VOICE
AND
ITS NATURAL DEVELOPMENT

Herbert Jennings

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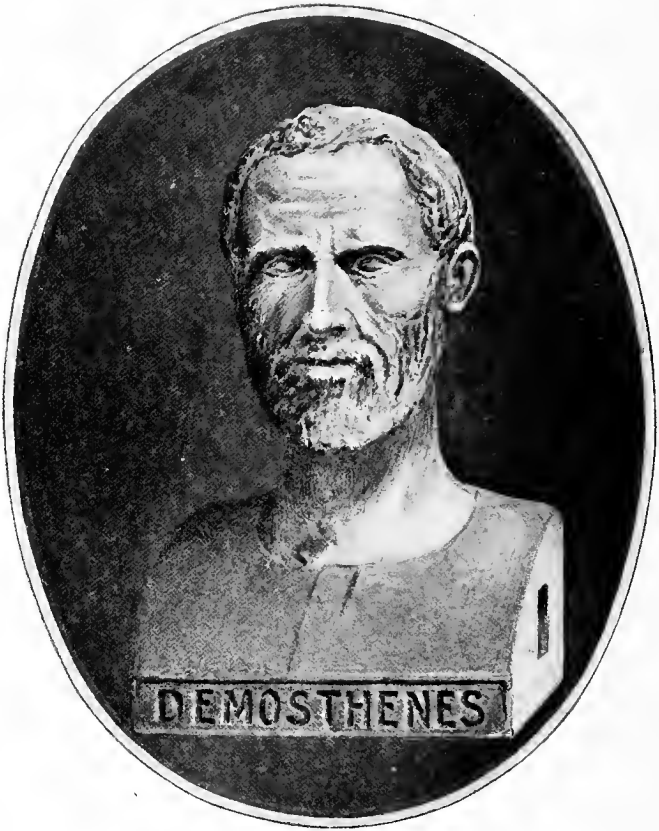

"THE FATHER OF ORATORY."

VOICE

AND

ITS NATURAL DEVELOPMENT

BY

HERBERT JENNINGS

AUTHOR OF
"THE PREVENTIVE AND REMEDIAL TREATMENT OF STAMMERING"
"THE ART OF FACIAL EXPRESSION AND DRAMATIC GESTURE," ETC.

FULLY ILLUSTRATED BY PHOTOGRAPHS,
AND DRAWINGS BY THE AUTHOR

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Dedicated

TO

MRS. JOSEF CONN

THE WELL-KNOWN LECTURER UPON PHYSICAL

EDUCATION

TO

WHOM HE IS NOT ONLY GREATLY INDEBTED

BUT WITHOUT WHOSE ADVICE AND ENCOURAGEMENT

THIS BOOK

WOULD DOUBTLESS NEVER HAVE BEEN WRITTEN

PREFACE

In an age like the present, when earnest men and women are often debarred from public speaking or the advocacy of a great cause through lack of vocal power, through huskiness and other troubles that handicap a speaker from being convincing, it is believed that this handbook will form a valuable guide and help to a public speaker or singer, not only in assisting him to overcome physical defects that hamper his utterances, but in the management and control of the breath, without which the study of the Singing Art is futile.

The book is not written for the student who desires to build up his voice and imbue it with all those qualities so necessary to finished vocal development, nor for the teacher of elocution. It is not the author's intention to touch at all deeply upon the physiology or anatomy of the vocal organs, nor the moulding of the voice from its earliest stages to perfection. The cultivation of the voice through its various

stages of development and the correction of defects, including the Art of Singing, comes within the province of a larger book, now being written, which deals exhaustively with the whole of this great and important subject. The present volume is compiled expressly for the busy man and woman who have little leisure time to bestow in rudimentary and arduous study, and so, in consequence, it deals, briefly, with a few commonsense laws to be observed, and gives a few directions and simple exercises to be followed, touching only those points in training the voice for public speaking and singing that are absolutely essential in order to obtain clear enunciation and to protect the vocal organ from fatigue and overstrain, thus enabling it with the minimum amount of cultivation to perform its office satisfactorily to its owner and listeners alike.

There have been many books written upon voice culture from medical and physiological standpoints, but although these works are extremely useful to the teacher or professional singer, the reading matter is, in the majority of cases, too technical and profound for the comprehension of the general public. It is believed, therefore, that there has been pub-

lished no treatise until now that contains such important information, or that describes in such concise and simple language those principles in relation to the training of the voice for speech and song that are so essential and yet have—either through ignorance or indifference as to their value—been overlooked.

Owing, no doubt, to faulty voice training and a disregard of the anatomical laws governing its production, there are noticeably few people who possess good "speaking" as well as "singing" voices, and it is this undeniable fact that has given rise to the common belief that in regulating the vocal apparatus for "speech" you are interfering with its mechanism for song, and *vice versa*. This statement is just as foolish as an argument that a first-rate walker must necessarily make a poor sprinter.

There are published few elocution books that deal in a practical manner with vocal development, nor is much information given that would be useful to enable one effectively to render those pieces selected and adapted for reciting that fill most of their pages. The books that at their commencement devote a limited space to hints upon rhetoric and gesture belong, in the main, to the old obsolete declamatory school,

in which every physical action is tabulated by which to emphasise certain emotions, to the entire disregard of individual temperament. This practice no doubt accounts, in a great measure, for the "sing-song" method of delivery, so conspicuous amongst school-children, and even in the case of many performers upon the stage and public platform. In describing the gesture and deportment exercises given in these books, there are few reasons advanced for the actions speakers, reciters, or singers are advised to employ, nor is the origin of emotion, sensation and facial expression described; the gesture being but the outward and natural spontaneous manifestation of a psychological impulse.

The writer is well aware of the difficulties in the path of the pen that can but feebly describe the intricacies of the voice, and he is full of admiration and gratitude toward those great scientists in musical research who have given to the world the basic laws that control the art of song.

It is no part of the scheme of this book, however, to enter at all deeply into musical statics, but to shew clearly how the voice can only be benefited by these laws when the whole mechan-

ism of the human instrument that produces and controls speech and song is made healthy and is perfectly adjusted, and thus rendered natural and effective.

The great disadvantage in possessing no skilled teacher to aid the student in phonation is fully recognised by the author, as the ear has an office of the first importance in vocal training; but it is contended that unless the teacher faithfully follows the primary principles of vocal development, it is better for the reader to be guided by his own intelligence.

Purity of diction is the birthright of every English man and woman, and it is largely due to the indifference shown in educational administration at home and at school that our mother-tongue has been robbed of its grandeur and beauty of tone. If only justice were done to the English language, it would not only hold its own in sweetness and musical distinction, but, if we accept the verdict of a celebrated German philologist, it also possesses "a veritable power of expression and comprehension unsurpassed by any language on earth—whether ancient or modern."

An intelligent and careful study of the following pages, and the strict observance of the

simple principles advocated, with persistent practice of the exercises given, will do more than merely benefit the voice, for it will establish a healthy and active relationship between mind and body, and enable the speaker to address an audience for any length of time without fatigue. If its perusal proves of such interest and value to the reader that it entices him to seek a further acquaintanceship with voice culture in its other branches, and to obtain the advantages of personal instruction, the writer will consider that his labours have not been in vain.

H. J.

105, Cromwell Road,
South Kensington,
London, S.W.

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VOICE

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ITS NATURAL DEVELOPMENT

CHAPTER I

DEALING WITH THE VARIOUS SYSTEMS OF VOICE PRODUCTION AND WHY THEY FAIL

"For, what's a sermon, good or bad,
If a man reads it like a lad ?
To hear some people, when they preach,
How they run o'er all parts of speech,
And neither raise a word, nor sink ;
Our learnéd clergy, one would think,
Had taken schoolboys from the rod,
To make Ambassadors of God.

. . . . .

They manage, with disjointed skill,
The matter well, the manner ill ;
And, what seems paradox at first,
They make the best, and preach the worst."

DR. BRYAM.

I DO not intend, at the outset, to attack the various and popular systems of "Voice Development," for they are all working toward a common

end, and where they differ is that while some are taught with no logical basis to commend them, other teachers endeavour to secure a certain limited (and often artificial) result in vocal culture at the expense of general qualities. But this I can assert, that if even the majority of fashionable systems were worthy of recommendation, we should soon perceive a marked improvement in the calibre and power of voice in song and speech by the public in general, because "voice production" has become such a fashionable study that few families are exempt from its influence. Far from this desired result, however, and in spite of the rapid strides in education, the average Englishman's delivery is generally loose, muffled, and indistinct, and has been truthfully described as "fluffy." "Hence that unmusical and expressionless gabble which so often pains and wearies our ears in the pulpit and on the stage and public platform, and which has brought upon our glorious English tongue the reproach of being 'harsh and rugged.'"

It is no exaggeration to state that there are few speakers upon public platforms or in the pulpit who do full justice to our mother-tongue, if clearness of articulation and purity of tone are both taken into consideration, and, with

the exception of a few notable artists, stage folk afford but a sorry hearing and grossly abuse the trust reposed in them. So careless have many of the heads of the profession apparently become, that it is often impossible to follow their dialogue comprehendingly. It is no unusual sight to perceive people in the stalls putting their hands behind their ears in order to catch a sentence, or seeking explanation from a companion. Actors, in their zeal to excel in characterisation, often sacrifice clear articulation, and it is then only due to their powers of facial expression, gesticulation, or dramatic emphasis that the scene is comprehended; and yet the stage should provide an example of cultured, skilled, and effective elocution.

Only by due attention to vowels and by giving them their true value can speech be rendered musical, and so, owing to our gradual disregard in this important respect, our language has degenerated into a speech of consonants, and our vocal tones suffer in consequence.

The English tongue is often heard to the greatest advantage from the lips of educated foreigners, despite the accent that accompanies it, for they instil into it a richness of cadence. The vowels as spoken by them assist to enrich the

language and enable the consonants to be pronounced without harshness. The musical utterance of which our speech is capable has been so long neglected that we are, at last, unconscious of the unpolished diction so habitual, just as we are becoming unfamiliar with the music in the language that inspired our English poets, and which, no doubt, in some measure accounts for our neglect of their works.

So rare, indeed, is it to hear our language spoken by a voice that combines purity of enunciation with richness of "timbre," that, if we are fortunate enough to do so, our attention is at once arrested: we feel grateful to the speaker; the sound refreshes us.

Upon the opera stage and concert platform the same indistinct articulation is conspicuous, the performers evidently considering that their efforts to produce "la bella voce" the only accomplishment worth achieving.

It is difficult, therefore, to realise that voice training in England is so popular, considering the apparent indifference displayed toward perfection in clear enunciation, elocution, and pitch of voice.

Now, if a man were engaged in some commercial enterprise, he would not consider his

investments successful if he only realised one per cent. of gain to ninety-nine of loss; and yet in the general scheme of voice development we cannot even claim this unit of success. The business man would rightly contend that the methods he employed were either obsolete or ineffective, and he would, if he were sensible, seek a safer outlet for his capital and energies. It was following this natural line of argument which convinced me that "voice trainers" were, in the great majority of cases, without a sound working foundation upon which to build up the voice committed to their care, and that those who sought instruction were therefore placing the training of their voices into incompetent hands, and stood little chance of securing benefit.

The "maestros" or elocutionists who were instrumental in introducing into the arena of song and speech the voices that have become world-renowned owed their successes quite as much to the excellent and unspoiled material they had to mould as to the careful system of training they gave. Many of them, I believe, would not hesitate to admit that they stood the greatest chance of success with the voice that had never been tampered with by incompetent teachers.

There is usually little flaw to be discovered in the quality and production of a healthy child's voice, as the various parts of the vocal organ are naturally balanced and adjusted. It is during school-life, when mimetic instincts are the strongest, that the voice is liable to acquire tricks and habits which are detrimental and discordant, and, owing either to ignorance or to indifference, these remain unchecked by teachers and others who should have striven to preserve purity of pronunciation and tone.

Vocal defects can be classed in the same category as writer's cramp or many other physical defects that have arisen through neglect and the cultivation of bad habits, instead of the observance of natural laws and maintaining a healthy physical condition.

When children grow older, a further disaster often overtakes them, and the tones of their speaking voices become still more objectionable and unpleasant through unskilled instruction in singing. This fact has given rise to the general impression that the speaking and singing voices are not akin, and that the development of the one is sometimes injurious to the other. Quite the contrary, however, is the case, and I have found but little difficulty in overcoming

defects in the speaking voices of those people who have been trained to sing by natural means, whilst singers whose grating speech has afforded the greatest difficulty in rectifying have generally been the victims of a faulty system of voice development.

Students' voices are often strained owing to the forced method of producing their voices and of attempting to acquire notes beyond their natural compass, *i.e.* too far removed from the pitch of their normal speaking voices.

The faults found in so many cases of vocal training, therefore, when not due merely to careless articulation, are because those who have schooled the voice have done so unscientifically and ignorantly. The whole secret of success lies, primarily, in the *physical* training of the student, and in a strict observance of, and perseverance in, breath control, and this necessitates a full development of chest, which contains our vocal bellows.

Now, this information may not appear at first sight to be fresh or even useful, as every teacher of singing advocates breathing exercises and voice control; but, as you will readily discover if you follow this little work further, there is a vast difference between the usual systems

employed which strive to develop lung power by inhalation, and Nature's simple method of increasing the capacity of the chest by muscular flexibility, and by the same means controlling and regulating the breath supply for the voice.

PLATE I

CHEST EXPANSION,
Without inflating the lungs.

By "muscular flexibility" I do not mean the enlargement and hardening of the muscles which surround the ribs—that process so popular in gymnastic circles (and advocated by the strong man), tends to retard the mobility of the chest rather than to render it plastic, as

I will prove later. Deep (so-called) "abdominal" breathing, which so many instructors advocate, is injurious, *causing giddiness and strain to many*, besides being ineffective in achieving the desired result.

If I were to ask my readers how many singers or speakers they knew who had undergone voice training and practised breathing exercises, and who never suffer from huskiness, voice fatigue, or throat complaints, and who can expose their throats to any weather, however inclement, after many continuous hours of speaking in public, and even in the open air, they will have, perhaps, some difficulty in finding them; and yet I have had, for years, practical proof of this possibility. One of the most notable examples proving the truth of this statement is a well-known lecturer upon Physical Education with whom I am closely associated in her splendid work of Health Reform. She rightly maintains that a voice, if naturally produced, should never tire, but should retain its clearness and vigour for an indefinite time, however arduous the demands made upon it. She, herself, possesses a voice, rich, strong and flexible, and capable of undergoing the greatest strain placed upon it without in the slightest measure

impairing it; and what a woman of the most fragile physique can do with her voice, any other person who follows out the principles of voice cultivation can also achieve.

How many speakers or singers are there who possess no defect of speech, or who do not suffer from hoarseness—often known as "clergyman's sore throat"—which is, in nearly every case, due merely to faulty vocal development? It should create no surprise, therefore, that tonics, drugs, and throat specifics fail to cure, and only at their best but partially relieve the sufferer.

The reason why few orators or actors are exempt from tired or relaxed throats is because their organ of speech has been allowed to assume bad habits, or has been imperfectly trained.

Amongst many examples of those who have systematically followed out my directions in the method of treating the voice, I may mention that of a clergyman in a busy London suburb, whose speech became so husky and indistinct that at last he was only able to speak in a hoarse whisper with much painful effort. He was obliged to vacate his post temporarily, but hoped that a complete rest and change of air would prove beneficial. For some months he persevered with various nostrums, and under-

went surgical treatment, all to no purpose. He was in the position at last of losing his incumbency unless he effected a speedy restoration, which, however, he fortunately succeeded in doing, for in less than two months after he commenced his course of vocal development, he was enabled to speak for any length of time without fatigue, and his voice assumed tones of strong baritone quality. This success was owing, to a great extent, to his tireless energy and perseverance, for he was at the advanced age of seventy.

It is a common occurrence for singers to suffer from relaxed or congested throats and laryngitis, which often result in partial or complete loss of voice. Chorus men and women in their arduous nightly tasks particularly suffer in this respect, often resorting to drugs to stimulate their voices, and although sometimes a momentary clearness is obtained, it can only be transient, and a chronic hoarseness frequently follows.* When we consider that the majority of English voices in men and women are of a baritone or mezzo-soprano quality, and that they are gener-

* It may be a surprise to many, but laryngitis and consumption of the throat and lungs amongst these people are authoritatively stated to be very prevalent.

ally tuned up or down to reach a pitch only to be naturally sustained by basses or high sopranos, the prevalence of throat troubles should not be marvelled at, especially when, through lack of proper training, the strain is borne upon one particular part of the vocal machinery instead of being distributed.

Now, if we examined the instrument employed in wireless telegraphy, we should doubtless admire its marvellous ingenuity, note the careful adjustment of all its parts, and comprehend how each section, though distinct, relied implicitly upon the other, and that the failure of the tiniest portion of it to perform its office would interfere very disastrously with the working of the system, and so prevent a message from being despatched. The clear record of a phonograph in its production does not rely alone upon the diaphragm and stylus connection, for if any one part of the machine were damaged or out of place, we could not expect to obtain a successful result from it; and yet we, as engineers of that most complicated and delicate instrument which produces the human voice, seldom take into consideration the health and symmetry of the human structure entrusted to us, nor notify the derangement of any integral

part of it, for the production of tone relies just as much upon our physical condition and the adjustment, balance, and poise of body as a mechanical contrivance does, but we consider that all that is necessary is to blow up our bellows, direct our note, adjust our mouths, and rely upon chance and the excellence of the material upon which we work to produce success.

But to give one more simile in order to illustrate the risk we run and how failure more often meets us than success, what is the secret of yacht racing ? If it were simply in the amount of sail that can be carried, why is it that the boat's hull is constructed in some hidden locality away from prying eyes ? And why is it that, despite the careful manipulation of the steersman, the skilful seamanship of the captain, the other vessel, with no more stretch of canvas, steals away from it easily and wins the race ? It proves that it is *not* merely the sail (or lung) capacity, nor the steering of the voice during its passage, nor even the skilful rendering and manipulation of the vocal apparatus that ensures success, but the ability of the student to hold his body in a correctly balanced position, in which all his organs are placed in the precise locality nature intended them to repose : such

a symmetrical attitude that will in no way hinder the natural action of the diaphragm, and allows the lungs to have full, unrestricted play. If by a certain simple exercise such a posture could be easily assumed, there would be little or no effort expended in order to retain it in that position for any length of time, and consequently any expenditure of energy could be devoted to voice control.

It is by following this sound line of reasoning that I wish to impress you with the importance of giving a sufficient time to put your body into as good a working order as possible. This should be the first step in vocal development, for if it is not done I cannot guarantee a satisfactory result. The next chapter will be devoted to a description of the methods to be employed.*

When a better physical condition has been acquired—and no very arduous tasks will be

* In following out the exercises set forth, unless "concentration of mind" is exerted, all the movements will have been in vain, for a physical action executed merely automatically a hundred times will not produce the good result that an exercise only twelve times repeated will, if due thought has been brought to bear upon it. It is only after a time, when the "Will" has made an indelible impression upon the "Executive Mind," that a correctly balanced posture is unconsciously assumed, and a beneficent movement becomes established as a habit.

imposed in its accomplishment—the student will have at his disposal a force that will need little replenishing, and that will enable him to acquire a voice of great strength, flexibility, and, above all, endurance.

By close attention to these preliminary exercises a satisfactory result can be procured in a surprisingly short space of time, for with the correct development of chest an added resonance is secured which gives a fullness of tone and volume to the voice unobtainable by any other means.

Further chapters will deal with the art of vocal production and with general advice of value and interest to the public speaker.

CHAPTER II

THE FOUNDATION OF VOCAL DEVELOPMENT AND THE PRELIMINARY EXERCISES

"The best man," observed Socrates, "is he who most tries to perfect himself; and the happiest man is he who most feels that he is perfecting himself."

We read in classic history that the Greeks made a study of leisure quite as much as they did of labour, and the same can be truly said of the average city man to-day, who assiduously devotes his spare hours during the week to golf or some other equally energetic pastime, which takes his mind off the worries of business. Whatever game it is he plays, he makes it a labour, and in golf he studies its preliminaries long before he considers himself proficient to play with any source of satisfaction to himself. In both billiards and golf the player diligently studies his stroke, and, as regards the latter, carries his enthusiasm so far as to obtain a

captive ball and make frantic drives in his bedroom, to the risk of life and property.

He perhaps intuitively realises that it is not merely strength of muscle that is required for a skilful stroke at billiards or a long drive at golf—it is dexterity; and in order to attain it, and to give force to the drive, he must so *balance his body that no effort need be expended to support it*, and so by this means he conserves all his energy for the stroke itself. The player knows full well that until he secures this scientific poise of body, his game will be full of imperfections and disasters, much to the amusement of his friends, and he cannot experience in his present state of clumsiness the intense relish that finished strokes afford to an expert golfer.

