bailey. Good forensic selections in old style.

Holmes's Miscellaneous Readings and Recitations. National School of Elocution and Oratory, Phila.

Parlor elocution of the showy sort.

Holmes's Voice Production and Presentation. Worthington, New York.

Excellent in anatomy and hygiene.

Holyoke's Hints on Public Speaking.

Didactic

Howard's Canadian Elocutionist. Rose Pub. Co., Toronto.
Old-style introduction. Diversified selections.

Hudson's Classical Reader. Ginn & Co., Boston.

English classics of oratory as well as of essays and poetry.

Hunt's Stammering. 1865.

A practical modernization of the principles of Thelwall.

Huntoon's American Speaker. Morton & Co., Louisville.

Pamphlet style of selections, better than ordinary.

Hyde's Natural System of Elocution and Oratory. Fowler & Wells Co., New York.

Theoretical, yet suggestive. Based on phrenological study of physiognomy.

Isbister's Outlines of Elocution for Boys. Longmans, Green, & Co., London.

James's Southern Selections. Lathrop & Wilkins, New Orleans.
Sectional speeches. Very fine.

Johnston's and Adams's American and British Orations. Putnam, New York.

Admirably selected with a view to illustrate American and English political history.

Kidd's New Elocution and Vocal Culture. American Book Co.

A successful teacher. Forensic selections well made.

Kidd's Rhetorical Reader. American Book Co.

Selections made for natural forms of elocution rather than for set oratory.

King's Practice of Speech. Pittsburg, Pa.

Well illustrated. Principles rather than rules insisted upon.

Kirby's Voice and Action Language. Lee & Shepard, Boston.

Good condensation of principles of Bell, Delaumosne, Guttman, Rush, *et al.*

Kirkham's Elocution.

Kirkland's Patriotic Eloquence. Scribner's Sons, New York.

Many forensic speeches.

Kitchen's Diaphragm. E. S. Werner, New York.

Monograph, well illustrated, of the hygiene as well as physiology of the subject.

Kofler's Art of Breathing as a Basis of Tone Production. New York.

Langbridge's What to Read at Entertainments. Religious Tract Society, London.

Selections from Dickens, Scott, etc.

Lawrence's Model Speaker. Eldredge & Bro., Phila.

Much like Brooks's Elocution (q. v.).

Leffingwell's English Classics. Putnam's Sons, New York.

Varied dippings into the best literature.

Legouve's Art of Reading.

Alger's Translation. Roberts Bros., Boston.

Roth's Translation. Claxton, Remsen, & Haefelfinger, Phila.

Colloquial and practical, interesting in matter and charming in style.

Lewis's (Dio) New Gymnastics. Canfield Pnb. Co., New York.

Well illustrated. Exercises preparatory to specific training.

Lovell's Dialogues. Collins & Bro., New York.

MacGill's Pantomimes. Cushing & Co., Boston.

Wordless poems with accompanying musical scores. Illustrated emotive gestures.

MacIntosh's White Sunlight of Potent Words. National School of Elocution, Phila.

Mandeville's Elements of Reading and Oratory. American Book Co.

Work of a student—the founder of a school of college oratory, the Hamilton.

Marshall's Book of Oratory.

Mason's Salvini's Othello. Putnam's Sons, New York.
Monograph.

Massey's Exhibition Reciter.

McDermott's Source of Pleasures Derived from Tragic Representations. 1824.

McDougall's Classical Elocutionist. Brentano's, New York.
Poetry largely—standard.

McElligott's American Debater. American Book Co.

McGuffey's Sixth Reader. American Book Co.
Complete school reader containing some, not many, good speeches.

McGuffey's Speaker. American Book Co.
Remedies the deficiency of the foregoing.

McIlvaine's Elocution. Scribner's Sons, New York.
From a rhetorical standpoint.

Millard's Grammar of Elocution. Longmans, Green, & Co., London.

Its main emphasis on articulation.

Miscellaneous School Readers.

Mitchell's Manual of Elocution. Eldredge & Bro., Phila.
Selections well arranged to illustrate vocal qualities, etc.

Monroe's Public Readings. Lee & Shepard, Boston.

Monroe's Sixth Reader. E. H. Butler & Co., Phila.

In the customary form of general practical suggestions with short examples.

Monroe's Vocal Gymnastics. E. H. Butler & Co., Phila.

Because of cuts and illustrative selections, popular and interesting to younger persons especially. Very thorough, however.

Monroe's Young Folks' Readings. Lee & Shepard, Boston.

Morgan's Hour with Delsarte. E. S. Werner, New York.

Finely illustrated. Simple and practical. Delsarte's principles naturally and plainly presented.

Murdoch's Elementary Elocution. Boston, 1845.

First edition of "Vocal Culture." Fine plates.

Murdoch's Analytic Elocution. American Book Co.

The work of a master. Development of Rush's system.

Murdoch's Plea for Spoken Language. American Book Co.

Discussions rather than lessons. Critiques of old treatises on elocution by Wright, Sheridan, Steele, Rush, Barber, and Hill.