Unfortunately, we are not so considerate for the feelings of others, nor do we seem to possess the ambition to distinguish ourselves; in the cultivation of our voices, perhaps for two reasons—that through lack of ear we are unaware of our shortcomings, or are sufficiently indifferent to them. But if we desire to become expert orators, we must pay just as much attention to our preliminary training as the zealous golfer does to his drive, and it is some satisfaction to know

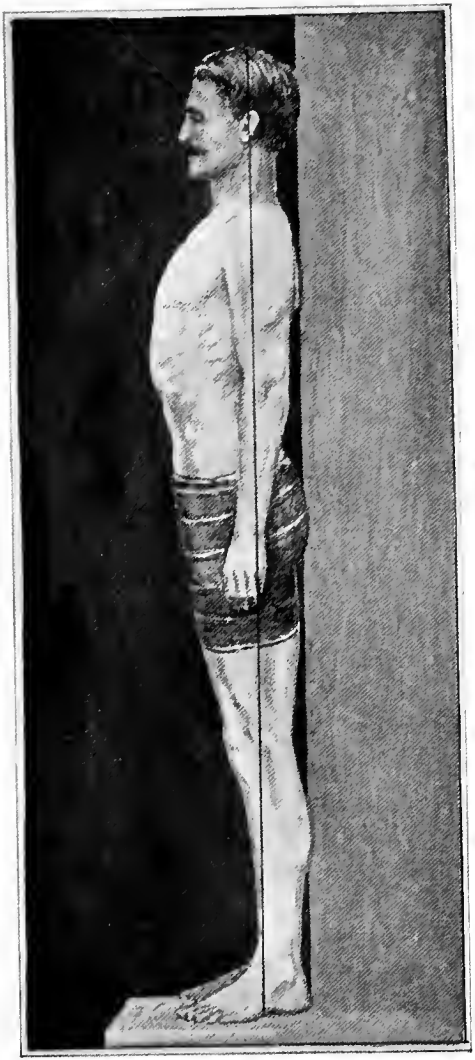


PLATE II

LYING POSITION.

STANDING POSITION.

that such preparation will only take up a similar amount of time.

As determined by anatomists and demonstrated by sculptors from antiquity, a body correctly balanced should permit a plumb-line to be dropped from the centre of the ear, that should cut just behind the hip-joint, and through the centre of the arched instep of the foot, which supports the weight of the body. But it would be difficult, nowadays, owing to our lack of scientific physical education, for the majority of human kind to assume that position, as bad habits of standing and sitting have altered the symmetry of our bony structures, and the modern figure has a forward tendency of the head, and a development in the region of the waist which does not improve its appearance, and is an embellishment that most people would very much like to dispense with. In order to support this contortion and balance our bodies as we stand, we have habitually to assume an ungraceful attitude, and upon the leg muscles the unnatural burden is placed.

This acquired habit of ill-balanced poise and incorrect standing position tends to change the forms of the bones and of the joints if the wrong attitude be constantly adopted. This deformity

PLATE III

THE CHARACTERISTIC ATTITUDE OF THE BUSINESS MAN.

is of common occurrence in women, and it is a noticeable fact that few of them can stand upright for any length of time without great fatigue.

Young girls frequently complain of a pain—likened to that of a toothache—in the lumbar curve of their backs, which is due to the faulty attitude in standing, intensified of course by the wearing of high heels. In order to balance the body when the foot is in that forced position, the back has to arch in considerably, and consequently the spine has undue pressure and friction exerted upon it at that point.

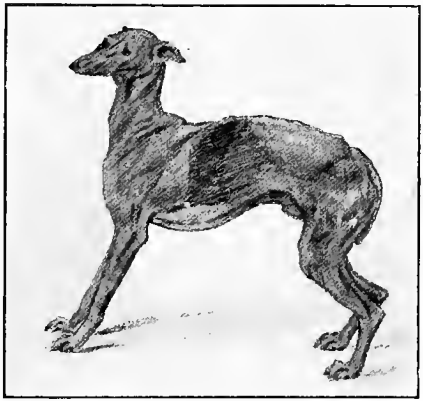
The task every person should set himself (or herself) is to try to adopt as symmetrical an attitude as possible, and by "rebuilding the skeleton" not only to acquire this physical condition, but to maintain it with no strain or muscular effort.

If you criticise the majority of figures, you will observe that the chest is prominent at the back instead of in the front, and this is owing to the non-use (and therefore weakness) of the two important sets of muscles intended for holding up and maintaining the chest in its proper position.

If an infant is left to his own resources, he

will soon crawl along upon his hands and knees as a means of locomotion, which is the natural process of strengthening and hardening those muscles he will require for body balance when on his feet. If the reader will assume that undignified position, he will discover an intuitive desire to contract (by pulling up) his abdominal muscles, and likewise contract and stiffen those posterior muscles at the base of the neck in order to support his head and prevent it from dropping. These muscles in an animal are kept in a plastic and hardy condition owing to the horizontal position it habitually occupies, and you will notice its prominent chest, contracted abdomen, and strong neck muscles; and it is owing much to this fact, that its organs are

PLATE IV



GREYHOUND,
Showing contraction of abdominal muscles.

lying in their natural position, that it maintains its health and vitality. If the chest is developed naturally, the abdomen must contract; and if the head is properly poised, the knees will unconsciously stiffen, and, in standing, the weight of the body is borne upon the leg bones, for the knee joint is so constructed that when it is stiffened, the upper and lower bones of the leg act as one.

The expansion of the chest, then, is the object aimed at in our preliminary stage of vocal development, and many voice culturists resort to the gymnastic principles of furnishing the outer walls of their chests with thick muscular tissue in the vain hope that, by this means, their chest capacity may be increased. Many students, whose aim is a fine physique, are induced by their instructors to undergo a series of athletic movements, and the attitude they are taught to assume produces merely an inwardly arched spine (lumbar curve) and a bulged-out waist. The most common practice is, no doubt, that of systematic breathing, and the diversity of opinion regarding the correct method is so well known that it is scarcely necessary to enumerate the arguments, especially as the reader will be able to compare the system he has been

in the habit of practising with that prompted by nature, and which it is the aim of this chapter to teach.

In considering one method, however, which seems the most universal, that of "abdominal" breathing, it is difficult to understand how it could possibly have recommended itself to educated people, and wherein its value lies, when we all know that the respiratory apparatus is not placed in the abdomen at all, and the only possible result that can be obtained by following this erroneous principle is a development of adipose tissue where it should be avoided.

The abdominal muscles that are situated in the central position of our physical structure are of the most importance, for when they are rightly trained they help to support the chest, hold the abdominal viscera in their rightful places, and assist to maintain a correct body-balance and a dignity of carriage which, without their influence, it would be impossible to assume. The old Italian masters of singing realised the necessity of abdominal support, and wore waist-belts for that purpose. This procedure has been opposed by many other vocal exponents, and what has been known as "abdominal breathing" came into vogue for many years (and has not

yet ceased to exist), the practice of which is not only opposed to all physical laws, but in many cases it has caused incalculable internal injury to the student. A celebrated doctor remarked that such a system of development, instead of being named "abdominal," should be styled "abominable."

As the name implies, "rectus abdominis" suggests a flattened or straight surface, and if this is obtained by physical exercise, it will be found that the initial effort toward chest development has been accomplished, and a natural muscular "waist belt" formed. An instance of the importance the ancient Greeks attached to this particular in their physical training may be gathered from contemplating the splendid development of the abdominal muscles upon the statue of Venus of Milo.

No singer or reciter should wear anything that retards mobility of chest, for no voice can be fully developed in power and beauty of tone when the lungs are constricted in their action by corsets—no matter how scientifically these are made. Take as one example—out of many amongst notable oral performers who dispensed with any chest support—that of Madame Bernhardt. Her public recognition has mainly been

due to her wonderful richness and power of voice, and it should be the aim of every woman who desires vocal excellence to obtain by physical exercise the formation of a "natural corset." This acquisition allows a graceful bearing and freedom of movement that are unobtainable by the wearing of the artificial corset.

To illustrate Nature's simple law of chest expansion, we must follow a practical expedient which would be resorted to by a mother unable to afford her rapidly growing child a new frock. She would not be so foolish as to adorn it with useless frills and furbelows—like the "muscle-builders" do their chests—but she would "let the seams out" in order to give her daughter's figure room for development.

In a similar way we must act if we desire to give our lungs free play within their bony cage. Our ribs form the walls, and are so constructed that their interspaces can be likened to "the seams that must be let out," and this, of course, in the human "bodice," can only be accomplished by the muscular act of pulling the ribs further apart from each other. Pushing the rib wall out by the usual method of inflating the lungs is not nature's intention for expanding the chest, neither is that way satisfactory or even effectual.

I do not mean to say that the lungs cannot become enlarged by breathing efforts, because it is well known that glass-blowers and others who are daily using their lungs to an abnormal degree often develop them in such a way as to produce emphysema. For a normal person, however, such a process of development not only takes an unconscionable time, but may end in an injury to the lungs, for the result of chest expansion is not permanently to fix the ribs, but to render their action plastic.

Our ribs are fitted out with their own ropes, pulleys, and levers, which render their action quite independent of the lungs they encase.

The most effectual means of parting the ribs, therefore, is to utilise their muscular ropes, which are attached to both the top and the bottom ends—namely, the muscles at the back of the neck (including the upper trapezius) and those of the abdomen.

It is a remarkable feature of modern physical training that these sets of muscles are rarely exercised in their natural pull, although strong men adorn their own bodies and those of their pupils with a surfeit of muscle developed in an incorrect manner and consequently of little practical utility—rather an incumbrance; and

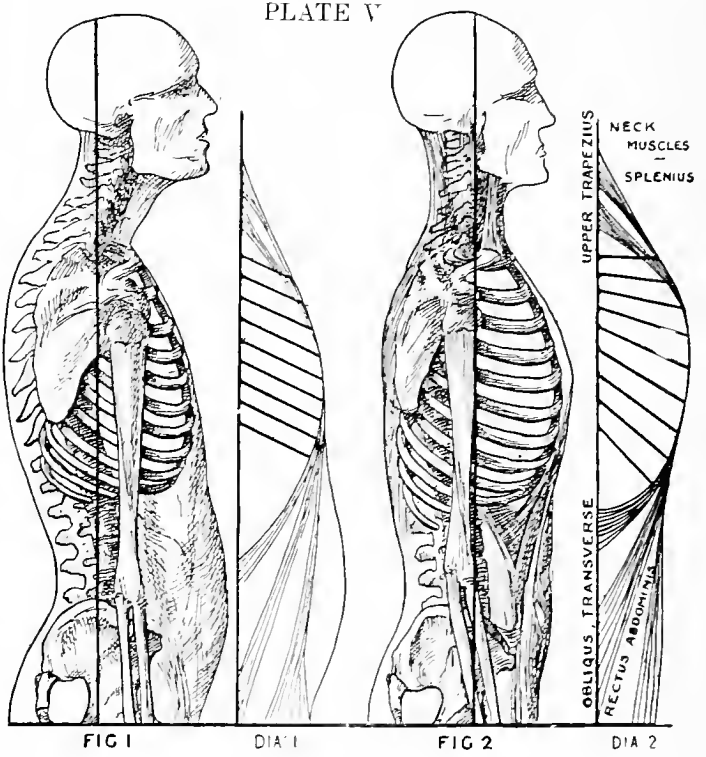
yet, if these muscles are cultivated in a direct manner, they form the chief medium in chest expansion. Of course there are other sets of muscles controlling the chest and back, which assist in the general leverage, but their development alone—despite the teaching of gymnastic instructors—is quite inadequate; whilst, if the muscles of the neck and abdomen are strengthened in the right way, all the accessory muscles of the trunk of the body likewise become developed and plastic.*

Fig. 1 (see p. 30) represents the skeleton in the attitude the generality of men habitually assume, with rounded back and flat chest; and the majority of women would also present the same weakness of carriage if it were not for the protruding formation of their breasts, and the artificial

* The author's experience has proved that gymnastics and physical "culture" generally retard vocal development, owing to the hardening of the muscles that control the action of the ribs, thereby rendering the chest "muscle-bound." Although in some of these cases the chest wall can—by inhalation—be expanded, to relax it (by which process the ribs are drawn closer together) is, in nearly every case, an impossibility, and often what is known as a "boxy chest" is the result—amongst singers especially. Under these conditions (as a complete depression of the ribs is as important as their expansion) it is necessary for the student to perform certain exercises that loosen the hardness of the muscles before "toning them up" to their natural plasticity.

support given them by their corsets. The skeleton is shown because it is the bony struc-

PLATE V



ture that determines a good or bad figure, and not the muscles and fleshy covering adorning it.

The ribs in this figure are depressed, owing

to the unused and quiescent condition of their leverage muscles; a similar "poking forward" attitude applies to many athletes, who, proud in the possession of huge deltoids and swollen pectorals (which the forward stoop accentuates), fondly imagine that they have reached the acme of chest development, although no actual expansion has, of course, taken place. The "strong man" and gymnastic woman have, as a rule, just as much enlargement of waist as the untrained person, which proves the incompatibility of the exercises they teach. In the larger book upon this subject I shall expose the fallacy of a gymnast's method of training.

Fig. 1, therefore, represents the leverage muscles of the neck and abdomen, either undeveloped and flaccid or incorrectly hardened, and Fig. 2 illustrates the skeleton of a man standing in the position Nature intended him to maintain, with those important sets of muscles directly and plastically developed (and therefore shortened). The reader will readily perceive, as shown by Diagrams 1 and 2, what a direct influence these muscular ropes have upon the ribs in pulling them further apart, and so expanding the chest. Particular attention paid to the direct development of these habitually neglected

THE ATHLETIC STATUE OF THE MODERN SCHOLAR

pairs of muscles will also powerfully affect the health of the whole organism.

In order to emphasise the virtues attached to these important muscles, I may repeat that it is due to the exercising of the *rectus* and *obliqus abdominis* that the ugly protruding paunch—in that locality—disappears; the intestines are packed back into their proper place, and the enlarged sluggish liver, being constantly squeezed back, has its circulation marvellously improved with consequent benefit. The ugly pull forward of the cervical and two or three upper dorsal vertebræ shown by Fig. 1, seen in nine out of ten people, with the head bobbing at the end, is quickly changed by the exercise of the *upper trapezius*, bringing the neck back and the head on top, giving a clear run for the air-passages, and a graceful carriage—like an Egyptian carrying water on her head. The lower part of the *trapezius* and the underlying *rhomboids* are made to pull the shoulders back out of the way of the rising ribs, making the round back flat and *the hollow chest expand beyond belief*, with plenty of residual air and healthy mobility, as well as natural beauty and grace from the more natural position of the parts, due to strengthening the unusually neglected muscles intended to do the work.

I think that I have proved to the student sufficiently the importance of spending the first portion of his voice-training in making his figure as symmetrical as possible, and although proficiency in any branch of art requires personal instruction, I hope that, by defining certain rules and observances, the reader will be able to achieve by himself a satisfactory result, if he follows out the prescribed exercises conscientiously. (The exercises given are intended, of course, for adults, and not for youthful students, whose training would include more preliminary instruction, consequently his course would follow a slower and fuller development.)

If you lie with your back upon the floor, your face horizontal so that your eyes are directed straight to the ceiling (*vide* Plate II., p. 19, turning the picture round so that the figure lies in a horizontal position), and tuck your shoulders back until the wide surface of the scapula (shoulder-blade) is flat (and your collar-bone in consequence will just disappear from prominence), then firmly place your hands upon your abdominal wall and press upon it, at the same time gently inhale, your figure will be approaching the symmetrical outline and position

that should be maintained when standing. You will discover that the lower the abdominal wall is contracted, while in this horizontal position, the higher the chest will be forced. When, by subsequent practice, the arch of the chest protrudes 3 inches beyond the chin (*vide* Plate I., p. 8), and your abdomen flattened accordingly, your body will have assumed very nearly a correct and normal attitude. If the floor upon which you lay were raised at the head (*vide* Plate II.) until your body assumed an upright position, it would be the same as if you stood with your back to the wall, with your heels, pelvis, scapula, and back of head touching it; and if your abdominal wall were pressed in, the proportions of your figure would be adjusted perpendicularly as they had been when you were stretched upon the floor, except that this position would necessitate a greater physical effort on account of the alteration your upright attitude made in gravitation. In assuming this posture you will experience a peculiar sensation, either one of bending too far forwards from the hips, or too far backwards, according to the poise your body has habitually adopted. You will readily understand, however, that in a correct perpendicular

PLATE VII

STANDING POISE FOR WOMEN.

position the weight of your body will be supported easily as the burden is placed upon those bones and muscles shaped for receiving it, and your body will present the strongest attitude for resisting gravitation.

It should be specially noted, however, that this *normal position of a man's figure cannot be comfortably assumed by the majority of women*, as the symmetry of form, length of waist, and physical proportions differ considerably; and the pupil, therefore, who feels the slightest strain or discomfort in standing against the wall, should move the trunk of her body from the hips slightly forward, as shown in Plate VII., but great care should be observed that no stoop or forward bend be assumed.

Exercise I.—(*a*) Place a book upon your head and stand with your back to the wall, and adopt as correct an attitude as possible. With your hands upon your hips, the fingers in front and thumbs behind, and your elbows in a straight line with the body, take one step forwards. Raise yourself slowly upon your toes, maintaining a well-balanced attitude, and down again, with your toes turned out at an angle of 30 degrees and heels together, stiffening your knees with force.

(*b*) Interlace your fingers in front and place the hands flatly upon the abdominal wall, and slowly draw it inward, at the same time draw the chin slightly back, stiffening the muscles at the nape of the neck.

(*c*) Sustain this position whilst you count 5, and then slowly relax, and repeat the movement 12 times.

Exercise II.—In order to maintain and place in position the muscles that command the shoulders, place the hands at back of head, and, assuming a correct body-balance, raise yourself slowly upon the toes and down again. Then slowly press back the elbows 12 times, strongly resisting with the head. This exercise and the next require to be executed daily at certain intervals.

Exercise III.—Stand in position, clasp the hands together at the back, and strongly revolve shoulders, making the scapulæ meet as near as possible, but great care must be taken in this movement to avoid *the slightest strain*.

Exercise IV.—For the neck muscles and head poise, place a book upon the head to ensure poise, pull back the abdominal wall slowly; (*a*) raise arms laterally and clasp the hands at

the nape of the neck, keeping the elbows in straight line each side of head.

(*b*) Push back the head slowly, resisting with hands, 3 times; then raise the hands, stretch them out laterally, and let them slowly fall to sides.

Repeat this movement 12 times very slowly, and great care must be taken that the poise of the body is maintained the whole time.

This exercise is a difficult one to many, but it is very useful if it can be performed, as it helps the poise of the body, strengthening those important sets of muscles so necessary to correct balance.

Another very useful plan is, when executing your toilet morning and evening, brush your hair on the top of your head back from the forehead vigorously with a brush in either hand, maintaining an upright carriage all the time. If you do this regularly, counting one hundred at each practice, you will not only be strengthening the neck muscles, which act as resisters to your action, but be invigorating the roots of the hair. This acts as a massage, and very materially assists the growth of the hair.

In both these exercises great care must be taken that the correct balance of body is assumed,

and in order to test it, a position against the wall should be taken, followed by a forward step, in which attitude the abdominal wall should always be drawn back; for one great tendency of exercise is to accentuate and exaggerate an upright attitude by flinging the shoulders too far back and arching the spine.

The longer time in days or weeks devoted to these simple preliminary physical exercises, the greater ultimate success will be achieved, and I am taking for granted that a conscionable period has passed in striving to attain bodily fitness, before proceeding to the next stage in the training for vocal development, which is "breath control."

But just in the same way as the methodical engineer, whilst his furnaces are heating and his motive power is generating, looks to his machinery in order to test each part and see that it is in good working condition, so should the cultivator of voice direct his attention to his tongue, palate, and lips—which collect, modify, and mould the sound-impulses—during this probationary period, mute exercises for which will be found on pp. 65 and 67.

The great advantages in these exercises are that they can be practised at any moment of the day and at any place without observation.

CHAPTER III

HOW TO INCREASE THE POWER OF THE VOICE

"There is an art in breathing properly, and it consists in inhaling always through the nostrils—never through the mouth."

If an example of the graphic arts were criticised, three essentials would be noted—beauty, skill, and likeness: and an architectural work must possess beauty of design, skill in construction, and usefulness: and, as Ruskin says, "You must have the three in each group balanced and co-ordinated; and all the chief errors in art consist in losing or exaggerating one of these three essentials."

The same truism applies to a musical tone, and the three characteristics that comprise it are power, pitch, and "timbre," and in a speaking voice the same constituents should embody it (although, for convenience, called by other names), those of fullness, cadence, and sweetness.

Now, for each of these necessary vocal elements, that comprise the complementary whole, there is a special and separate sphere of action, for power generates in the lungs, or "air-chest" (although conserved as well in the glottic ventricles); pitch, or cadence, is produced in the larynx, or "sound-box"; and "timbre," or beauty of tone, is moulded—if the other two conditions support it—in the resonating chambers behind the nose and pharynx. It is readily perceived, therefore, that although the mechanism that produces voice may be complicated and intricate, the control of it is simplified because divided into three factors.