Murdoch and Russell's Vocal Culture. Houghton, Mifflin, & Co., Boston.

Modernization of Murdoch's system. Many examples.

Murray's Elocution for Advanced Pupils. G. P. Putnam's Sons, New York.

A book of suggestions especially concerning commencement oratory. Illustration by use of various kinds of type.

Normal Course in Reading. Fifth Reader. Silver, Burdett, & Co., Boston.

Excellent directions for reading aloud.

Northend's National Orator. American Book Co.

Part II. is of prose selections. Short and standard speeches.

O'Grady's Select Recitations. Benziger Bros., New York.

A Roman Catholic reader. Largely poetical, pathetic, and heroic.

Oxford's Junior Speaker. Butler & Co., Philadelphia.

Oxford's Senior Speaker. Butler & Co., Philadelphia.

Full of speeches very well selected.

Parker's (E.) Golden Age of American Oratory. Boston, 1857.

Enthusiastic studies of Clay, Webster, and contemporaries.

Parker's Order of Examples in Elocution. Chicago.

Handy book with convenient blank pages for notes. Thorough and progressive exercises with good use of charts and tables.

Parker and Zachos' Reading and Elocution. American Book Co.

Thorough. Well-marked selections.

Peabody's American Patriotism. American Book Exchange, New York.

Introduction treats of calisthenics, vocal culture, gesture, and the kindred principles of rhetoric. Follows Rush, Bell, Murdoch, etc. Selections well chosen for young folks.

Plumptre's King's College Lectures on Elocution. Trübner & Co., London.

Popular; English in its thoroughness and scholarly tone.

Porter's Rhetorical Delivery. Gould & Newman, Andover, Mass.

Specially applicable to pulpit oratory.

Potter's (Mrs. James Brown) Recitations. Lippincott Co., Phila.

"'Ostler Joe" *et al.*

Potter's (H. L. D.) Manual of Reading. Harper Bros., New York.

Full in principles, well tabulated.

Prather's Winning Orations. C. E. Prather, Sharon Springs, Kans.

Prize orations of recent Western college contests.

Prescott's Recitations. DeWitt Pub. Co., New York.

Usual pamphlet selections.

Putnam's Elocution in Oratory.

Raby's Select Reading. Herder, St. Louis; Freiburg, Germany.
English classics — world-wide in reputation.

Randall's Reading and Elocution. American Book Co.

Dramatic in character.

Randall-Diehl's Elocutionary Studies. E. S. Werner, New York.

New and good selections with full analysis of each.

Raymond's Orator's Manual. Silver, Burdett, & Co., Boston.

The book of which Part I. of the present work is a condensation.

Remlap's Select Readings. G. A. Gaskell Co., Chicago.

A few good speeches among much parlor elocution.

Rice's Introduction to Art of Reading. 1765.

Insists on radical distinction between principles underlying speech and song, and on information, rather than imitation, in reading.

Riddle's Readings. W. H. Baker & Co., Boston.

Ross's Voice Culture and Elocution. New York.

New and good.

Russell: *see* Murdoch.

Russell's Pulpit Elocution. Draper, Andover, Mass.

Follows Rush and Murdoch, with special application to pulpit elocution. Examples for hymn reading, etc.

Salisbury's Phonology and Orthoepy. Park & Co., Madison, Wis.

Complete, especially in diagrams. See page 22 for table of English sounds. Well arranged for class work.

Sargent and May's Etymological Reader. Butler & Co., Phila.

Newness shown in excellent notes to selections. Full tables of roots.

Sargent's Intermediate Standard Speaker. Chas. DeSilver & Sons, Phila.

Usual introduction ; forensic selections well classified.

Schemerhorn's Outlines of Elocution.

Simple and practical.

Settle and Esterbrook. Young Elocutionist. Bancroft & Co., San Francisco.

Shaftesbury's Lessons in Acting. Martyn College Press, Washington, D.C.

Full in treatment of gesture and attitude. Stage rules, setting, business, etc., well illustrated.

Shaftesbury's Lessons in Artistic Deep Breathing. Martyn College Press, Washington, D.C.

Intended for teachers, self-instruction, invalids. Progressive drills by days and weeks.

Shaftesbury's Lessons in Emphasis. Martyn College Press, Washington, D.C.

Laws and principles. Insists on thoroughness of practice.

Shaftesbury's Lessons in Extempore Speaking. Martyn College Press, Washington, D.C.

Progressive exercises for acquiring vocabulary, strengthening the memory, and creating thought. Formation of oratorical habits. A year's course in conversation.

Shaftesbury's Lessons in Facial Expression. Martyn College Press, Washington, D.C.

Well illustrated as to facial expression, impersonation, etc. Meanings of each expression, and manner of producing same, well explained.

Shaftesbury's Lessons in Grace. Martyn College Press, Washington, D.C.

Progressive exercises elaborately explained.

Shaftesbury's Lessons in Personal Magnetism. Martyn College Press, Washington, D.C.