But "power" does not imply merely the distinction of "loudness," but signifies *power over the voice*, embodying "endurance" as well. A bicyclist who possesses the most control or power over his machine is he who can ride the slowest; and following the same line of reasoning, a speaker or singer who can so economise his energy and control his breath, firstly, by his intercostal and abdominal muscles, and, secondly, his false vocal chords—compressing the air in the ventricles of the larynx—that he can produce a clear note very softly, has the greater chance of emitting a strong, pure musical tone. If a

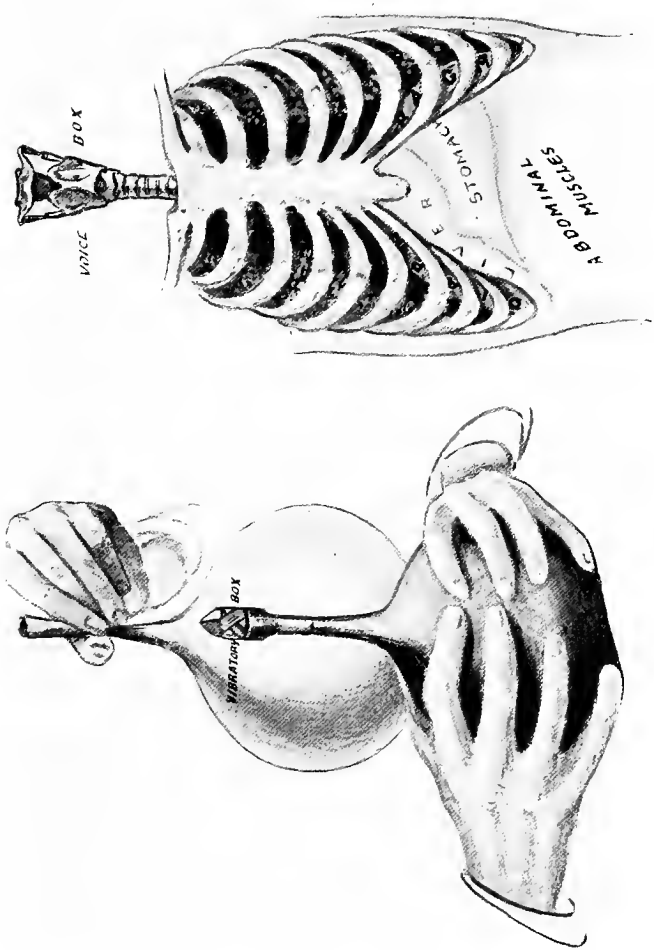
person possesses a harsh voice, it is more than probable that he will be unable to utter soft tones at all. A voice should be so controlled that from the softest "hum" a note should swell in volume and die away smoothly and without a break. An ill-formed chest or half-filled lungs can produce "loudness" of voice, the speaker or singer relying only upon the glottic ventricle compression, often emitting harshness of voice, or, by muscularly constricting the opening of the throat, thereby producing "throaty" tones.

As I have before stated, faulty voice production generally proves that the energy is not evenly distributed, and consequently that an undue constriction is taking place in a locality which often disastrously injures the throat. In order to make my meaning clearer, let me take as a practical illustration an india-rubber bladder with a distension tube attached. If the bladder be inflated and no constriction placed upon the tube, the air will quickly become exhausted and the ball flattened on account of the outward atmospheric pressure. If the tube be squeezed, however, the bladder will of course remain inflated, or by lessening the pressure of the thumb and finger the escape of air can be regu-

lated. But there is also another manner of controlling the escape, and that is by glueing inside the fingers of both hands to the outside walls of the bladder, circumscribing it, so that the ball can be kept from collapsing by the expansion of the hands resisting the atmospheric pressure. The former method, in which the stem is squeezed, tends to illustrate the usual method resorted to by both singers and speakers, who rely only upon this inadequate measure for controlling the breath. This simile helps to prove how the muscular pulleys controlling the rib wall and the abdominal muscles can help to keep the ribs out, and thus to regulate the breath control, the glottic valves taking the place of the elastic vibratory box at the end of the bladder tube. This method is a true economy of force.

The church organ, which has exercised such a powerful influence on the development of musical art, is constructed very much upon the same principle as the human vocal organ—viz. a chest of compressed air; a set of pipes producing musical sound; and a keyboard, or "clavier," which determines the pitch of pipe to be used. The object of the bellows is to keep the wind-chest always inflated, so as to insure an even

PLATE VIII



pressure of air supply. If the chest were not full, squeaky spasmodic sounds would be the result.

Air compression in the chest-box is the secret of breath control, for this rule applies equally well in the production of a vocal tone, and the sides of the chest at the lower ribs should be muscularly expanded, and so, with practice, the lungs are able to remain distended, fed at short intervals by little intakes of air through the nose.

As in the church organ wind-chest, all air below the glottic valve in the larynx is compressed, and the greater the density of the breath beneath it, the tighter become the "chordæ vocales"; for the peculiar characteristic of a muscle is, that the stronger the pressure exerted upon it the greater tendency it has to contract and tighten, and this is what occurs with those muscles controlling the vocal lips of the glottis, assisted by the false chords above them.*

The last exercises have paved the way for breath control by strengthening those leverage muscles that expand the chest, but the object of this chapter is to show how this expansion

* The false vocal chords, in their position above the true vocal chords, help—by their peculiar convexity—to stem too great a force of upward air, and so assist the true vocal ligaments to remain approximated.

of the wind-chest can be maintained for an indefinite period while speaking or singing.

The preliminary to be complied with in respect to respiratory exercises is of so commonplace a nature that, despite its essential value, it is rarely observed, and that is, to discover whether your "air-shaft" is clear, by the simple expedient of "blowing your nose"—not violently like a trumpet-call, but gently and easily blow down one nasal passage and then the other, separately, in order to clear them. That silly habit of pinching the nostrils together and blowing by forced expulsion not only tends to inflame the delicate lining of the nose, but often affects the ear-drum, and in children this action is fraught with grave danger.

At the back of the nose lie vocal resonating chambers, and so the importance of keeping its passages clear can be readily understood; but the resonating exercises cannot be dealt with in this curtailed work, but come within the scope of the larger book.

Another point to be noted in relation to normal breathing is, that "inhalation" should always be through the nose and never through the mouth, and the nostrils should never be stiffened nor contracted, because in this manner

the air-passage is lessened, and the air should be drawn in freely and *silently*. Many throat troubles arise through this habit of mouth-breathing, as the interior passages of the nose are specially constructed with their filtering and warming apparatus, and every person should cultivate nose-breathing *when speaking and during sleep*.

It is only in singing that this golden rule cannot be adhered to, as the breath inhaled through the nostrils has a tendency, of course, to drop the uvula, which would interfere with a sharp vowel attack. In speech, however, its observance should be enforced, as the benefits that result from nasal inspiration as regards the throat and pharynx are inestimable, and its practice in no way hinders purity of tone, and, in fact, helps to prevent fatigue.

Exercise V.—(*a*) Stand in correct position, and with hands on hips raise voluntarily the chest without inhaling, but you must check the slightest inclination to arch the back by stiffening the lumbar muscles.

(*b*) Slowly inhale by the nostrils in 5 short, separate, silent nasal inhalations, until the lungs are inflated to their fullest—but avoid the slightest strain.

(*c*) Pause for 3 mental counts, and then slowly exhale, whilst mentally counting 8.

(*d*) Take another breath in the same way, and increase the number of counts during exhalation by 2, making 10 in all. By subsequent practice these can be increased until 20 to 30 counts are reached.

The whole exercise must be executed without the slightest strain or fatigue, as no benefit is to be gained by over-exertion, but rather the reverse, for it often retards progress. When instructors tell you to expand the chest powerfully at the start, they do wrong, for you must never force your chest outwards nor contract *too strenuously* your abdominal muscles. As constitutions vary, and as no two physical structures are alike, a consideration must be made for the natural "drawing power" of the lungs (which differ so much in individuals), and the student must use his own judgement as to the precise number of inhalatory counts in order that his breathing may feel natural and without undue effort.

This exercise should be repeated for a few moments several times daily before the next exercise is followed.

Exercise VI.—Stand in correct position; ex-

pand air-chest and slowly fill it with air, and when inflated count in seconds 1, 2, 3, 4, etc., up to as many numbers as your breath will conveniently—and without effort—allow you, pressing out by voluntary effort the lower rib wall at each count. After this strong movement, take one normal respiration as a rest, and then repeat the expansion exercise, for a period of several minutes, but cease *before you feel fatigued.* After an interval, execute this exercise by increasing gradually the number of counts as you feel your intercostals strengthening, and you are able to stand the outward pressure without the slightest strain. It is far better to do an exercise of this description for three minutes, ten times a day, than for one half-hour's continuous practice.

After this exercise has been diligently complied with for a few days, and you feel no effort in sustaining your chest expansion whilst 30 or 40 seconds have been counted, proceed to the next.

Exercise VII.—Take the same position as before, chest-box expanded, lungs inflated, etc., and repeat the last exercise with this difference, that after every fourth count take in a little silent inhalation in order to replace breath

expended, and maintain this attitude and extend your counts as long as you feel no fatigue, and at every count exert a slight forward pressure at the most prominent and lower parts of the rib wall.

The student must be careful in these preliminary muscular exercises not to practise for too long a period at one time or with any strain, or the probable consequences would be that on awaking next morning the unusual exercise given to the intercostal muscles may cause a stiffness and soreness, and perhaps, when you rise, a slight "stitch." If this happens, bend down the body forwards from the hips and up again, and relief will be experienced. The soreness, however, may last for a few days, until these muscles have reached the stage of plasticity.

In the following exercises it is so necessary that you maintain an upright position that you must place the book (from which you read) upon a stand level with your eyes, and this will not necessitate stooping or poking the head forward.

Exercise VIII.—Stand with your back to wall, in a correct position, and after taking a good breath recite the following lines, inhaling where marked :

Ye who are strong in early years, husband your strength for the day of need, even as ye gather knowledge and store money in your purse,* that so ye may not be impoverished by untimely love, and in manhood bankrupt body and soul.*

(*Take a quick inspiration and exhalation after every second star before inflating the lungs for next lines.*)

Beware of the enticement of drunkards, that ye may not be led away to partake of their drunkenness; * for they are even as men distempered with fevers, infecting all who join in their company.*

Beware of those men who will secretly defame your master and workfellows, to sow discontent in your bosom; * esteem not their friendship, but distrust all their words, for they who speak against others will easily speak against you.*

Beware of those wretches who will bribe you to defraud your master and lavish his goods; * recoil from their gifts with horror as from an assassin's dirk, and esteem all their favours as poison.*

The foolish artisan believeth that his craft was perfect from the beginning, even as the building of birds; * he hath no regard for that which is written in books, he esteemeth no teaching but that which cometh straight from the tongue.*

But every wise artisan readeth the history of his

art from remote time, and followeth its growth through many inventions.*

And thenceforth he standeth among his fellows on vantage-ground as a giant of many years ; * and knowing how much hath been done before, he beginneth to devise further improvements.*

When ye have ended the labour of the week and put all things in order, go not into the company of night-prowlers ; * but retire to rest early, that ye may rise up sober and cheerful on the day of rest.*

Consider what is due to your parents, and make no rash adventures ; * for though they be not able to advise you in all things, be sure that their counsel is worth hearing, because it is given with good will.*

A foolish son often craveth money from his parents, and will not receive counsel and instruction ; * but a wise son only desireth that they will add to his wisdom, and all other things he is able to command.

These lines should be carefully and slowly recited until the breath can be maintained whilst speaking with comfort and ease, and with plenty of breath to spare, the lungs being refilled slowly through the nostrils at each *.

N.B.—This method of breathing is merely included as a lung exercise, and is not to be

taken as an usual principle to be followed ; but if the student feels that the lengthy sustaining of the breath is taxing him in the slightest, he is advised to inhale at shorter intervals.

Exercise IX.—The following exercise should be practised after the preceding one *has been executed with no effort.*

Recite the following various verses, taking in more air through the nostrils at each place marked by an asterisk (*), but in executing this do not relax the chest, but merely add a fresh supply to make up for the breath expended. You are by this method following the example set you by the "wind-chest" of the church organ, which keeps fully expanded all through the selection. There is no need to close the mouth during the nasal inspiration, as the tip of the tongue should be pressed against the hard palate (or the back of tongue against soft palate), and exclude the air from entering the mouth.

It must be borne in mind, however, that if during this exercise the slightest fatigue is felt, the student must consider that he has not spent enough time in practising the preceding exercises, which lead up to this one. For this exercise, stand out from the wall, but maintain a good position.

I

'Twas about the time of Christmas, a-many years ago,*
When the sky was black with wrath and rack, and the earth was white with snow,*
When loudly rang the tumult of the winds and waves at strife,*
In her home by the sea, with her babe on her knee, sat Harry Conquest's wife.*
And he was on the waters, she knew not, knew not where,*
For never a lip could tell of the ship, to lighten her heart's despair; *
And her babe was dying, dying,* the pulse in the tiny wrist
Was all but still,* and the brow was chill, and pale as the white sea mist.*
Jane Conquest's heart was hopeless,* she could only weep and pray
That the Shepherd mild would take the child painlessly away.*

Relax chest between each verse, and take in full inspiration, which must be maintained during the next verse:—

II

Up rose the aged Provost—a brave old man was he,*
Of ancient name, and knightly fame, and chivalrous degree; *

He ruled our city like a lord who brook'd no equal here,*
And ever for the townsman's rights stood up 'gainst prince and peer: *
But yet, a dearer thought had he; for with a father's pride,*
He saw his last remaining son go forth by Randolph's side: *
With casque on head, and spur on heel, all keen to do or dare,*
And proudly did his gallant boy that royal banner bear.*
Oh! woeful now was the old man's look, and he spake right heavily,*
"Now, Randolph, tell thy tidings, however sharp they be! *
Woe is written on thy visage—death is looking from thy face,*
Speak! Though it be of overthrow, it cannot be disgrace!" *

III

I told her of the knight that wore upon his shield a burning brand,*
And that for ten long years he wooed the lady of the land.*
I told her how he pined; and ah! the deep, the low, the pleading tone,*
With which I sang another's love, interpreted my own.*

She listened with a flitting blush, with downcast eyes and modest grace ; *
And she forgave me that I gazed too fondly on her face.*
But when I told the cruel scorn, that crazed the bold and lovely knight,*
And that he crossed the mountain woods, nor rested day nor night ; *
That sometimes from the savage den, and sometimes from the darksome shades,*
And sometimes starting up at once in green and sunny glade,*
There came and looked him in the face an Angel beautiful and bright,*
And that he knew it was a Fiend, this miserable knight.*

IV

Now all those things are o'er—yes, all thy pretty ways—*
Thy needlework, thy prattle, thy snatches of old lays ; *
And none will grieve when I go forth, or smile when I return,*
Or watch beside the old man's bed, or weep upon his urn.*
—The time has come ! See, how he points his eager hand this way ! *
See, how his eyes gloat on thy grief, like a kite's upon the prey.*

With all his wit, he little deems, that, spurned, betrayed, bereft,*
Thy father hath, in his despair, one fearful refuge left.*
He little deems, that, in this hand, I clutch what still can save
Thy gentle youth from taunts and blows,* the portion of the slave ; *
Yea, and from nameless evil, that passeth taunt and blow—*
Foul outrage, which thou knowest not, which thou shalt never know.*

V

Though virtue sink, and reason fail, and social ties dissever,*
I'll be your friend in hour of need, and find you homes for ever ; *
For I have built three mansions high, three strong and goodly houses,*
To lodge at last each jolly soul who all his life carouses—*
The first, it is a spacious house, to all but sots appalling,*
Where, by the parish bounty fed, vile, in the sunshine crawling,*
The worn-out drunkard ends his days, and eats the dole of others,—*
A plague and burden to himself, an eyesore to his brothers.*

The third and last is black and high, the abode of guilt and anguish,*
And full of dungeons deep and fast, where death-doom'd felons languish.*
So drain the cup, and drain again.* One of thy goodly houses
Shall lodge at last each jolly soul who to the dregs carouses ! *

CHAPTER IV

DEFECTIVE UTTERANCE AND ITS CURE—EXERCISES FOR OBTAINING FACIAL FLEXIBILITY AND BREATH CONTROL

"Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue: but if you mouth it, as many of our players do, I had as lief the town-crier spoke my lines."—SHAKESPEARE.

THERE are many people in the world who are more or less "tone-deaf," and who cannot, therefore, distinguish accurately, or even tell at all, one tune from another. The celebrated lexicographer Dr. Johnson can be classed among the unfortunates, as all music, however beautiful, appeared to him as mere noise. We must from this surmise that his speech would be heavy, prosy, and monotonous, lacking the slightest cadence.

Although the number of people who are absolutely "tone-deaf" is not very considerable,

it is surprising to discover so many of both sexes whose "musical ear" is quite undeveloped, and it is partly this deficient sense that accounts for many harsh and unpleasant voices. In order to rid speech of impurities and produce a pleasing "tone," it is necessary to cultivate a sense of vocal harmony. If children underwent voice tests and were taught a sensible system of vocal development as an important part of their education, our colloquial speech would be greatly improved.

Defects in voice and speech have the same tendency to grow worse through constant misuse as bad habits in deportment establish and aggravate spinal curvature.

The impurities in a voice often remain unnoticed, except in moments of excitement, or when the speaker engages in a public career, and the severe trial his voice undergoes soon brings to light any discordant element in it, which rapidly becomes intensified.

When we realise that the larynx only generates silent vibratory impulses, and that until these emissions—after being moulded in the mouth—are collected by the ear, there can be no "sound," our aural organ becomes of the first magnitude in importance. But although "ear" plays such

a prominent part in voice culture, I cannot in this condensed edition dwell upon the method —in the necessary detail—of promoting the perceptive sense in relation to "pitch" and "tone," but I should point out that an imperfect "ear" in distinguishing diatonic or chromatic intervals greatly retards purity of speech. It is not a difficult matter to cultivate a good "ear" for music, but such development can only be attained by personal instruction.

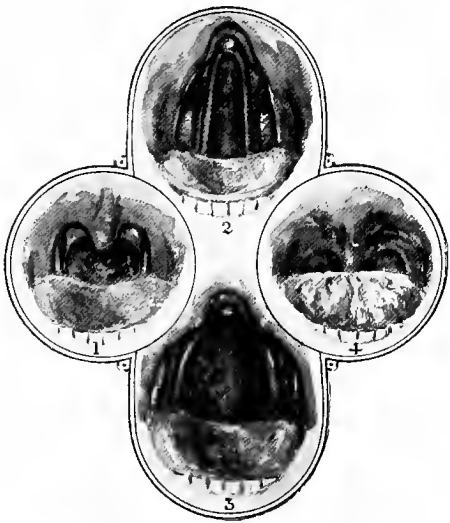
There are many voices possessing similar characteristics and peculiarities, but no two absolutely alike in every particular, and in defects of utterance we must look for the cause in one of the several factors that determine it. In every instance the quality of voice, or its feebleness, is due to the methods of its production; and if the development of chest and breath control be good, the cause of a faulty delivery is more likely to be discovered in the resonating chambers of the pharynx and nose and the articulating apparatus of the mouth than in the imperfections of the laryngeal machinery. However steady the voice control is, if the soft palate and uvula are flaccid and the tongue uncontrollable, no pure sound can be produced. If, on the other hand, the jaw and lips lack flexibility,

no precise and clear articulation can result. In order to give sonorousness to the voice, the mouth cavity must be made as large as possible, therefore the pharynx as well as the tongue must be under control. For instance, if the larynx is raised, the cavity of the pharynx is diminished in area, and the voice becomes sharp and metallic, whilst by the lowering of the "Adam's apple" more space is made and "chest" tones become deeper and richer, and the chief object of the speaker is to make the throat opening for the voice to pass through as large as possible. One of the greatest impediments to perfect delivery is the unruliness of the tongue, for unless such command over it is secured that it can be made to lie flat at the bottom of the mouth at will, but with no effort, its tip touching the bottom of the lower teeth, so that when the mouth is opened a clear cavity is seen, little improvement in vowel sounds can be made, for pure resonant tones must have an unimpeded passage from the larynx to the hard palate at the roof of the mouth behind the front teeth, upon which they strike before emission.

Purity of vowel sounds relies also upon the flexibility of the soft palate and the little uvula at the end of it, for this latter appendage must

be made at will to rise high, and so powerfully press upwards against the top of the arch of the pharynx that its size considerably diminishes. The sides of this arch, where the tonsils lie

PLATE IX



APPEARANCE OF AND EXERCISES FOR THE FAUCAL ARCH.

1. At Rest—Healthy Condition.
2. Upward Stretch.
3. Lateral Stretch.
4. At Rest—Unhealthy and Relaxed Condition.

(See p. 73.)

concealed in their membranous folds, should also be made firm and contracted at will.

Living in crowded cities, fetid atmosphere, and close companionship with our fellow-men

have had much to do with our lack of chest girth, the inelasticity of the ventricles of the larynx and the resonating chambers, the unplastic condition of the pharyngeal fauces, the lack of control over the tongue, and the want of lip spontaneity. For before the congested condition of the population, when men and boys had to call from a distance to one another in order to converse, all those parts which are necessary to voice resonance were exercised, and in consequence developed.* Even our dietary impairs the vocal mechanism with its indigestible, rich, and non-nutritious compounds, and spirituous and hot liquids which inflame the delicate tissue of the gums and pharynx. This is an age of surgical operations, when indiscriminate onslaughts are often made upon the faucal and pharyngeal tonsils. These incisions and extractions appear to have a paralysing effect upon vocal tone, often robbing the voice—in its middle and upper registers—of "timbre" or nasal resonance. Advice is now generally given by all medical men—except perhaps extreme rhinologists—that the knife should only be used as a

* Infants and children should not be too strictly reprimanded for shouting, laughing, or even crying, as these outbursts are natural exercises for vocal development.

last resource, and they are urging patients to undergo palliative treatment, which is more permanent in its good effects.

It comes within the province of a progressive teacher of vocal development to examine the state of each pupil's throat, etc., and—except under extreme conditions, when surgical treatment is imperative—he should advise certain remedial measures, for it is to obviate these hindrances to vocal excellence that special exercises must be resorted to.

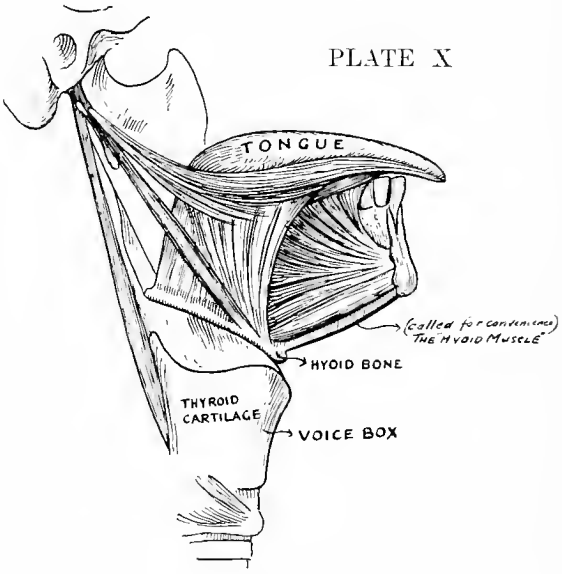
The three essentials for clear articulation are: control of tongue; voluntary contraction of the soft palate; and flexibility of lips.

Tongue exercises are many and varied, some for strengthening, others for flexibility and control; but the majority of them require a teacher or a very lengthy description. The strong movements are likely to cause at first slight congestion and soreness, until a counteractive exercise is given. In this little summary I will content myself in giving only two exercises—one for getting the tongue flat, and the other to induce flexibility.

Exercise X.—The lingual muscles attached to the hyoid bone, and which act as leverages for the tongue, must be acted upon and hardened.

By keeping the lips closed and trying to utter the words "gah" and "gaw," the larynx is forced downward, and the lower part of the pharynx is stretched, which affects the root

PLATE X



TONGUE MUSCLES.

of the tongue. Then repeat the "gah" by opening the mouth, but at the same time keeping the tip of the tongue pressed against the bottom of lower teeth, and raising the uvula as high as possible in a "yawn" action.

Exercise XI.—Roll tongue round in closed mouth, making the tip describe a circle, firmly touching all sides of mouth each way behind the teeth. Say emphatically the words "Bell, pell, mell, nell, tell, thell, sell, shell, well, rell, kell, dell"; and press the tongue against hard palate.

Exercise XII.—Practise the following well-known lines slowly in order to give the tongue flexibility, and be very careful to emphasise the beginning and end of each word, however small. Let the tongue have full play.

Firstly, stand in correct position; take in a full breath *after* extending chest wall. At every asterisk (*) distend the nostrils and make a gentle (and silent) nasal inhalation in order to keep your "air-chest" fully inflated all the way through. In taking breaths through the nose I must again remind the reader that there is *no need to close the mouth*—that would be waste of time; but by placing the tip of the tongue against the roof of the mouth (*or* by keeping the tip down, but raising the centre of the tongue up against the palate, as in saying the word "gag"), the passage of air through the mouth is blocked. This should be well practised.

If, in the attitude you are maintaining, you

have any tendency to lean back, do the exercise against the wall. Allow yourself three minutes for these lines from start to finish, so that they can be rendered moderately slow and *very clearly articulated.*

Rising and leaping,* Sinking and creeping,*
Swelling and flinging,* Showering and springing,*
Eddying and whisking,* Spouting and frisking,*
Twining and twisting,* Around and around,*
Collecting, disjecting,* With endless rebound,*
Smiling and fighting,* A sight to delight in,*
Confounding, astounding,* Dizzing and deafening the ear with its sound.*

Reading and speeding,*
And shocking and rocking,*
And darting and parting,*
And threading and spreading,*
And whizzing and hissing,*
And skipping and dripping,*
And whitening and brightening,*
And quivering and shivering,*
And hitting and spitting,*
And shining and twining,*
And rattling and battling,*
And skating and quaking,*
And pouring and roaring,*
And waving and raving,*
And tossing and crossing,*
And flowing and growing,*
And running and stunning,*

And hurrying and skurrying,*
And glittering and frittering,*
And gathering and feathering,*
And dinning and spinning,*
And framing and roaming,*
And dropping and hopping,*
And working and jerking,*
And heaving and cleaving,*
And thundering and floundering,*
And falling and crawling and sprawling,*
And driving and riving and striving,*
And sprinkling and twinkling and wrinkling,*
And sounding and bounding and rounding,*
And bubbling and troubling and doubling,*
Dividing and gliding and sliding,*
And grumbling and rumbling and tumbling,*
And clattering and battering and shattering,*
And gleaming and steaming and streaming and beaming,*
And rushing and flushing and brushing and gushing,*
And flapping and rapping and clapping and slapping,*
And curling and whirling and purling and twirling,*
Retreating and meeting and beating and skeeting,*
Delaying and spraying and playing and splaying,*
Advancing and prancing and glancing and dancing,*
Recoiling, turmoiling and toiling and boiling,*
And thumping and plumping and bumping and jumping,*
And dashing and flashing and splashing and clashing,*
And so never ending, but always descending,*
Sounds and motions for ever and ever are blending,*

All at once, and all o'er, with a mighty uproar—*
And in this way the water comes down at Lahore.*

After practising these lines slowly and deliberately for some time, increase your speed until you can read it with clear articulation in two minutes, in which event, for the first thirty-four lines, take a nasal breath after every second asterisk *, and for the remaining lines take a breath after every single asterisk *, as before.

Another tongue-exercise which may be practised, and learnt by heart, so that the tongue could be exercised at any time during the day, because these lines need simply be dumbly articulated :

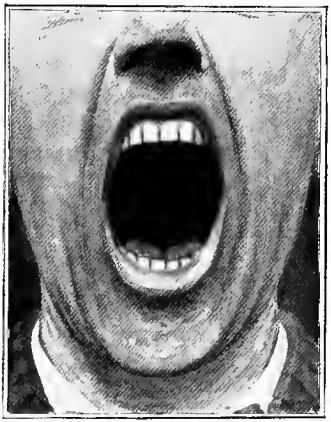
The-ineligibility-of-the-preliminaries-is-unparalleled.
Such-individual-irregularities-are-generally-irremediable.
He-acted-contrarily-to-the-peremptory-injunctions.
We-alienate-many-by-requiting-a-few-with-supernumerary-gratuities.
An-inalienable-eligibility-of-election-which-was-of-an-authority-which-could-not-be-disputed-rendered-the-interposition-of-his-friends-altogether-supererogatory.

For the second preliminary measure for ensuring distinct utterance—viz. the "voluntary contraction of the soft palate," Nature has given us an exercise, which we have always been

taught to consider as unmannerly, and that is "yawning." You must practise this until you can command a yawn at will, and in doing so hold a little mirror in front of you, so that you are able to watch the little uvula stretching upwards.

Exercise XIII.—Start with the mouth closed and utter "gah" to get the tongue down at back, and then as you slowly and "tensely" open the jaws, glide the tip of the tongue forward until it reaches the bottom of the lower teeth, and keep the tongue flat and grooved in the centre. No yawn is effective unless the uvula is pressed hard and firmly (almost out of sight) against the roof of the pharynx. This movement requires to be practised at intervals 12 times in succession, and care must be taken that the back of the tongue is well pressed down, exposing the throat orifice.

PLATE XI

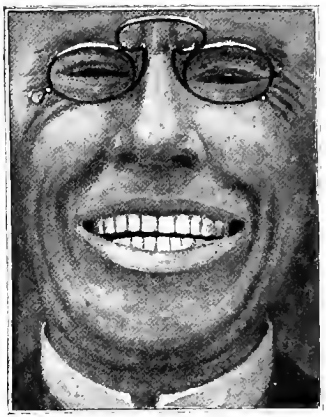


1. MOUTH-STRETCHING EXERCISES.

For the third essential in articulation, the lips must perform their share of exercise by stretching movements.

During this last exercise it is good practice to *think* (but not to utter) the vowel "ah," so that the "raising of the uvula" will unconsciously accompany the vowels when pronouncing them aloud.

PLATE XII



2. MOUTH-STRETCHING EXERCISES.

N. B. — These mouth-formations are not to be confused with phonation, which is given on p. 80.

Exercise XIV.— An *exaggerated* "Ah, ee, oo," must be practised, silently, and the mouth shaped according to the illustrations. In describing "oo," push the lips as far forward as possible, like a pig's snout. After practising these separately, glide from one to the other, and then reverse the letters, starting with "oo."

Exercise XV.—Follow this exercise by giving

utterance very quietly to these vowels by a preceding labial consonant, the lips firmly pressed together and then opening to their fullest stretch :

(*a*) Bah, Pah, Mah ; Bee, Pee, Mee ; Boh, Poh, Moh ; Boo, Poo, Moo.

(*b*) Bah, Bee, Boh, Boo ; Pah, Pee, Poh, Poo ; Mah, Mee, Moh, Moo ; Wah, Wee, Woh, Woo.

(*c*) Bah, Pee, Moh, Woo ; Pah, Mee, Woh, Boo ; Mah, Wee, Boh, Poo ; Wah, Bee, Poh, Moo ; Bah, Mee, Woh, Poo.

PLATE XIII

3. MOUTH-STRETCHING EXERCISES.

Exercise XVI.— Very softly, making no vocal effort, but sitting or standing in correct position, say the following phrases, keeping chest expanded the whole time, and take quick gentle breaths through the distended nostrils at each comma, or *.

Each word must be exaggerated in tongue and lip movement.

In promulgating your esoteric cogitations, or articulating your superficial sentimentalities, and amicable philosophical or psychological observations, beware of platitudinous ponderosity.

Let your conversational communications possess a clarified conciseness, a compacted comprehensibility, coalescent consistency, and a concatenated cogency.

Eschew all conglomerations of flatulent garrulity, jejune babblement, and asinine affectations.

Let your extemporaneous descantings * and unpremeditated expatiations have intelligibility and veracious vivacity * without rhodomontade or thrasonical bombast. Sedulously avoid all polysyllabic profundity, pompous prolixity, psittaceous vacuity, ventriloquial verbosity, and vaniloquent vapidity.

In other words, talk plainly, briefly, naturally, sensibly, truthfully.* Keep from slang; don't put on airs; * say what you mean, mean what you say; * and *don't use big words.*

CHAPTER V

TONE AND ITS CULTIVATION—PHONATION EXERCISES

"Language, as the plastic symbol of ideas of unlimited range and complexity, marks the impassable gulf between the mental capacity of man and every other animal."—CLODD.

IT is a common fault of public speakers that when any unusual vocal effort is required, or the voice has to be made to reach a great distance, the pitch of it is raised until it becomes shrill, unpleasant, and often broken, whilst the orator suffers from the great additional strain involved. In many cases injury is done, not only to the vocal chords, but to the mucous membrane lining the passage of the throat, and inflammation is the result. An idea many people have that the more they scream on the highest pitch of their voices, the further they can be heard, is quite fallacious. The deep tones of a church organ travel, in reality, further than the high notes,

if our ears were sufficiently trained to distinguish the low tones from the rumble and hum of daily commotion.

The reasons for speakers resorting to this high-pitched, straining voice, and the cause of inaudibility, are :

1. That the speakers commence their utterances above their "tonic" (or normal pitch), and then, as their speech increases in intensity, the voice rises higher and becomes quite out of control. For it should be borne in mind that the "key" tone in which the voice is pitched at the commencement never lowers throughout the speech, but generally rises.

2. That no consideration is made for the size of auditorium, and the voice, not being produced in the right way, the speaker has no ability to "place" it.

3. That the vocal effort is not sustained by the natural muscles.

4. That the breath is not properly economised, and consequently the speaker expends much more than he needs, which not only exhausts him physically, but so enshrouds his voice that his utterances become obscure and indistinct.

5. That imperfect articulation and phonation prevent clearness and precision to tones.

6. That the lower register is seldom exercised, and it is by this that power, resonance, and pathos can be given to the voice, as well as extended range and flexibility.

Exercise XVII.—In order to bring the tone forward in the mouth, so that it shall not sound "throaty" or muffled, close the lips; take in an inhalation through the nostrils, and produce a "hum," sustaining it upon the most dominant and central note in your voice, one you would strike mostly and naturally in a careless observation or upon greeting an acquaintance (*vide* next chapter for method of determining this note). The vibration of the "hum" must be *felt* against the closed lips, and between the teeth *which are slightly parted.* Whilst the note is being sounded, slowly open the lips until "mah" is emitted. In uttering this syllable the tongue must be quite flat and grooved in the centre at bottom of mouth with tip touching the bottom teeth, and the larynx must be lowered in order to form as large a mouth cavity as possible.*

* It should be noted that the "hum" is merely advocated to test whether the larynx is sufficiently lowered and the throat opened to allow an unimpeded passage of sound, the vibrations of which should be felt against the closed lips. This experiment does not assist the quality of voice, but rather tends to hinder purity of tone.

After "mah" has been uttered, close the lips and change the consonant to "bah," delivering the note in precisely the same manner. In these initial vocal exercises the mind is directed toward keeping a clear space in the pharynx for the emission of voice, but in subsequent practice, when words take the place of single vowels, the mouth must be opened and the voice emitted and sustained *without the slightest effort*, and no *conscious* regard for muscular adjustment. The voice should never be *forced* out, but allowed to be *freed* from its imprisonment with ease. *This is a very important point to be observed in vocal emission.*

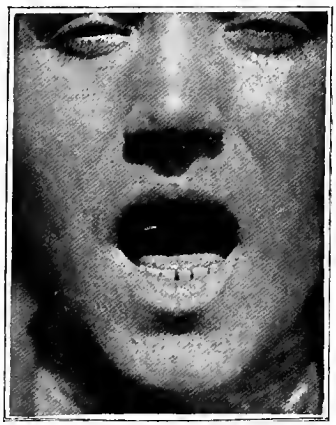
PLATE XIV

VOWEL FORMATION.
"AH!"
CORRECT SHAPE OF MOUTH.

In the vowel A, as pronounced in the word "father," the "timbre" or resonance of the human voice can be determined. A, I, U (pronounced as in Italian) are

the triple source of all vowel sounds, and every other phonation is but an exaggerated or modified form of one of these primaries. This first letter of the alphabet is the initial utterance of the infant, which is soon propelled by its next consonant B. The lips most readily form this syllable, although "bub" is sounded when the lips are not sufficiently parted and out of the way of the teeth, through the edges of which the true A note should pass.

PLATE XV



VOWEL MALFORMATION.
"AH!"
INCORRECT SHAPE OF MOUTH
(Very usual).

(*a*) The open A, then, should be the first vowel assiduously practised upon, and in order to obtain it in its purity, the teeth should be parted so as to allow two fingers (the middle finger placed upon the top of the forefinger) to be inserted. As, however, no two mouth cavities are alike in size and shape, the aperture must

vary in individuals, and it is the master's province to determine the correct stretch and shape that forms the purest tone. The tongue must be hollowed, with tip touching the bottom of lower teeth and larynx lowered. If the teeth are too near together, the tone will lack resonance; and if lips are not drawn away from the teeth (as in a smile), "purity" cannot be obtained.*

PLATE XVI

VOWEL FORMATION.
"OH!"

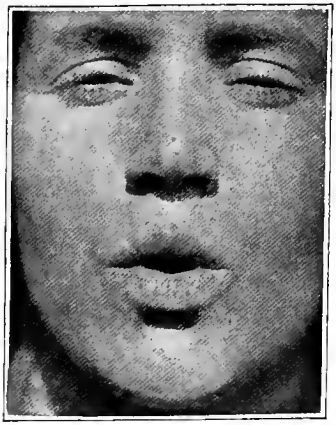
Great care should be taken with regard to the correct formation of the mouth and organs of articulation in order to obtain the utmost purity and resonance. Let A be practised upon, and if the note is inclined to become throaty, it is because these careful directions have not been followed, and

* The mouth must not be stretched open in an exaggerated manner (as shown in the lip-stretching exercise illustrations) in vocal emission, as this lessens the cavity of the pharynx.

the speaker should commence again with the "hum," followed by "mah" and "bah," to obtain the right formation again.

(*b*)  The vowel O (a modified Ah) should next be practised, because the larynx is still depressed, although the tongue is very slightly drawn back, which raises the centre of it on a level with the top of the bottom teeth and remains in a stiff central position, whilst the opening is a little less than in Ah and the formation more elliptical. The edges of the teeth must just be visible to prevent the soft substance of the lips from absorbing the sound.

PLATE XVII



VOWEL FORMATION.

OO *

* The author is indebted to a lady singer of Bournemouth, Miss Marie Cooper, for these illustrations.

Be careful that the same directions are followed as in A, and let there be an uninterrupted flow through the vocal passage to the forward part of the mouth cavity. This vowel O,

sounded as in "bode," should possess great resonance.

(*c*)  In the fundamental $\overline{OO}$ (as in "boot") the teeth are kept well apart and the lips rounded and hardened (as for a whistle), the tongue more drawn back and stiffened, and the "hyoid" muscle kept down.

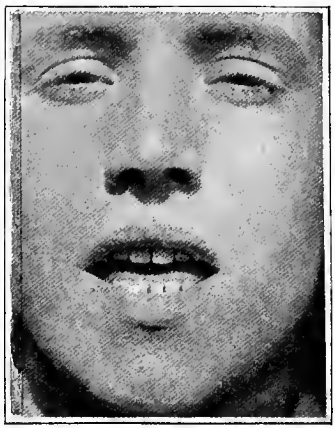
PLATE XVIII

VOWEL FORMATION.
$\overline{EE}$ *

(*d*) The long primary E (as in "bee") is the most difficult of the long vowels, and care should be taken that the corners of the lips are extended; that the opening of the teeth will just permit the thickness of a wooden match to be inserted between them, and the lower teeth should be immediately beneath—and not further back than—the upper row; and the tongue should touch and remain on a level with the lower teeth (but not above), leaving a clear channel for the voice. If the

tongue is too low and the jaw more open, the E will converge into the long Ā (as in "fāte"). The  (diphthong) "hyoid" muscle should be likewise drawn slightly down during the production of "ee": this prevents thinness of tone.

PLATE XIX



VOWEL FORMATION.
Ā *

(*e*) Practise the long E and join it to the ŌŌ.

(*f*) Now very carefully stand or sit in position, and inflate air-chest, etc.; hold a little mirror in front so as to watch carefully the mouth formation, and sound Ah, gliding thence to O, E, and ŌŌ, extending the note as long as possible.

Exercise XVIII.—The wrong phonation of the long English vowel Ī is generally the cause of *accent* being so conspicuous. Instead of the lips forming as if to pronounce the Italian à they take the shape of Aw, ā, ă, or ĕ. The long ī is formed by the sound which *joins* the à (as in

"father") and ĕ (as in "met") together—an intermediate phonetic—so that great care should be taken in regard to the initial formation of the mouth, and *neither of these two vowels*, which correspond with each other, *should be dwelt upon*, and in order to practise this effect the following exercise is given in which the reader is requested not to pronounce the ȧ (which is given in italics), as it is intended *for lip formation only*, but the ī should be attacked immediately the mouth takes the correct shape.

B*ȧ*-ite (bite), m*ȧ*-ind (mind), h*ȧ*-eight (height), b*ȧ*-uy (buy), ch*ȧ*-ina (china), *ȧ*-island, B*ȧ*-ible (Bible), all*ȧ*-y (ally), mank*ȧ*-ind (mankind), sc*ȧ*-ythe (scythe).

The short ĭ (as in "bit") is merely the long ē shortened.

The English Ū is merely the long ē with o͞o joined together, as in mē-oozic (music). Owing to carelessness, the u when preceded by the consonant "l" is usually mispronounced, o͞o being used instead of ū (ē—o͞o), as in lūcifer, lūbricate, lūdicrous, lūke-warm, lūminous, lūnatic, lūnar, lūpine, lūre, lūte.