Shaftesbury's Lessons in Voice Culture. Martyn College Press, Washington, D.C.

Progressive in order of treatment, from practice of position of vocal organs to the development of timbre.

Shedd: *see* Theremin.

Sheldon's Fifth Reader. American Book Co.

The few forensic selections very good. Fine in descriptive selections.

Sheridan's British Education. 1769.

Specially intended to reform teaching of language and oratory by a return to early models.

Sheridan's Lectures on the Art of Reading. 1775.

Two parts, on prose and verse respectively. It insists on articulation, modulation, etc. Second part, a text-book on metre.

Shoemaker's Practical Elocution. Penn Pub. Co., Phila.

Progresses from conversation through principles of elocution to general suggestions. Examples.

Siddons's Practical Illustrations of Rhetorical Gesture and Action Adapted to the English Drama. 1822.

Many fine engravings of emotive gesture.

Skinner's Arbor Day Manual. Weed, Parsons, & Co., Albany, N.Y.

Southwick's Primer of Elocution and Action. E. S. Werner, New York.

Simple yet complete. Progressive exercises well illustrated especially in pantomime.

Spurzheim's Physiognomy. 1833.

Many illustrations of historical characters.

Stanton's Physiognomy. Author, San Francisco. Well illustrated. Pseudo-scientific.

Stebbins's Delsarte's System of Expression. E. S. Werner, New York.

Delsarte's Address before the Philotechnic Society of Paris. Examples in Decomposition, Poise, Posture, Gesture, Pantomime, Voice. The emotive expressions are tabulated.

Stebbins's Society Gymnastics. E. S. Werner, New York.

Relaxing and energizing exercises. Scores for piano accompaniment.

Steele's Melody and its Expression by Symbols. 1775.

Insists on slide rather than scale as basic principle. Elocutionary score given.

Stoddard's Readings and Recitations. Bedford, Clarke, & Co., Chicago.

Rather long selections from great writers.

Sweet's Practical Elocution.

Principles looked at from a forensic standpoint.

Swett's Common School Readings. Hopkins, New York.

Short selections, many are good speeches.

Swett's School Elocution. American Book Co.

Part I. Orthophony. Part II. Inflection. Copious examples. Selections marked in old-fashioned way.

Thelwall's Treatment of Impediments of Speech. 1810.

Traces them to mental and moral rather than physical causes, and to results of imitation rather than inheritance. Insists on practice of elocution as best cure.

Theremin's Eloquence a Virtue. Draper, Andover, Mass.

A rhetoric from oratorical side.

Thwing's Drill Book in Vocal Culture. American Book Co.

Explanation of methods with exercises.

Todd-Powell. Fifth Reader. (See Normal Course in Reading.)

Turnbull's Pulpit Orators of France and Switzerland. New York, 1848.

Sketches of Bossuet, Vinet, *et. al.*, with examples of their eloquence.

Twistleton's Tongue not Essential to Speech. John Murray, London.

Vandenhoff's Art of Elocution. Sampson, Low, & Co., London.

Articulation, etc., well illustrated in usual manner. Marked selections.

Venable's Amateur Actor. American Book Co.

Practical suggestions as to stage management, etc.

Venable's Dramatic Scenes. American Book Co.

Higher class than preceding selections.

Venable's School Stage. American Book Co.**Walker's Elements of Elocution.** 1810.

By author of Pronouncing Dictionary and hence very minute in study of pause, emphasis, and inflection. All varieties of structure fully illustrated by examples and plates, with special discussion of the various emotions.

Warmon's School-Room Friend. W. H. Harrison, Chicago.

Suggestions rather than treatise.

Warner's Book of Eloquence. Lee & Shepard, Boston.

Prose selections all good, and of convenient length.

Watson's Independent Fifth Reader. American Book Co.

Introduction treats fully of orthoepy.

Weaver's System of Elocution.

Selections well marked to illustrate his principles.

Webb's New Reciter, Reader, and Orator. London.

Webster: *see* De Witt.

Werner's Directory. E. S. Werner, New York.

Invaluable. See preface to this book.

Werner's Readings and Recitations. E. S. Werner, New York.

High class of parlor elocution.

Welles' Orators' Guide. Philadelphia, 1822.

Williston's Eloquence of the United States. Middletown, Conn., 1827. (*See* "American Oratory.")

Wilbur's Delsarte Recitation Book. E. S. Werner, New York.

Selections for parlor elocution, with full explanation of each, interspersed with principles quoted from Delsarte.

Wiley's Elocution and Oratory.

Wilkes' View of the Stage. 17—.

Deals specifically with Art of Acting, Actor's Department, Voice, Emotion, etc

Zachos' New American Speaker. Collins & Bro., New York.

First division, of earnest forensic speeches. Latter division, of dramatic and descriptive selections. Many Shakspearian soliloquies and dialogues.

ADDENDUM.

Rush's Philosophy of the Human Voice. Lippincott, Phila.

Physiological. Contains principles for elocutionary criticism and a brief analysis of song and recitative. The book that laid the foundation for all subsequent systems of vocal culture.

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