In the other two "intermediate" vowels, Ow and Oi, the former phonation is obtained during the act of joining ȧ and o͞o together, as in *now*;

and Oi is formed by attaching aw to ĭ (as in "toy"). It is peculiar that whilst in the dialects of some districts *oi* is pronounced like the long ī (byc instead of boy), in others the reverse happens and *like* is pronounced *loike*.

The careful practice of these phonations will at this juncture be all that is necessary to produce the resonance required upon the middle register of the voice, and for the short vowels a slight change in the vocal appointments can be made, the clearness and purity determined by the ear.

 Aw, which is a narrower ah, being practised;  Ē (as in "her")—a squarer O formation; the long ā (as in "fate") being an open modification of long ē.

Daw, paw, law, saw, war; Day, pay, may, way, lay, nay, say, bay.

Repeat the following verse many times during the day, accentuating strongly the vowels:

The sh*a*des of n*i*ght were f*a*lling f*a*st,
As thro*ugh* an *A*lpine village p*a*ssed
A y*ou*th, wh*o* b*o*re 'midst sn*ow* and *i*ce
A b*a*nner with a str*a*nge dev*i*ce.

Exercise XIX.—After these vowels have been practised upon the predominating note of the

voice (vide Chap. VI. at ∴ *), drop the tone one note lower, and finally:

(*a*) Two notes still lower. Practise Ah upon these four low tones, giving emphasis as each note is struck;

(*b*) After which, sound each of the long vowels in turn with the prefix B, D, and L, and if possible take lower notes still, if they can be delivered without effort or altering the position of the head.

(*c*) Each sustained note then should be started *f*, and decreased in power until *pp* be reached, and then a gradual increase in volume, leaving off the note sharply, great care to be taken that the note is brought well forward, that the throat is in no way affected, and that the volume of sound passes up through the vocal passage without being *felt* in the throat at all.

(*d*) Practise each tone on the word "bell," making the tongue strike the hard palate as firmly as possible.

(*e*) On the word "bell" strike the predominating (tonic) note first and then the 4th below it; up to the 3rd; down to the 5th; and finish at "tonic," dwelling upon the last note as long as

* The student should read Chapter VI. commencing at paragraph ∴, which describes the method to be employed for obtaining the central and lower tones of the voice.

the rib wall can be comfortably extended, but there should always remain plenty of breath to spare.

Exercise XX.—Recite the following verses, utilising these *lower tones of the voice*, and where the words are in italics give great emphasis to them, and at \ drop the voice very low, and at / raise the tones slightly.

I

And have-these-rebels-*dared complain*, and-*murmur*-to-their-king ?

Swift retribution-on-their-heads-their-foolish-deed shall-bring.

Perchance-they-thought by-some-strange-fate their-*freedom*-thus-to-gain,

Freedom, which-ever-must be-bought with-woes-and bitter-pain.

I'll-teach-them-'tis-no-easy-thing to-wrest-their-native-land,

The-price of-many-a-*hard won*-fight, from-the-proud conqueror's-hand ;

Subjection-they-shall-*doubly*-feel, and, to-their-bitter-cost,

Learn-how-completely-*liberty*-for *aye*-to-them-is-lost.

II

We are not born to sue, but to command,
Which since we cannot to make you friends,
Be ready, as your lives shall answer it,
At Coventry, upon Saint Lambert's Day.
There shall your swords and lances arbitrate
The swelling difference of your settled hate.
Since we cannot atone you, you shall see
Justice decide the victor's chivalry.
Lord Marshal, bid our officers-at-arms
Be ready to direct these home alarms.

III

Norfolk, for thee remains a heavier doom,
Which I with some unwillingness pronounce.
The fly-slow hours shall not determinate
The dateless limit of thy dear exile :
The hopeless word of *never to return*,
Breathe I against thee upon pain of life.

IV

While we waited for his words
Another voice from the deep shade that gleam'd
Beyond the death-bed came ; and 'midst it stood
The squalid figure of a woman, wrought
Beyond the natural stature as she stretched
Her withered finger towards the youth and spoke—
" Halbert, obey. The hour which sees thee vale
O'er the Macdonalds of Glencoe, shall bring
Terror and death."

V

You *will* not, boy! You *dare* to answer thus!
But in my time a father's word was *law*,
And so it *shall* be now for me. *Look* to it;
Consider, William: take a month to think,
And let me have an answer to my wish;
Or by the Lord that made me, you shall *pack*,
And never more darken my doors again.

VI

'Tis well for thee, O tyrant! that I have not needed this.
Think not that if with my own hand I had laid low my son,
That *thou*, the cause of all my woe, would still unhurt have gone!
No; by my faith, if I had killed my child, this arrow then
Had pierced *thy heart*, and slain one of the cruellest of men.

The verses v. and vi. should be very much emphasised, and a good scope given to the *lower register of the voice.*

Exercise XXI.—If the low tones of the voice have been assiduously practised, the middle register should be exercised, utilising the *first*

four notes above your keynote. (The method of determining these is described in Chapter VI. at ∴). Use the same directions given for this in Exercise XIX., but reversing the order—viz. ascend the scale instead of descending in each case.

Instead of, however, practising the voice upon the verses given in Exercise XX., use the following :

I

The quality of mercy is not strained :
It droppeth as the gentle rain from heaven
Upon the place beneath. It is twice bless'd ;
It blesseth him that gives, and him that takes ;
'Tis mightiest in the mightiest ; it becomes
The throned monarch better than his crown ;
His sceptre shows the force of temporal power,
The attribute to awe and majesty,
Wherein doth sit the dread and fear of kings ;
But mercy is above this sceptred sway ;
It is an attribute to God Himself ;
And earthly power doth then show likest God's,
When mercy seasons justice.

II

In the following exercise it is important that the vowels should be not only dwelt upon, but rendered as pure as possible. These lines from

"Hiawatha" should be slowly recited first in the lowest key, and subsequently in a higher voice, but great attention should be paid to inflection.

Oh the long and dreary winter!
Oh the cold and cruel winter!
Ever thicker, thicker, thicker froze the ice on lake and river,
Ever deeper, deeper, deeper fell the snow
O'er all the landscape, fell the covering snow
And drifted through the forest round the village.

. . . . .

Oh the famine and the fever!
Oh the blasting of the fever!
Oh the wailing of the children!
Oh the anguish of the mothers!
All the earth was sick and famished!
Hungry was the air around them;
Hungry was the sky above them;
Until the hungry stars in heaven
Like the eyes of wolves glared at them!

Use the high register of the speaking voice in the following lines from "King John" with the necessary inflection:

Gone to be married! Gone to swear a peace!
False blood to false blood join'd! Gone to be friends!
Shall Lewis have Blanch? and Blanch those provinces?

A wicked day, and not a holyday !—
What hath this day deserv'd ? what hath it done,
That it in golden letters should be set,
Among the high tides, in the kalendar ?
Nay, rather, turn this day *out* of the week;
This day of shame, oppression, perjury.

CHAPTER VI

"NATURAL PITCH," AND HOW TO DETERMINE IT

"Both warbling of one song, both in one key."
SHAKESPEARE.

HAS the reader been so observant as to notice the freshness, roundness, and "timbre" of the voices of those people who live an outdoor life, especially of those dwellers upon the high mountains or extensive plains, in contrast to those who reside in towns? One may also discover that the "tenor" or characteristics of the voices often indicate the locality or country in which they have settled since babyhood. A countryman's voice is rarely of the deep bass quality. Lowness of pitch used to be the peculiar feature in that of the city man whose sedentary occupation limited his chief sphere of action to within four walls, but now the deafening roar of traffic during the last decade has tended to raise the voice to a higher pitch. There is

no occasion, however, for the latter in his office to raise his voice, except in moments of anxiety or excitement; whilst in the street the forced, shrill tones are kept at a high level, consequently there is little inflection. With the barrister, clergyman, auctioneer, or those whose vocal eloquence is necessary to their profession, no such distinction can, of course, be maintained.

Not only, then, do surroundings affect the "pitch" or compass of a voice, but, in animal as well as in mankind, occupation, temper, habits, and general health may alter or impair a voice considerably, and it is owing to this reason that many speakers never use their normal voice at all.

It is only a natural consequence that the older the speaker the more pronounced the voice becomes in regard to defects, especially when it is used upon public occasions before vast audiences. The vocal tones often become hard, shrill, and metallic, harsh and grating, or coarse, mouthy, and hoarse. To ensure musical "timbre" the vocal education of a speaker should commence before maturity, for the longer the voice has been allowed to assume bad habits, the more difficult and persistent the effort will be to correct them. In fact, after the age of forty-five little

can be done so far as "tone" is concerned; but the voice can be altered in pitch and increased in volume, and the speaker still be taught to use his vocal instrument with clearness, ease, endurance, and without further injurious effects.

The normal "tonic" (or middle tone) of the voice should be, in its natural state, in the low (usually called the "chest") register, but when persons over thirty years of age have for many years spoken, and formed the custom of reading aloud, without using their "chest" tones at all—which is generally the case—it is often inadvisable to alter this fixed habit so far as the register, in which this central tone lies, is concerned. The vocal muscles have, in these cases, become hardened and the cartilages ossified, and to brace up or down the instrument of voice may not only be injurious, but may have the effect of producing throaty or guttural tones. Lower or higher notes, however, may be gradually developed beyond this habitual register with pleasing effect.

On the other hand, the development of the voice in youth does not always keep pace with a girl's physical growth, and under these circumstances it requires all the acoustic skill of a "maestro" to discover the correct natural

"pitch" of voice in his pupil. Many methods have to be resorted to and bad habits rectified before he can be satisfied that he has at last struck the right vocal "tonic."

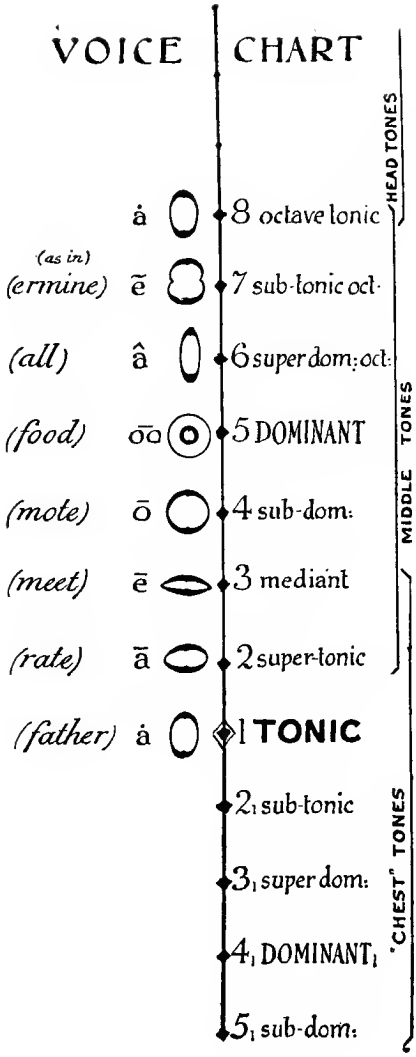
It is very necessary to determine this "middle string" of the vocal instrument from which all the others have to be tuned. Aristotle thought it so important that he compared this one note in the voice to the sun, and all the others to the stars encircling it. The songs of ancient Greece used to commence upon this "tonic," and end with the "dominant"—that tone so often dwelt upon by the priests in the church liturgy, and which is the fifth above, or fourth note below, the fundamental and normal pitch. In modern times it is popular to start and end our songs upon this keynote.

Now, it is just as unpleasant for us to listen, even for a short length of time, to a high-pitched voice as it is to a voice "down in one's boots," the latter resembling a mumble of incoherent utterances, devoid of cadence. Both these "pitches" possess no musical "timbre." It is, however, the business of a master to listen very attentively to each vocal utterance and note whether there are any euphonic possibilities left in the voice, and to extricate all such evidences of pure tones from

unmusical enwrapments. He may, indeed, discover that a voice which lacks all the qualities essential to purity may be so changed and improved by subsequent study and practice in the right manner that it would be unrecognisable.

Without the aid and experience of such an instructor, however, the student who desires to improve his "diction" must experiment upon his own voice. He may soon ascertain that he has been habitually speaking in too high or too low a key, and so will have to alter the pitch of his voice in future conversation, and in order to do so readily, he must "tune" his voice up or down—as a violinist does his instrument—by training and exercising those tones that mostly require it.

Many people whose vocal compass in low tones is very extensive are pronounced by some teachers to possess "bass" or "contralto" voices, and those who can shriek top "C's" consider this feat to be sufficient to label their voices "tenor" or "soprano." But range of voice by no means classifies it. It is the peculiar *quality* of the tones that registers the voice as contralto, mezzo, or soprano; the thickness, vibrating power, and characteristics of the vocal


VOICE CHART
HEAD TONES
MIDDLE TONES
"CHEST" TONES
à
8 octave tonic
(as in)
(ermine) ẽ
7 sub-tonic oct.
(all) â
6 super dom: oct:
(food) o͞o
5 DOMINANT
(mote) ō
4 sub-dom:
(meet) ē
3 mediant
(rate) ā
2 super-tonic
(father) à
1 TONIC
2₁ sub-tonic
3₁ super dom:
4₁ DOMINANT₁
5₁ sub-dom:

chords must be taken into consideration as well as their length.

The " speaking " voice, if normal, should determine the " singing " voice. A man who possesses a baritone-speaking voice may sing, with no discomfort, tenor songs, but his voice, *in essence*, is " baritone." If the tones of a voice sound lower than they really are, it is often an indication of a " bass " or " contralto " quality, and the same peculiarity applies to high-toned voices in respect to " tenors " and " sopranos." " Baritones," however, by excessive training can thicken and deepen the tones of their voices to those of a " bass " quality, but a " throbbing raucousness " will result unless great care is taken during the process.

∴ Every man (and woman) should naturally possess a compass in the speaking register of at least five full tones below his normal keynote, and also be able to execute, *with no effort*, an octave *above* this point (whilst in singing the compass is greatly extended). This fact gives the student a certain limited vocal area in which to ascertain the natural " keynote " of his voice. He should commence operations by uttering the words " *Fa*ther " ; " Good *morn*ing " ; " How do you *do* ? " or other commonplace habitual

observances in a natural manner, and he will discover that the syllabic words he mostly emphasises tally in pitch with each other. When he has fixed this pitch, he should dwell upon it until it assumes a definite tone. This may prove at first to be no easy task, as the speaking voice during its "portamento" flight rarely alights for a sufficient period of time upon one note to be defined by the ear. By perseverance and practice, however, the note can be discovered, and its pitch should be found upon the piano or tuning-fork. This "tonic," however, will slightly vary if these customary vocal exclamations be made in a small room, in the open air, or if the speaker has a cold. Under the first and last conditions the voice will be lower; but the voice trial must, of course, take place when the student is in a good state of health. It is advisable, however, that he should discover the "pitch" of his speech out of doors as well as in, by producing his voice—*not* shouting—in a louder and more emphatic manner than he has been accustomed to use it. He will then consider, for the moment, that the "mean" between these two trials is his keynote. The key of the normal voice ranges from A up to F.

Exercise XXII.—After clearly defining this

note, he must practise his low tones (as described in Exercise XIX.) in order to discover his range. If his voice can produce with no effort, and clearly *more* than, the allotted five notes, he should try the upward octave, starting from the assumed keynote, and it may tax him to do so. If this is the case, the probability is that the predominating note he had determined as the natural keynote was too high, and that his general speaking voice needed lowering.

Unless the natural "gamut" of the voice be ascertained, the student cannot expect such good results as would otherwise be assured, for a keynote too high or too low would restrict inflection, as it would limit the upward or lower scope of his voice.

If it be necessary to alter the pitch of your voice, practise the following passage taken from "Dombey & Son," using the new register you desire to establish first in a monotone, and then with inflection, and deliver it in a very emphatic manner:—

(*a*) "Do *you* think to frighten me? *you*? Do you think to turn *me* from any purpose that I have, or any course I am resolved upon, by reminding me of the solitude of this place, and there being no help near? *Me*, who am here alone designedly? If I

had *feared* you, should I not have *avoided* you ? If I feared you, should I be here in the dead of night, telling you to your face what I am *going* to tell ? But I tell you nothing until you go back to that chair—except this once again. Do you *dare* to come near me—not a step nearer. I have something long here that is no love-trinket ; and sooner than endure your touch once more, I would use it on you—and you know it while I speak—with less reluctance than I would on any other creeping thing that lives."

After which read the following in the altered pitch of voice, taken from Aristotle's "Ethics."

(*b*) "Now, every action of which ignorance is the cause is *non*-voluntary, but that only is *in*voluntary which is attended with pain and remorse : for clearly the man who has done anything by reason of ignorance, but is not annoyed at his own action, cannot be said to have done it with his will, because he did not know he was doing it, nor again *against* his will because he is not sorry for it. So then of the class 'acting by reason of ignorance,' he who feels regret afterwards is thought to be an involuntary agent, and he that has no such feeling, since he certainly is different from the other, we will call a *non*-voluntary agent : for as there is a real difference it is better to have a proper name.

"Again, there seems to be a difference between acting *because* of ignorance and acting *in* ignorance :

for instance, we do not usually assign ignorance as the cause of the actions of the drunken or angry man, but either the drunkenness or the anger, yet they act not knowingly but in ignorance.

"Again, every bad man is ignorant what he ought to do and what to leave undone, and by reason of such error men become unjust and wholly evil."

CHAPTER VII

NATURAL ARTICULATION, AND HOW TO CULTIVATE IT WITH EXERCISES

"Too little care is taken to improve men in their own language so that they may be masters of it."

LOCKE.

ALTHOUGH this is an age of progressive education, we are rapidly retrogressing in the practical application of our own language. The reason is obvious, for the vehicle of learning is our literature, and speech is not so "silvern" as in the days of Cicero. In that period there was no tranquil perusal of newspapers, containing accounts of affairs of State or of daily occurrences, in a comfortable armchair at the breakfast table, nor were history and languages taught through the medium of print; only the favoured few had the opportunity of reading manuscripts penned by great men of learning. Oratory was the power that swayed the hearts and convinced

the intelligence of men. If signs and gesture were the primitive language, "speech" was the apotheosis of education in the classic days. In the academy of learning the students had to listen to the orations of their masters, and style of delivery, gesture, and articulation were made the special features at their studies. The consequence was that the populace were accustomed to listen to fluent speakers who possessed beautiful voices and cultured utterances; their ears were trained to distinguish the good from the indifferent and bad, and many a public speaker who failed to exhibit high qualities of eloquence and logic was hissed, roughly handled, and even pelted with stones by his critical and indignant audience.

Although Cicero and Quintilian in those days of eloquence were each in their day pre-eminent, Demosthenes must be regarded as the "father of oratory," not because he lived in an earlier period, but owing to the fact that he laboured under great difficulties, and successfully conquered them all. For this reason he forms a splendid example of patience, determination, untiring energy, and perseverance, for at the commencement of his public career he was not only afflicted with a very weak voice, but his figure was un-

couth and his speech defective. His greatest difficulty was the management of his tongue, especially in the rolling of the "r," and it has been chronicled that he stammered as well; yet, despite these impediments, he vigorously set himself, and executed during several years, a course of physical and rhetorical training, in which lung development and breath control played a large part. This great man, who had been gibed and laughed at for his poor delivery, has been described in history as "swaying the minds of the people by the brilliancy of speech and power of his voice" in important matters relating to the well-being of the State. He must also be admired for the fact that his whole efforts were directed toward the good of his fellow-countrymen, and not for personal glory or gain.

As in every other branch of art, vocal education amongst the ancient Greeks commenced at the cradle, and was made, as it should be, the greatest study during childhood; and later, for the perfection of speech the highest rewards were offered. In our modern scheme of general education, however, this branch of learning and accomplishment is entirely overlooked or disregarded as non-important. Children are taught grammar, etymology, and syntax, yet the

practical application of these linguistic sciences in speech is omitted from the school curriculum. They are certainly taught to read indifferently, and sometimes to "declaim" in a monotonous manner; but the science of speech, with its "surd" (hard) and "sonant" consonants, phonation of vowels, cadences, its inflection and phrasing, is not made a study of, in the same manner as dancing is taught, with its various types of motion, trunk flexions, poise, and articulations. Consequently, this fact explains the paradox that the greater the science of learning is advocated, the less study is made of the science of speech.

In fact, every possible barrier is placed before "speech culture" to hinder its progress, for from the cradle the child is relegated to the nursery, at the most mimetic period of his existence, when all his imitative faculties are keenly alert, and he is left to the guardianship of maids uneducated in their own language. Not only is the child absorbing and storing up in his memory impure vowel sounds, which form the basis of musical diction, but his articulation must of necessity be corrupt, defective, and unintelligible, and his utterances ungrammatical. If purity of diction were made compulsory as regards the

election of teachers in our board schools, our nursery-maids would not so handicap our children in their speech.

Advice has often been given to the effect that if " the consonants are taken care of, the vowels will take care of themselves." This is not altogether a good precept to follow, because however careful and precise we may be in regard to the articulation of our consonants, if our vowel phonation is imperfectly rendered our voices may sound harsh and our speech impure. Brogue or accent is not necessarily a defect of articulation, but of vowel sounds; but after all, if consonants are but " barriers " or " stops," they are necessary to mould the musical tones we utter and give them life, so rendering them intelligible to our ears.

In the study of articulation there is no difference made, as a rule, between " surd " (hard) and " sonant " (voiced) consonants, consequently the distinction between the soft B, D, G (gay) and V (vay), and the hard explosive sounds of P, T, K, and F (fay) is not clearly defined, which helps to make our speech " fluffy " and often unintelligible.

The " surd " consonants should be rendered in a sharp, explosive manner, the lips, the tongue

and teeth, or the tongue and palate (as in P, T, and K) tightly pressed together, whilst the soft palate is raised (which in K is assisted by the centre of the tongue), so that no breath or sound can issue from either the nose or mouth.

Exercise XXIII.—Say the words pap, pip, pop, pup, poop, peep; peel, pane, pool, pepper, penny, pell-mell, puffing; rasp, loop, romp, naphtha, shepherd, swamp, and it will be noticed that in these explosive "labial" characters the breath is quite held. Now compare this to the soft B consonant, in which articulation less restraint is placed upon the soft palate, and the lips allow you to emit a sound (although closed), which is why it is called "voiced."

Bubble, bib, booby, bumblebee, bibby, bobby, babble, baby, embark, embroil, fabulous, disburse, Abraham, hubbub.

1. Slowly pronounce, and notice the contrast between, the words bubble and pepper, cupid and cubit, cup and cub, patter and butter, rip and rub, bibulous and populace, piper and Bible.

After-moving-equably-for-some-time-it-was-made-to-sto*p*-with-a-sudden-sna*p*.

*P*uffs-*p*owders-*p*at-ches, *B*i*b*les-*b*illets-doux.

2. The letter T is another "surd" conson-

ant, in which the breath is tightly checked in contrast to the "sonant" or relaxed *d*. These two "lingua-dental" consonants are formed in precisely the same way by the tongue's tip pressing against the hard palate just behind the top teeth, except that in *t* the uplifting of the soft palate prevents any escape of breath through the nasal passage, and it is rendered "sharp" and "explosive"; whilst in pronouncing *d* an obscure murmur is heard, which, as well as in *b* and *g* (gay), should be practised as prolonged and audible as possible.

Contrast teat with deed; tub, dub; toll, dole; Ted, dead; let, led; team, deem; fret, Fred; frittle, fiddle; tome, dome; utter, udder; at, add; tangle, dangle; dado, potato; mate, made; and practise the words testator, destitute, intestate, tantamount, attainment, pendant, fatigued.

A-tell-tale-tattling termagant that-troubled all-the-town.

Tom-tipped the-tops-of-the-tilted table-together-tightly.

Slowly articulate the following lines from Tom Hood's "Greed of Gold," and afterwards repeat them quicker after a stage of ease and fluency is reached.

Gold ! Gold ! Gold ! Gold !
Bright / and / yellow, hard / and / cold :
Molten, graven, hammer'd / and / roll'd,
Heavy to get, and / light / to hold :
Hoarded, barter'd, bought / and / sold,
Stolen, borrow'd, squander'd, doled ;
Spurned / by the young, hugg'd / by the old
To the very verge of the churchyard / mould.

3. The surd consonant K should be practised by the centre of the tongue pressed tightly against the palate, and pronounced as an "explosive" in cake, coke, cock, kick, cook, cackle, calico, colic, crick.

"The kitten clung closely caught by the prickly kite," and contrast this with the softly voiced *g* (in gay), gag, agog, gig, cragg, clogg, goggle, brogue, plague.

A giddy-giggling-girl-goaded-and-plagued, again and again, a guinea-pig with a jagged gimlet.

4. The "labio-dentals," F and V—the one "whispered" and the other "voiced"—are formed by the under lip pressing upon the upper teeth. In the former the inner part of the under lip is placed tightly against the outer edge of the top teeth, allowing a silent "hiss" to be emitted ; and the latter consonant is emphasised

by placing the upper teeth lightly upon the outer surface of the lower lip, and "voiced."

The surd F and the sonant V should therefore be practised together, in order to make the under lip respond readily. Fail, vale ; feel, veal ; fain, vain ; file, vile ; folly, volley ; tough, dove ; laugh, love ; staff, starve ; heifer, ever ; proof, proven ; fifth, vivid.

He-swiftly-filled the-freezing-draught and freely-quaffed.

In-the-vale-the-virgin-leaves-of-the-fragrantly-fumed-vale waved vividly-over-his-frightened and very virtuous family, who-followed foolishly-waving their violet-fans, violently and forlornly.

5. *M*, *N*, *N*g, are nasal adaptations of the consonants *b*, *d*, *g*, for if in joining the lips for the *b* sound, placing the tongue behind the top teeth for the *d*, or the middle of the tongue against the palate for *g*, the voice sound is allowed a free passage through the nose, these consonants are changed to *m*, *n*, and *ng* respectively.

I am giving the following examples in order that the student may realise that the difference between these "voiced" consonants and their nasal equivalents is the contraction or relaxation of the soft palate only, and the other articulating organs are in no way altered. If the

reader's soft palate is flaccid and inert, the following syllables should be diligently exercised :

Ebb, em ; bah, mah ; bee, mee ; butter, mutter ; bode, mode ; bill, mill. Add, Ann ; Dan, nan ; dun, nun ; dale, nail ; dip, nip ; deed, need. Hag, hang ; gang, Ingram ; gong, angle ; gag, gang ; log, long ; rig, ring.

These nasal consonants should be practised, as their production helps to bring the voice forward and clears the nasal passages, so necessary in voice production.

In the following exercise the "nasal" consonants should be dwelt upon :

Hummumming ; nimininny ; anganginging ; ginganginny ; nonenonsense ; moment, mammon, matrimony, murmur ; memorandum ; mummer, mingle, charm, emptiness, realm, comb, phlegm, blame.

Nonentity, nomenclature, nominate, numbing, unanimous, stolen (*not* stol'n), lessen, swollen, hyphen, mittens, kitchen, sudden, oxen, token.

When-lightning-and-dread-thunder-rend-stubborn-rocks-asunder
And monarchs-die-with-wonder—What-should-we-do ?

6. Whilst the majority of English people have

great difficulty in pronouncing foreign vowels such as ö and ü, our *th* forms a stumbling-block to many foreigners; and yet there seems little difficulty for us in placing the tip of the tongue between the teeth and forcing the *breath* through them for the mute *th*, and the *voice* for the heavy *th*, as *breath* and *breathe*. In *s*, *z*; *sh*, *zh*, the same rule applies as regards the one being "hissed" and its corresponding consonant being "vocalised." In many words the plural changes the *breath th* into the *voiced*, such as path, paths; lath, laths; mouth, mouths.

The following tongue exercise should be practised, each word with its "voiced" duplicate repeated twenty times, at first slowly and then rapidly, and the tongue should be placed well beneath the teeth:

Lath, lathe; bath, bathe; wreath, wreathe; breath, breathe; theme, them; than, though; thank, than; thin, then; ether, either; heath, heathen; wrath, loathe; frith, froth; hither, thither.

Sh and Zh are formed by curling back the tongue in such a manner that a free space is left at the top and sides for the air or sound passage.

A short-shrill-shriek-shot-sharply-on-the-shelving-shingle.

She shunned the sea-shells in-the-shade-on-the sea-shore.

In the words leisure, measure, azure, confusion, explosion, persuasion, adhesion, etc., the *zh* should be used in pronunciation; but roseate, verdure, individual, immediate, grandeur (dure) should be pronounced as they are spelt.

The consonants S and Z (primarily styled half-vowels) follow upon the same principle in regard to breath and voice in their deliverance. The tip of the tongue is placed against the upper gums, not too firmly, so as to allow an escape of breath in the form of a "hiss" or "buzz." The final *s* preceded by a vowel is always "voiced." In order to realise the distinction, the reader should start the "hiss," and gradually introduce the voice, and finish upon the whispered *s*.

Repeat each two words twenty times:

Mace, maze; place, blaize; race, raise; rice, rise; faces, phases; bus, buzz; cease, seas; thesis, these; base, baize; decease, disease; price, prices, prizes; lace, laces, lazy; whistle, weasel.

He-gives-his hiss-in-an-astonishing-assent as-he-saw-the-hazy-flaccid teasing face of-his son-resume-its-complaisant ease.

Missive, hissing, facing, lassoing, kisses, dance, dupes, scimitar, psyche, seam—seams; schedule, dissuade, obesity, dyspepsia.

Guessing-the-design-was-perceived-he-suddenly-desisted.

He gives / as / is / his / usage-a-series of-sermons-for-this / season.

In pronouncing the plurals, as in roses, faces, leases, etc., great care should be taken so that the words shall not sound rozis, faziz, leaziz, but the ĕ should be clearly defined.

7. The similarity between the W and Y is, that the former is derived from the repetition of the Roman vowel U (V), and the latter (deriving its form from the Greek T) is a consonant at the beginning of words or syllables, and a vowel on the middle or end of words when no other vocalised vowel is attached to it.

W is formed by an explosive o͞o, and the consonant Y by the sides of the tongue touching the palate, allowing a small chink in the centre to form a passage for the voice to pass through. The vowel *y* is generally pronounced—as in

the English vowel ī—by the binding together of the Italian ȧ and ĕ, as in *sty*, but it has also the phonetic sound of the short ĭ, as in *bicycle*, *truly* ; and ē as in *youth*.

He-would-not woo-the-woman-when-we-wanted-him-to-wed.

Once-or-twice-she-swooned swiftly away.

A-wight well-versed in-waggery.

Wry, scythe, style ; poniard, roseate ; beauty, truly ; yearly, yawn, yell, yew-tree.

8. The consonant H, which is merely a forcible expulsion of breath, is often aspirated *after* the W—and care should be taken that it should not be emphasised before or with the W, which is a very common fault. In the following examples the letters marked in italics are mute.

Whilst angling-he-haggled the-whole-time-which-was-much-worse-than-whimpering-or-being-humorous-perhaps.

Be *h*onest, humble-and humane.

Hair, *h*our ; haunt, *h*onour ; *w*holesale, which ; cohort, apprehend ; whig, *h*eir, vehement.

The-huntsman-on-his-horse-heard the-huntinghorn over-the-high-hill-of-the-heath-and / earth.

His / aunt / heard / the / *h*onest / hostler / hustling / about overhead.

9. The consonants L and R, are styled liquids, because the tongue is placed in such a position that the sound can pass by very freely, yet characteristically. In *l* the tongue touches the upper gum, and the breath-sound passes out on both sides. It is a bad habit with many people who carelessly place the tongue toward one side of the mouth, so that the breath can only pass through one channel instead of two.

With the exception of a few words, such as weasel (weezl), hazel, shovel, swivel, drivel, snivel, shekel, shrivel, and navel, when the *e* is suppressed, in nearly every other case the full pronunciation is given; and yet it is common practice to omit them. Such words as enravel, gravel, grovel, chapel, parcel, novel, should be practised, giving them their full value.

Lulling, lolling, liquid, royally, folly, title, cripple, ladle, tassel, fondle, liquid, linger, isle, loins, language, fellow, fillip, lily.

Lily's long, lingering glance was lost on the little lonely old lady.

10. The R is produced also by the tongue curled slightly and lightly back towards the hard palate, so that the forced expulsion of breath-sound vibrates its tip. Many people find a

great difficulty in the *roll* of the *r*, and these should practise assiduously the exercises given for the tongue on p. 68. Another tongue exercise for this consonant is to sound the vowel *ȧ* (ah) followed quickly by the consonant *l*, so that the tip of the tongue is exercised vertically, after which the breath should be expelled suddenly and smartly after pronouncing *ȧ* as the tongue is in the act of rising, but the student must not wait until it has reached the palate. The "tongue value" should be given to the *r* at the end of words or syllables or *before* a consonant *without the* "*roll*," as in *air*, *tear*, *fearsome*, *turkey*, in which the tongue is slightly raised but not vibrated. It is the general habit to let the tongue lie idle and merely pronounce the vowel—as "ma" instead of mar, "waw" instead of war.

Roaring, rearing, nearly, murky, brazen, heredity, eradicate, irritable, tarry, merry, sherry, wear, weir, lair, dare, wondrously fair, murmur, murderous, miracle, mirror, terrible.

An-embarrassed pedlar perceived his harassed friend the-cobbler-acting-as-a-supernumerary-in-a-lady's seminary trying-to-instruct the-pupils-in-irrational-arithmetic-and irregular-verbs-with-unparalleled-effrontery-and-terrible-daring.

Exercise XXIV.—The following lines supply an excellent exercise, not only for articulation and phonation but for the voice as well. Read each line through very carefully several times, giving full value to each word. When good flexibility is attained, stand in position, inflate lungs, and take little nasal inhalations at short intervals in order to keep the "wind-chest" full, and use the upper register of the speaking voice for the first verse, and deliver the theme in a light, buoyant manner. In this first verse retain a light style of delivery, and imitate the joyous sound of the wedding bells. In the second verse use the middle—and occasionally the upper—voice, and a loud and powerful mode of delivery; but great care must be taken that the voice is pitched *well forward* in the mouth, and that not the slightest tingle is felt in the throat, even in the loudest passages. The third verse is excellent practice for the lowest register of the voice, and it should be given slowly and solemnly.

1. Hear the mellow wedding bells—Golden bells! What a world of happiness their harmony foretells! Through the balmy air of night how they ring out their delight! From the molten-golden notes, and all in tune, what a liquid ditty floats to the turtle dove that listens, while she gloats on the moon!

Oh, from out the sounding cells, what a gush of euphony voluminously wells ! How it swells !—how it dwells on the Future !—how it tells of the rapture that impels to the swinging and the ringing of the bells, bells, bells, of the bells, bells, bells, bells, to the rhyming and the chiming of the bells !

2. Hear the loud alarum bells—Brazen bells ! What a tale of terror now their turbulency tells ! In the startled ear of night how they scream out their affright : too much horrified to speak, they can only shriek out of tune in a clamorous appealing to the mercy of the fire ! in a mad expostulation with the deaf and frantic fire, leaping higher, higher, higher, with a desperate desire, and a resolute endeavour now to sit by the side of the pale-faced moon. Oh, the bells, bells, bells ! what a tale their terror tells of Despair ! How they clang, and clash, and roar ! What a horror they outpour on the bosom of the palpitating air ! Yet the ear it fully knows, by the twanging and the clanging, how the danger ebbs and flows ; ay ! the ear distinctly tells, in the jangling and the wrangling, how the danger sinks and swells, by the sinking or the swelling in the anger of the bells—of the bells—of the bells, bells, bells, bells—in the clamour and the clangour of the bells !

3. Hear the tolling of the bells !—Iron bells ! What a world of solemn thought their monody compels ! In the silence of the night, how we shiver with affright at the melancholy menace of their tone ! For every sound that floats from the rust within their

throats is a groan. And the people—ah! the people —they that dwell up in the steeple all alone; and who, tolling, tolling, tolling, in that muffled monotone, feel a glory in so rolling on the human heart a stone; —they are neither man nor woman—they are neither brute nor human—they are Ghouls! and their king it is who tolls! and he rolls, rolls, rolls, rolls, a pæan from the bells! and his merry bosom swells with the pæan of the bells! and he dances and he yells! keeping time, time, time, in a sort of Runic rhyme, to the pæan of the bells—of the bells!—keeping time, time, time, in a sort of Runic rhyme, to the throbbing of the bells—of the bells, bells, bells; to the sobbing of the bells; keeping time, time, time, as he knells, knells, knells, in a happy Runic rhyme; to the rolling of the bells—of the bells, bells, bells; to the tolling of the bells—of the bells, bells, bells, bells—bells, bells, bells—to the moaning and the groaning of the bells!—*From "The Bells," by* EDGAR A. POE.

CHAPTER VIII

IMPERFECTIONS IN SPEECH—SOME WORDS COMMONLY MISPRONOUNCED

"Uniformity in pronunciation is preferred to diversity."

We are told by lexicographers that the "ultimate standard of pronunciation for the English language is the usage that prevails amongst the best-educated portion of the people to whom the language is vernacular, or, at least, the usage that will be the most generally approved by them," and from this it can be gathered that the task of compiling a standard rule is not an easy one nor can stereotyped measures be altogether enforced under these circumstances.

During the last two decades, however, with the influx of transatlantic inaccuracies, "slang" has become fashionable, and owing to the carelessness displayed by even those whose calling should have preserved its pronunciative chastity,

our language has greatly suffered and is now fast losing the euphonious diction it once possessed.

If indifference is shown by cultured people, how can it be expected that the speech of the uneducated and of children will be without defect. It is more than probable that the inaccuracies of pronunciation will be increased and rendered less intelligible as years go by.

Below is attached a small and incomplete list of common words that are frequently maltreated by the careless and imitated by the ignorant speaker, and which with a little heed could be so easily rectified.

Symbols

å as in father	ē as in meet	ō as in mote	o͝o as in foot
ă ,, ,, rat	ĕ ,, ,, met	ŏ ,, ,, odd	ŭ ,, ,, mute
â ,, ,, senate	ẽ ,, ,, her	ô ,, ,, orb	ŭ ,, ,, rut
ā ,, ,, rate	ī ,, ,, mite	o͞o ,, ,, food	ŭ ,, ,, full
â ,, ,, all	ĭ ,, ,, knit		

The acute accent denotes the emphasised syllable.

Word.	*Correct pronunciation.*	*How it is carelessly pronounced.*
abhor	ăb-hôr′	ab-baw′
access	ăk-sĕs′	ak′-ses
aerated	ā′-ĕr-āted	air′-ēated
aeronaut	ā′-ĕr-o-nâut	ear′inaut
aeroplane	ā′-ĕr-oplāne	ear′-o-plāne
advertisement	ăd-vĕr′-tizment	adver-tiz′-ment
and, any		en, inny

Word.	*Correct pronunciation.*	*How it is often carelessly pronounced.*
alienate	āl′-yen-āte	āl′-ē-ānāte
asphalt	ăs′-fălt	ash′-felt
average	ăv′-ĕr-āj	av′-ridge
aye	ī	ā
caprice	kă-prēs′	cap′-prĭs
chastisement	chăs′-tizment	chas-tīz′-ment
chauffeur	shăf′-fĕr	chō′-fer
comparable	kŏm′-părăbl	kom-păr′-ebl
courage	kŭr′-āj	kur′ridge
courteous	kur′-tĕ-ŭs	kor′-chus
cruel	krōō-ĕl	krōōl
decade	dĕk′-ād	dē-kād′
decadence	dĕ-kā′-dens	dĕk′-ă-dens
desuetude	dĕs′-wē-tūd	des-ū′ē-tūd
disputable	dis′-pūt-abl	dis-pū′-tabl
dissemble	dis-sĕm′-bl	diz-zem′-bl
ear	ē-ăr	year
Elizabethan	ē-lĭz′-ă-bĕth′n	ēl-līza-bēth′ien
engine	ĕn′-jin	injen
enough	ĕnuff′	inuf
ermine	ĕr′-mĭn	ĕr′-mīn
fellow	fĕl′-lō	fel′-ler
formidable	for′-mi-dăbl	for-mid′-abl
girl	girl	gal, gel, gurl
gist	jĭst	gĭst
God	Gŏd	Gawd
gross	grōs	grŏs
height	hīte	hīt-th
hospitable	hŏs′-pĭ-tă-bl	hos-pit′-abl
idol	ī′-dol	īdl
idyll	ĭ′-dĭl	īdĭl, ĭdl

Word.	*Correct pronunciation.*	*How it is often carelessly pronounced.*
incomparable	in-kom′-părăbl	in-com-pār′-abl
indisputable	in-dis′-pū-tabl	in-dis-pūt′-abl
irrevocable	ĭr-rĕv′-ŏ-kabl	ir-rĕ-vōk′-abl
jewel	jo͞o′-ĕl	jo͞ol
knowledge	nŏl′-edj	nŏlij
language	lan′-gwāj	lang′-wĭj
manage	man′-ăj	man′-nij
master	mȧster	măster
mattress	măt′-rĕs	mat′-trĭs
menace	mĕn′-ās	men-ās′
merchant	mēr′-chănt	măr′-chint
miscellany	mĭs′-sĕl-ănny	mis-sel′l-inny
mobile	mō′-bĭl	mō′bīl
nature	nā′-tūr	nā′-cher
natural	năt′ū-răl	nā′-chūr-al
oust	owst	o͞ost
officer	ŏf′-ĭser	ôrf′-iser
oppress	ŏp-prĕs′	ō-prĕs′
ordinary	ôrd′-ĭ-nary	ord′-nary
perhaps	per-haps′	praps
picture	pĭk′-tūr	pik′chur
portraiture	pôr′-tra-tūr	pōr′-tri-chur
precedence	prē-sēd′-ens	prĕs′-ĕ-dens
premature	prē′-mă-tūr	prĕm′-ă-chur
presume	prĕ-sūm′	pres-o͞om′
process	prŏs′ĕs	prō′-sĕs
profile	prō′-fīl	prŏf′-ile
pursue	per-sū′	per-so͞o′
really	rē′-ă ly	rē′ly
remonstrate	rĕ-mŏn′-strāt	rem′-ŏn-stret
reputable	rĕp′-ū-tabl	rĕ-pūt′-abl
respite	rĕs′-pĭt	res-pīt′

Word.	*Correct pronunciation.*	*How it is often carelessly pronounced.*
revokable	rĕv′-o-kabl	rĕ-vōk′-abl
scourge	skurj	skôrj
seventeen	sev-en-tēn′	sebn-tēn′
seventh	sĕv′-ĕnth	sebnth
solace	sŏl′-ās	sō′-lās
sleeping		slēpĭn
superfluous	sū-pĕr′-flo͞o͞us	so͞o͞per-flo͞o͞′-us
tremendous	trĕ-mĕn′-dŭs	trē-mĕn′-jŭs
towards	tō′-erdz	to͞o͞-ward′z
troth	trŏth	trōth
true	tro͞o͞	trew
violet		vīlĭt or vīerlit
violent		vīer-lint
widow		widder
window		winder
women	wim-men	wo͝omin
wont	wŭnt	wōnt
won't	wōnt	wŭnt
wroth	rŏth	rawth
yellow	yel′-lō	yeller

CHAPTER IX

SOME HINTS ON PUBLIC SPEAKING—VOCAL INFLECTION, ETC.

"Of piercing wit and pregnant thought,
Endowed by nature, and by learning taught
To move assemblies."

DRYDEN.

MANY men are gifted with the power of oratory, but owing to nervousness, self-consciousness, lack of education or the non-cultivation of ideas, vocal impediments and want of perseverance to overcome them, this dormant talent remains undeveloped.

The difference between studied eloquence and mere facility of speech is, that whilst the latter orator often lacks inflection and possesses no discrimination in regard to emphasis, the trained speaker is versed in the "thesis" and "arsis" of his phrases in the same way as the dancer has learnt his steps, poise of body, and action. In

classic times the Greeks and Romans possessed a profound contempt for a monotonous delivery, and the audiences then did not hesitate to exhibit signs of dissatisfaction. Cicero maintained that "No man is an orator who has not learned to be so," and Quintillian gives us a good idea of the importance that studied rhetoric held in those days, for he writes that :

"The second observation on the true management of the voice relates to *variety*, which alone constitutes an eloquent delivery. And let it not be imagined that the equability of the voice already recommended is inconsistent with variety ; for unevenness is the fault opposite to equability, and the opposite to variety is that monotony which consists in one unvaried form or tone of expression. The art of varying the tones of the voice not only affords pleasure and relief to the hearer, but by the alteration of exercise relieves the speaker, as changes of posture and motions of standing, walking, sitting, and lying are grateful, and we cannot for a long time submit to any one of them. The voice is to be adapted to the subject and the feelings of the mind so as not to be at variance with the expression : this is the great art. We should, therefore, guard against that uniformity of expression called by the Greeks

monotony (*μονοειδής*). . . . Even in the same passages, and in the expression of the same feelings, there must be in the voice certain nice changes, according as the dignity of the language, the nature of the sentiments, the beginning, the conclusion, or the transitions require. For painters who confine themselves only to one colour nevertheless bring out some parts more strongly and touch others more faintly; and this they are obliged to do, in order to preserve the just forms and lines of their figures."

It has often been stated that *matter* is of the first importance, and *manner* of the second; but these two qualities are so allied that one cannot be separated from the other, and unless the speaker possesses the gifts of pleasant delivery, manner, and address, "the subject" of the oration sinks to insignificance, and the great lack of rhetorical power amongst our modern clergy no doubt accounts in some measure for the dwindling congregations in many of the churches.

Oratory is no doubt due, in a great degree, to a "natural gift," and

> Eloquence must exist in the man,

for his hearing must not be defective, and his sense of harmony and rhythm must be sensitive

and acute, as without vocal inflection no passion, pathos, or oral effects can be conveyed to the audience, and this power of "inflection" is due to the peculiarity of the speaker's æsthetic temperament, and his ability audibly and visibly to pourtray emotion. We realise how inflection, modulation, and pitch of voice are natural and innate characteristics, intended to convey desires or sensations of pleasure, grief, or pain, as illustrated by the neighing of a horse, the "purr" or "meow" of a cat, the whine or joyous bark of a dog. It is not a difficult task for us to interpret the wishes of an infant before it can articulate, and the rise and fall of the voice convey nearly all that is required to be understood—if sufficient facial expression is given—without any intelligent word being used. If words are uttered, however, there is no need for the speaker to be seen, for the *pitch* of voice, *inflection*, and *emphasis* will not only convey the desired meaning, but often the character of the speaker as well can be judged by the utterance of the simplest of sentences: "Let me do this!" A plaintive tone of supplication will possess high tones and a rising inflection; the middle register of voice and a slightly falling inflection will be used if some merely polite

request is intended; whilst if the words are spoken in an authoritative tone—one of determination to *do* it, whether the request be granted or not—the lower register and falling inflection will convey that impression.

But as no two human temperaments are alike, nor are any two voices the same ("Quot homines tot voces"), the peculiar characteristics of each individual are—and should be—shewn when the same emotion is to be expressed, and when the sensation springs from the same cause. If a trained speaker be not by nature endowed with the necessary "gifts" for oratory, it will soon become evident to his audience, as his delivery will sound artificial. Training is intended to bring to light hidden talent, enrich it, and refine it, until

> Art, matur'd by habit, is akin to nature.

The inflections of the voice are classed under three heads: *rising*, *falling*, and *compound*, and may be denoted by the *acute* (´) accent—"He acutes his rising inflection too much" (*Walker*)—and as the voice descends it may be registered as *grave* (`), for, as Moore writes, "the thicker the cord or string, the *graver* is the note or tone";

whilst the *circumflex* (◡◠) denotes the intermingling of the two. For example :

"*Is* she going to sing ?" "I *think* she is." "Tell her to do so, then."

The first is a question, and if the accent is placed upon the initial word, the voice rises gradually and uninterruptedly ; the second sentence expresses a doubt, and the circumflex accent is used ; and the third, a command, is denoted by the falling tones of the voice.

A good example of the higher vocal register and the rising inflection, which the reader should practise, is "Prince Arthur's Supplication to Hubert" :

Exercise XXV.—

1. O, save me, Hubert, save me ! my eyes are out,
Even with the fierce looks of these bloody men. . . .
For heaven sake, Hubert, let me not be bound !
Nay, hear me, Hubert ! drive these men away,
And I will sit as quiet as a lamb ; . . .
Let me not hold my tongue ; let me not, Hubert !
O spare mine eyes ;
Though to no use, but still to look on you !

2. And in the normal voice :

My Lord of Suffolk, say, is *this* the guise ?
Is *this* the fashion in court of *England* ?

Is *this* the Government of *Britain's* Isle ?
And *this* the Royalty of *Albion's* King ?
Am I a *Queen* in *title* and in *style*,
And must be made a *subject* to a *Duke* ?

In a simple question as " Do you like London ? " the rising inflection is used ; but when the sentence is incomplete and it is desired to compare the town with the country, and " or the country " is added, the falling inflection becomes prominent.

3. When a passage denotes conviction, or an emphatic declaration, the falling inflection is used, as :

One adequate support
For the calamities of mortal life
Exists—one *only* ; an assur'd belief
That the procession of our fate, howe'er
Sad or disturb'd, is order'd by a Being
Of infinite benevolence and power ;
Whose everlasting purposes embrace
All accidents, converting them to *good.*

4. It is not always that simple questions denote a rising inflection, for a passage taken from " A Winter's Tale " illustrates the downward trend of the voice, when the speaker is seeking an explanation :

In what have I offended you? What cause
Hath my behaviour given to your displeasure
That thus you should proceed to put me off
And take your good grace from me?
When was the hour
I ever contradicted your desire,
Or made it not mine too? Which of your friends
Have I not strove to love, although I knew
He was mine enemy? What friend of mine
That had to him deriv'd your anger, did I
Continue in my liking?

5. Grattan's speech in Parliament gives an example of how the passage of the voice has a *grave*, or downward, flight when a forcible indictment is delivered.

The right honourable gentleman has called me an "unimpeached traitor." I ask, why not "traitor," unqualified by any epithet? I will tell him; it was because he *dared not*. It was the act of a coward, who raises his arm to strike, but has not the courage to give the blow. I will not call him *villain*, because it would be unparliamentary, and he is a privy councillor. I will not call him *fool*, because he happens to be Chancellor of the Exchequer. But I say he is one who has abused the privilege of Parliament and freedom of debate, to the uttering

language which, if spoken out of the House, I should answer only with a blow. I care not how high his situation, how low his character, how contemptible his speech, whether a privy councillor or a parasite, my answer would be a blow.

The right honourable member has told me I deserted a profession where wealth and station were the reward of industry and talent. If I mistake not, that gentleman endeavoured to obtain those rewards by the same means; but he soon deserted the occupation of a barrister for that of a parasite and a pander. He fled from the labour of study to flatter at the table of the great. He found the lord's parlour a better sphere for his exertions than the hall of the Four Courts; the house of a great man a more convenient way to power and to place; and that it was easier for a statesman of middling talents *to sell his friends* than a lawyer of no talents *to sell his clients.*

6. In "descriptive" utterances the "circumflex" (⌢) or compound characteristics are the most pronounced, in which the voice has no sudden leaps or long drops, but sustains an evenness of cadence. A paragraph from "Paradise Lost" emphasises this point, and *purity of tone in the voice is so essential in delivery, that any defect in it would spoil the passage and render it ineffective.*

Now is the pleasant time,
The cool, the silent, save when silence yields
To the night warbling bird, that now, awake,
Tunes sweetest his love-labour'd song ; now reigns
Full orb'd the moon, and with more pleasing light
Shadowy sets off the face of things. In vain,
If none regards. Heav'n wakes with all his eyes,
Whom to behold but thee, Nature's desire ?
In whose sight all things joy with ravishment,
Attracted by thy beauty—still to gaze.
I rose, as at thy call ; but found thee not.
To find thee I directed then my walk ;
And on, methought, alone I pass'd through ways
That brought me on a sudden to the tree
Of interdicted knowledge. Fair it seem'd,
Much fairer to my fancy, than by day :
And, as I wond'ring look'd, beside it stood
One shap'd and wing'd like one of those from Heav'n
By us oft seen ; his dewy locks distill'd
Ambrosia.

Exercise XXVI.—As in the graphic arts we distinguish the lights and shades, brilliancy of colouring, subjugation of certain parts of the picture, in order to further the effects of others, and as in music we recognise the same law of *variety* in the soft passages, the *crescendo*, *forte*, and *diminuendo*, so do we experience the same distinction in the varying tones of the voice, from the soft whisper to loud and passionate

utterances. An "aphonic voice," or hoarse whisper, is often very effective in describing a pathetic scene as in a hospital.

1. (*vocally*) Open at last came the big blue timid eyes, an' again I 'eard 'is voice, but so faint and weak.

(*Half-whispered*) "Jack!—I—was a-comin'—to meet you—at the prison gates. They told me—where—you was caged,—and I walked across—the park,—an' I rested 'ere, becos—I—got tired, an' so weak—an' I think I fell asleep. Jack—Jack—do you hear the bells—the Christmas bells?"

2. The sleep-walk scene of Lady Macbeth is usually declaimed in a loud voice by our modern actresses, but a strong "voiced" whisper is far more effective when she exclaims:

Out, damned spot! out, I say!—One, two: Why, then 't is time to do 't!—Hell is murky!—Fie, my lord, fie! a soldier, and afear'd? What need we fear who knows it, when none can call our power to account?

but care should be taken that the throat is not injured.

3. The full power of the voice is necessary in such passages as:

Come back, come back, Horatius !
Loud cried the Fathers all.
Back, Lartius ! *back* Herminius !
Back, ere the ruin fall !

The voice also illustrates the scene to be described by modulating or extending its speed of utterance.

allegro — *Back darted* Spurius Lartius ;
Herminius *darted back* :

allegretto — And, as they passed,
Beneath their feet
They felt the timbers crack.
But when they turned their faces,

allegro — And, on the farther shore
Saw brave Horatius stand alone,

allegretto — They would have crossed once more,
But with a *crash like thunder*

allegro — Fell every loosened beam,
And, like a dam, the mighty wreck
Lay right athwart the stream :

allegretto — And a *long shout of triumph*
Rose from the walls of Rome,
As to the highest *turret-tops*
Was splashed the yellow foam,
And, like a horse unbroken,
When first he feels the rain,
The *furious river struggled hard*,
And tossed his tawny mane,

allegro — And *burst* the curb, and *bounded*,
Rejoicing to be free ;
And whirling down in fierce career,
Battlement, and plank, and pier,
Rushed headlong to the sea.

. . . . .

mp andante	A beam of light fell o'er him Like a glory round the shriven, And he climb'd the lofty ladder As if 'twere the path to heaven !
mf, allegro *f*	Then came a flash from out the cloud, And a stunning thunder roll,
allegretto, *mp* andante, *p* *mp*	And no man dared to look aloft For fear was on every soul. There was another heavy sound,
larghetto, *pp* andante, *mp* *p*	A hush, (*pause*) and then a groan, And darkness swept across the sky, The work of death was done !

4. Dickens's vivid description of a tempestuous sea forms a good subject for practising the gradations of voice. In the first paragraph the lower register should be used and the voice occasionally deepened to almost a whisper ; great solemnity, awe, and mystery should be instilled into the rendering until the end of the second paragraph, but in these latter lines the voice should be slightly raised in pitch.

The inflection marks are only shewn in the first passage, but if the student mentally depicts the scene of the storm-tossed waters, he will have little difficulty in following out the same principle throughout. The voice increases in volume and speed as the third paragraph progresses ; but the reader must remember that although a great deal of inflection is used, it is a descriptive picture, and consequently there

are no sudden flights of voice, except during the exclamation of "A ship!" but a soaring, gliding, and chopping of the voice during its passage, and a gradual increase in volume and force and a modulated diminuendo.

A stands for allegro.
A° ,, ,, allegretto.
M ,, ,, Moderato.
L ,, ,, Larghetto.
f ,, ,, powerful voice.
mf ,, ,, voice slightly raised.
mp ,, ,, normal voice.
p ,, ,, soft.
pp ,, ,, very soft.

and / denotes a pause and // a long pause.

1. *A dark and dreary night: / people nestling in their beds or circling late about the fire; / Want, / colder than Charity, shivering at the street corners; / church towers humming with the faint vibration of their own tongues, but newly resting from the ghostly preachment / "One!" // The earth covered with a sable pall, as for the burial of Yesterday: / the clumps of dark trees, / —its giant plumes of funeral feathers —waving sadly to and fro: // all hushed, / all noiseless, / and in deep repose, / save the swift clouds that skim*

across the moon ; / and the cautious wind, / as, / creeping after them upon the ground, it stops to listen, / and goes rustling on, / and stops again, / and follows, like a savage on the trail.

2. Whither go the clouds and wind so eagerly ? If, like guilty spirits, they repair to some dread conference with powers like themselves, in what wild region do the elements hold council, or where unbend in terrible disport ?

3. Here ! Free from that cramped prison called the Earth, and out upon the waste of waters. Here, roaring, raging, shrieking, howling, all night long. Higher come the sounding voices from the caverns on the coast of that small island, sleeping, a thousand miles away, so quietly in the midst of angry waves ; and, hither, to meet them, rush the blasts from unknown desert places of the world. Here, in the fury of their unchecked liberty, they storm and buffet with each other ; until the sea, lashed into a passion like their own, leaps up in ravings mightier than theirs, and the whole scene is whirling madness.

4. On, on, on, over the countless miles of angry space, roll the long heaving billows. Mountains and caves are here, and yet are not ; for what is now the one, is now the other ; then all is but a boiling heap of rushing water. Pursuit, and flight, and mad return of wave on wave, and savage struggling, ending in a spout of foam that whitens the black night ; incessant change of place, and form, and hue ; constancy in nothing but eternal strife ; on, on, on,

they roll, and darker grows the night, and louder howls the winds, and more clamorous and fierce become the million voices in the sea—*when the wild cry goes forth upon the storm,* "*A ship!*"

5. Onward she comes, in gallant combat with the elements, her tall masts trembling, and her timbers starting on the strain : onward she comes, now high upon the curling billows, now low down in the hollows of the sea, as hiding for a moment from her fury ; and every storm-voice in the air and water *cries more loudly yet,* "*A ship!*"

6. Still she comes striving on : and at her boldness and the spreading cry, the angry waves rise up above each other's hoary heads to look : and round about the vessel, far as the mariners on her decks can pierce into the gloom, they press upon her, forcing each other down, and starting up, and rushing forward from afar, in dreadful curiosity. High over her they break, and round her surge and roar ; and, giving place to others, moaningly depart, and dash themselves to fragments in their baffled anger ; still she comes onward bravely. And though the eager multitude crowd thick and fast upon her all the night, and dawn of day discovers the untiring train yet bearing down upon the ship in an eternity of troubled water, onward she comes, with dim lights burning in her hull, and people there asleep : as if no deadly element were peering in at every seam and chink ; and no drowned seaman's grave, with but a plank to cover it, were yawning in the unfathomable depths below.

CHAPTER X

RHYTHM, ACCENT, AND EMPHASIS

"My pulse, as yours, doth temperately keep time
And makes an healthful music."

SHAKESPEARE.

SPEECH has been analysed as bearing the same relation to singing as walking does to dancing, consequently it possesses metres and is regulated by bars and beats, named by the Greeks the "arsis" and "thesis"—which signifies the rise and fall of the foot in a rhythmic movement.

The law of cadence, metre, and rhythm, as constituted by Nature, governs our æsthetic as well as our physical characteristics, as we recognise its agency in the regular and emphasised *beats* of our paces in walking. An irregular gait is displeasing to our senses, as it suggests an ill-formed body or a defective mind. This sense of harmony and rhythm of motion is innate, and it is only through our dissociating ourselves

from all that is natural, and cultivating the artificial—to the subjugation of instinct—that we fail to realise or cultivate it. If we lose this rhythmic response in our locomotion and action, it will not be apparent likewise in our speech. Herbert Spencer emphasises this point very strongly when he says:

"A much more conspicuous rhythm, having longer waves, is seen during the outflow into poetry, music, and dancing. The current of mental energy that shows itself in these modes of bodily action is not continuous, but falls into a succession of pulses. . . . Poetry is a form of speech which results when the emphasis is regularly recurrent; that is, when the muscular effort of pronunciation has definite periods of greater and less intensity—periods that are complicated with others of like nature answering to the successive verses. Music in still more various ways exemplifies the law. There are recurring bars, in each of which there is a primary and a secondary beat. There is the alternate increase and decrease of muscular strain implied by the ascents and descents composed of smaller waves, breaking the rises and falls of the larger ones in a mode peculiar to each melody. And then we have further the alternation of piano and forte

passages. That these several kinds of rhythm, characterising æsthetic expression, are not, in the common sense of the word, artificial, but are intenser forms of an undulatory movement, habitually generated by feeling in its bodily discharge, is shown by the fact that they are all traceable in ordinary speech; which in every sentence has its primary and secondary emphasis, and its cadence, containing its chief rise and fall, complicated with subordinate rises and falls, and which is accompanied by a more or less oscillatory action of the limbs when the emotion is great."

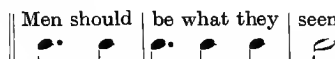
As "prosody" is guided by "iambic" and various other feet in constructing rhythm, speech is likewise governed by similar natural beats, as the following examples prove:

He doth sin that doth be-lie the dead,

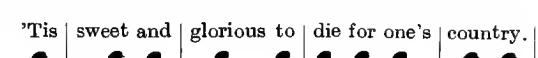
the accentive being shown by the thicker strokes, and it would be opposed to our æsthetic sense of rhythmic balance to alter it in any way. To place the accented beat upon any other words than those marked in "My *soul* shall *wait* on *thee* in Heav'n" would immediately destroy the sublimity of the sentence. If we desired to set proverbs or ordinary colloquial phrases to music,

our rhythmic instinct would unerringly guide us in the selection of its measure or *tempo*. For instance :

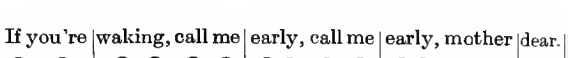
1. Men should | be what they | seem. || or:



2. 'Tis | sweet and | glorious to | die for one's | country. ||

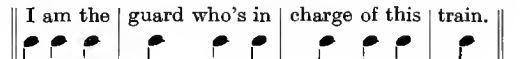


3. If you're | waking, call me | early, call me | early, mother | dear. ||



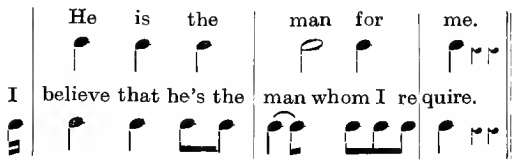
4. These sentences suggest $\frac{2}{4}$ time as well as ·

I am the | guard who's in | charge of this | train. ||

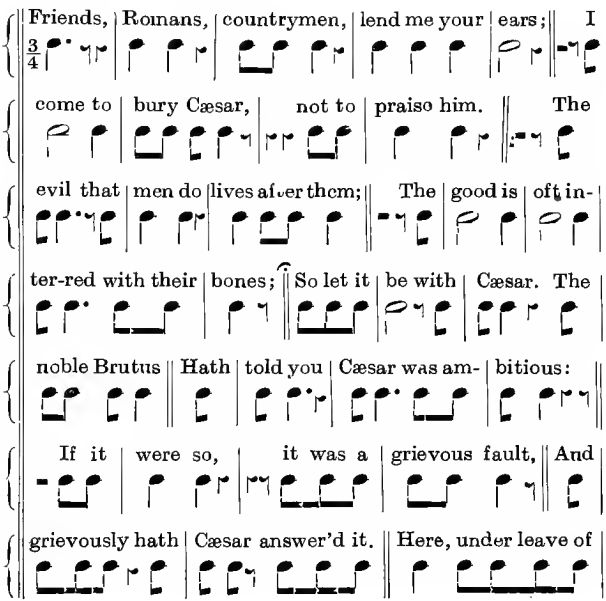


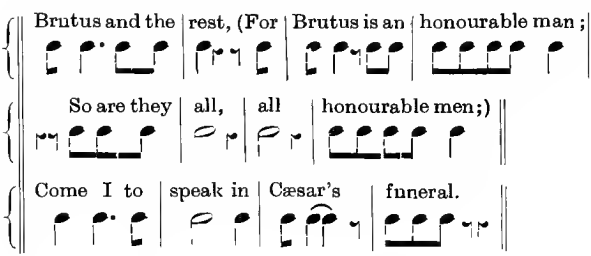
It will be noticed that whilst the *beat* comes upon the first word in both the first and last of these four sentences, it does not do so in the second and third lines, but it waits for the words "sweet" and "waking."

The next examples suggest the $\frac{3}{4}$ or waltz *tempo*, and it will be observed that, however many words you cram into a sentence, it in no way alters the rhythm nor the duration in delivery, from a short phrase possessing the same characteristics or meaning :



That classic oration of Mark Antony is one of those declamations which could be written to musical metre if the oratorical pauses, inflections, and dramatic effects of light and shade were overlooked. Thus :—





Emphasis must not be confused—as it often is—with *accent* (which I have just illustrated), for whilst *inflection* deals with cadence, *accent* merely marks the modulated rhythm, but which *emphasis* often disturbs in order to produce a rhetorical effect, for "the province of *emphasis* is so much more important than *accent*, that the customary seat of the latter is *changed*, when the claims of emphasis require it."

Emphasis, therefore, supplies not only vivid enforcement to a certain portion, or portions, of a sentence, but the meaning or sense of it would sometimes be obscure without it. Emphasis gives to a sentence what a brilliant spot of colouring does in a picture; but in order to obtain that vividness, the other parts of the canvas must be rendered dull or be painted less strikingly. And this rule applies to effects in phraseology. The emphasis may start the sentence thus:

Alone, but yet undauntedly, the victim marked the band
Of musketeers, in dark array before him waiting, stand.

Or it may come at the end of a verse :

There are certain things—as a spider, a ghost,
The income tax, gout, an umbrella for three—
That I *hate*, but a thing that I hate the most,
Is a thing they call the *sea*.

But after the subject of aversion is commented upon, and is compared to some other object, the emphasis is shifted as the verses continue :

Pour some salt water on to the floor—
Ugly, I'm sure, you'll confess it to be—
Suppose that it extended a mile or more,
That's very like the sea.

Or :

I had a vision of nursery maids,
Tens of thousands passed by me,
All leading children with wooden spades,
And this was *by* the sea.

The *accent* marks denote the RHYTHM and the *italics* the EMPHASIS.

If we say, "It is easy to perceive that this

gentleman is a man of great *enterprise*," it is obvious which is the dominating word.

Often there are several words in a sentence that require emphasis, each enforced word *helping*, instead of *detracting from*, the others.

An angry man, who *suppresses* his passion, *thinks worse* than he *speaks*; and an angry man that will *chide*, speaks *worse* than he thinks.

In an exclamation, "He has no more sense than a *dog*!" the third and fifth words are strongly accented and the eighth emphasised; but if he had said, "He has not so much sense as a *dog*," the accents are not so conspicuous—the voice gradually ascending—and the "*dog*" consequently becomes more pronounced as the voice suddenly drops for this word. On the other hand, if the word "character" were introduced in the place of "sense," the emphasis would be taken off "dog" and placed upon "character," and the voice would ascend on the end word: "He has not so much *character* as a dog!" and it would be evident that this animal had been mentioned in a former sentence to draw forth the comparison to the human being.

Some questions rely solely upon the emphasis

to convey the desired interpretation, as the same simple query may possess many meanings.

"*Are* you going to Mrs. Jones's party to-night ?" (or are you not ?).

"Are *you* going to Mrs. Jones's party to-night ?" (or your brother ?).

"Are you going to Mrs. *Jones's* party to-night ?" (or Mrs. Smith's ?).

"Are you going to Mrs. Jones's party *to-night* ?" (or next week ?).

The words in the brackets are given merely to show what the questioner intended to convey, owing to the emphasis he placed upon the selected words.

In order to give the emphasis more point, a *pause* is very often introduced into the sentence. This "cæsura," or "rhetorical pause," must not be confounded with grammatical punctuations.

To err / is human : to forgive / divine.
He rushed into the field, and, foremost fighting / fell.

Often a pause is more eloquent than the words it separates, and it not only rests the speaker but allows him time to mould his features and direct an appropriate gesture or degree of emphasis to that which follows.

Exercise XXVII.—Hamlet's famous Soliloquy

forms a splendid example of what great effects can be produced by "rhetorical pauses" and "emphasis." It should be rendered very solemnly, and the low tones of the voice should be utilised.

anxiety	TO BE, // or NOT to be, // *that* is the question : /	doubt
	Whether 't is nobler in the mind, to suffer	
courage	The slings and arrows of outrageous fortune, /	
	Or to take arms against a sea of troubles,	
	And / by opposing / *end* them ?—To DIE,—To *sleep*,—	deep reflection
deep reflection	No *more* ; // and, by a *sleep*, to say we end	
	The heart-ache, and the thousand natural shocks	
	That flesh is heir to—'*t is* a consummation	
hopefulness	*Devoutly* to be *wish'd*. // To die,—to *sleep* ;—	thoughtfulness
apprehension	To *SLEEP* !—perchance to DREAM ; —ay, *there's* the *rub* ;—	great apprehension
thoughtfulness	For in THAT sleep of DEATH what *dreams* may come,	
	When we have shuffled off this mortal coil, /	
	Must give us pause : // THERE'S the respect,	decision
	That makes calamity of so long a life : /	
vexation	For who would bear the *whips* and *scorns* of time, /	
	The oppressor's *wrong*, / the proud man's *contumely*, /	
anguish	The pangs of *despis'd* 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* ? // Who would *fardels* bear,	boldly
	To *grunt* and *sweat* under a weary life ; /	
awe	But that the *dread* of SOMETHING *after* death, /	awe
mystery	That undiscovered country, / from whose bourn	solemnity
awe	*No* traveller returns, / puzzles the *will* ; /	perplexity
	And makes us rather bear those ills we *have*,	
	Than fly to *others* that we know not of ? /	
fear	Thus *CONSCIENCE* does make *COWARDS* of us all ; /	
	And thus the native hue of *resolution*	
	Is sicklied o'er with the *pale cast* of *thought* ; /	
	And enterprises of great *pith* and *moment*,	
	With *this* regard, their currents turn awry,	
	And lose the name of ACTION.	

The noted speech of that grand old rhetorician the late John Bright forms a splendid practice for studying vocal effects ; affording opportunities for the high, medium, and low tones ; inflection, rhetorical pauses, and emphasis. After the first three words—rendered quietly but with intensity —the voice should assume lighter tones, quietly; and although certain words should have deliberate stress laid upon them, the first part of the speech should not be rendered too forcibly, but the passion and emotion should be kept well under control, in order to give greater effect later

on. After intense passages the voice should be lighter in tone and quicker in *tempo*, so as to add greater brilliancy to the emphasised words. The voice should gradually increase in power as the speech proceeds.

WHAT IS WAR ? I believe that half the people who *talk* about war / have not the slightest idea what it *is*. In a short sentence it may be summed up / to be the *combination* and *concentration* of all the HORRORS, ATROCITIES, CRIMES, and SUFFERINGS of which human nature on this globe is *capable*. But what is *even* / a RUMOUR / of war ? Is there anybody here who has anything in the *funds*, or who is the owner of any *railway* stock ? or anybody who has a large stock of *raw material* or of *manufactured goods* ? The funds have *recently* / gone down 10 per cent. I do not say that the *fall* / is all on account of this *danger* of *war*, but a great *proportion* of it *undoubtedly* is. A fall of 10 per cent. in the funds / is nearly £80,000,000 *sterling* of *value* ; and railway stock having gone down *20 per cent.*, makes a difference of £60,000,000 in the value of the railway property of this country. Add the two / £140,000,000 / and take the *diminished prosperity* and value of manufactures of all kinds during the last few months, and you will *understate* the actual *loss* to the country now / if you put it down to £200,000,000 sterling. But *that* / is merely a RUMOUR / of war. That is *war* a LONG WAY OFF, / the small cloud no bigger than a man's hand : what will it be if it comes *nearer* and *becomes a* FACT ? And surely

sane men ought to consider whether the case is a good one, the ground *fair*, the necessity *clear*, before / *very intensely, in a low voice.* *they drag a nation of nearly thirty millions of people into a long* and *bloody struggle*, for a *decrepit* and *tottering empire*, which *all* the *nations* in *Europe* cannot *long sustain*.

sarcastically. Well, / if you go into war now, you will have more banners to decorate your cathedrals and churches. Englishmen will fight now as well as ever they did ; and there is ample power to back them, if the *country* can be but *sufficiently excited* and *deluded*. You may raise up great generals. You may have another *Wellington*, and another *Nelson*, too ; / for this country can grow men capable of every enterprise. Then there may be *titles*, and *pensions*, and

"great" earnestly. *marble monuments* to *eternise* the men who have thus become *great* ; / *but what becomes of you and your* COUNTRY *and your* CHILDREN ?

Speaking here, however, to such an audience /—an audience probably, for its numbers, as *intelligent* and as *influential* as ever was assembled within the walls of any hall in this kingdom—I think / I may put before you *higher considerations* even / than those of *property* and the institutions of your country. I may remind you of *duties* / *more solemn* / and of obligations / *more imperative*. You profess to be a Christian nation. You make it your *boast* even—though boasting is somewhat out of place in such questions—you make it your *boast* that you are a *Christian* people, and that you draw your rule of *doctrine* and *practice* as from a well / *pure* and *undefiled*, from the lively

solemnly, low voice. oracles of *God*, and from the *direct revelation* of the *Omnipotent*. You have even conceived the magnificent project of *illuminating* the *whole Earth*, even to the *remotest* and *darkest recesses*, by the dissemination of the volume of the *New Testament*, in whose *every page* are written for ever the words of *peace*. Within the limits of *this* island *alone*, every Sabbath day, twenty thousand /—yes, / far *more* than twenty thousand—temples are thrown open, in which devout men and women assemble to worship *Him* who is the "*Prince* of PEACE."

Is this a *reality* ? or is your Christianity a *romance* and your profession / a *dream* ? No ; / I am sure that your Christianity is *not* a romance, and I am *equally* sure that your profession is not a *dream*. It is because I *believe* this / that I appeal to you with *confidence*, / and that I have *faith* and *hope* in the *future*. I *believe* / that we shall *see*, / and at no very distant time, / *sound economic principles* spreading much more widely amongst the people : / a sense of *justice* growing up in a soil / which *hitherto* / has been deemed *unfruitful* ; and / —which will be better than all— / the *churches* of the *United Kingdom*, / the *churches* of *Britain*, / awaking as it were from their *slumbers*, and *girding* up their *loins* to more *glorious work*, when they shall not only accept and *believe* in the prophecy, but labour *earnestly* for its *fulfilment*, that there shall come a *time* / —a *blessed* time— / a *time* which shall *last for* EVER—when "*nation shall not lift up sword against nation, neither shall they learn war any more.*"

CHAPTER XI

DEPORTMENT, GESTURE, FACIAL EXPRESSION, AND GENERAL ADVICE TO SPEAKERS

"Do not saw the air too much.

"Be not too tame neither, but let your own discretion be your tutor; suit the action to the word, and the word to the action; with this special observation that you o'erstep not the modesty of Nature."

SHAKESPEARE.

HARMONY is the most distinguishable effort of Nature, and Beauty is aptly described as the "multitude in unity"—the happy blending of all her harmonious parts so that nothing offends the eye. It can be so expressed in relation to oratory, for perfection can only be realised when tones, inflection, facial expression, and gesture in their combination adequately express the desired meaning of spoken words. There are many public speakers, however, who rely wholly upon the beauty in the tones of their voices, fluency of diction, suavity of manner, and graceful demean-

our to achieve popularity; but with all these polished accomplishments they lack the most powerful factor, the principal agent, "Energy and Force," which bears the same paramount relationship to these essentials as the hand of the painter that holds the brush does to the lovely pigments he employs.

We read in the classics the opinion that Cicero formed of a contemporary orator, Callidius, who was pleading a case in which, it was stated, his own life had been attempted by poisoning. Cicero maintained that although Callidius had charmed his hearers by the brilliancy of his wit, his specious logic, fluency of speech, and grace of action, yet his pleading failed to carry with it conviction, for truths can only be made evident when—

> . . . the enthusiast orator affords
> Force to the feebler eloquence of words.

On the other hand, a speaker may possess earnestness, and still lack the art of uttering truths in an appropriate manner so as to render them acceptable. "Thou speakest the things thou oughtest to speak; but not after the manner that thou shouldst speak them."

The records of Quintillian show that both

Cicero and Demosthenes were aware of their failings, and sought the advice and instruction of celebrated actors of that period. Demosthenes, at the outset of his great career, was much chagrined to perceive uneducated and illiterate men obtain a good hearing, whilst he himself was ridiculed for his uncouth appearance and ungainly mannerisms. We read how diligently he studied under the guidance of Satyrus, the actor, and cultivated a style of address, so that he not only became the foremost rhetorician of that day, but "has never since been equalled as a master of oratory."

Although arm gesture is a powerful adjunct in an emphatic declaration and in clinching an argument, it is only the visible manifestation of force, an overflow of nervous energy from that which controls the whole body, which can be perceived by the speaker's attitude and the expression upon his features. Any gesture which is not thus inspired is ineffective and unnatural, for the source of all physical action is within, and delivered by a spontaneous impulse.

The countenance is the seat of all expression, and the eyes have been described as the "windows of the soul." The Sophists maintain that "speech was given us in order to conceal our thoughts."

but our features often betray its attempt to deceive by unconsciously reflecting the hidden purpose. If an orator possesses a good voice, pleasing demeanour, a fluency of diction, and an earnestness of manner, there is need of little gesture, except in addressing a very large audience, when incidents of an illustrative nature have to be often demonstrated by physical action in order to render it intelligible and appreciated at a distance; but facial expression is the natural and necessary accompaniment upon all occasions of public address. Not only does an expressive countenance impress an audience, but the experienced speaker generally seeks for an expression upon the features of his listeners which will announce the effect of his assertions.

1. When strong desires or soft sensations move
   The astonish'd intellect to rage or love,
   Associate tribes of fibrous motions rise,
   Flush the red cheek or light the laughing eyes.

2. Whence ever active imitation finds
   Th' ideal trains that pass through kindred minds;
   Her mimic acts associate thoughts excite,
   And the first language enters at the sight.

In the days of Julius Cæsar the orators relied a great deal upon the mobility of their features to add weight or give point to their flow of elo-

quence, but the players of that period, realising the importance of the countenance exhibiting the correct rôle, wore masks upon which were depicted in bold outline the various phases of emotion to be portrayed—whether grief or pleasure. To-day the actors follow the same principle by accentuating facial expression by means of paste and and pencil markings. Most people express their feelings in their features, but in a more or less degree, as the extent of facial expression is regulated by individual temperament. It would be as unnatural for a phlegmatic man to exhibit signs of intense and dramatic emotion as it would be for an excitable and passionate dispcsition to appear stolid and collected in delivering a powerful speech, but a certain portrayal of feature is absolutely necessary for finished oratory.

If I were asked by a dozen students to give them the gestures I considered the most appropriate to accompany certain lines in a speech for them to execute, I should study the temperament and physical characteristics of each person and prescribe a series of actions most suitable to them. A shrug of the shoulders, so eloquent in some individuals in order to express contempt or indifference, appears incongruous in others; even an exclamation or phrase which is appre-

ciated when uttered by one person, lacks point or is condemned when voiced by another who does not possess the same peculiarity of disposition.

"Be natural, and—yourself," and your earnestness of purpose should help you to manifest the correct amount of energy and gesture to be used; but most speakers are so self-conscious that they forget to be sincere, and are therefore unconvincing.

For public speaking the orator has the advantage over his compeers—if all other rhetorical qualifications are equal—who possesses a mobile countenance or strongly defined features which help visibly to illustrate his utterances. The student should watch his features in a mirror, and study their play in giving expression to certain sensations; but great care should be taken that too much mobility is not encouraged, the aim being merely to strengthen and intensify facial eloquence. The eyes are the dominant features in portraying mental emotion, and the strongest muscles of expression are the "corrugators"—those that draw the eyebrows together in a frown. It is contended that the eye alone can dominate audiences. If the speaker be nervous, abstracted, or indifferent, the eye will

possess a vacant, dreamy, or transient expression which fails to disturb or influence his listeners; but if he possesses self-confidence as well as fervour, and is able to look his audience in the face, he should have little trouble in riveting attention.

Pleads he in earnest ? Look upon his face :
His eyes do drop no tears ; his prayers are jest ;
His words come from his mouth—ours from our breast ;
He prays but faintly, and could be denied—
We pray with heart and soul.

Although it may not be necessary for the purposes of ordinary conversation to study the art of facial expression any more than it is compulsory to learn the secrets of self-defence and the science of fencing, yet the value of the latter pursuits cannot be denied in imparting suppleness and power to the physique and assisting in the general carriage of the body. In the same way due attention to physiognomy will immensely help a public speaker to carry conviction with his words by visibly accentuating his earnestness. For if a man exclaimed "How *dare* he do it!" in a most ringing voice but with a stolid countenance, his words would convey little impression unless his eyes and general demeanour endorsed his indignation.

It should be noted, however, that although the eye dominates a great many human sensations, it does not influence every facial expression, for other parts of the countenance become centres of control in producing certain emotions. For instance, if "How *dare* he do it!" were uttered in tones that conveyed an intermingling of indignation, bitterness, and humiliation, the sensation would be *felt* in the centre of the face, as would be perceived by the quivering of the nostrils. This is the seat of "grief." It would likewise be accentuated by the obliquity of the eyebrows. A sneer or a feeling of contempt is denoted by the nostril also, which influences the upper lip; and a "snarl" is emphasised by the drawing up of the side of the top lip, and the eye in these expressions is merely an accessory. The eye is the controlling feature in "firm determination," but the lower jaw takes precedence when "dogged stubbornness" is portrayed. A smile must light up the whole face to illustrate genuine pleasure, and a lack of combination between eye and mouth soon betrays any falseness. These facial "character" studies, however, come more within the province of an actor than of a public speaker, although the latter will find them very useful upon occasions when illustrating his

"LADIES AND GENTLEMEN."

speech by anecdote. Mobility of feature and a prompt facial response in emphasis are the principal desires of a platform orator in this respect

Violent, unnecessary, or unsuitable gesture is just as much to be deprecated as too much display of facial expression. All arm gesture, however, should be practised ambidextrously, for the action of one hand alone becomes monotonous. The left arm should, in nearly every case, be subservient to the right, and never raised at precisely the same moment in parallel action. If the left hand upon occasions takes precedence, the right becomes the accessory.

What to *avoid* in gesture and movement in public speaking is as necessary to know as what to *do*. A student of oratory should go to as many lectures, sermons, and addresses by celebrated preachers and speakers as possible, in order to discover how they make their points, watch their attitude and demeanour, and also to note their failings. The first aim of a speaker who has ambitions should be to discover what gestures his natural temperament would prompt him to make in emphasising certain passages in vocal delivery, and strip them of ungainliness, so that they can be rendered gracefully. He should rid himself of all awkward movements and

fidgety habits that might prove displeasing and irritating to an audience. He should follow out certain rules of kinesiology, so that he may immediately realise an ill-balanced attitude or gesture, and so counteract it. A slow arm movement should always spring from the shoulder, and the forearm, wrist, and hand should follow in their respective order. An ungraceful arm action reverses the process, and the hand originates the movement. The shape of the arm inspires a spiral movement, with the elbow and wrist as pivots, and grace depends so much upon freedom and ease of motion in curved sequence, as opposed to restriction and straight lines in gesture. If the weight of the body is slightly borne upon the left foot at the back, the head, to be balanced, should incline—but not noticeably so—in that backward direction, whilst the other foot remains advanced as a slight balance. If the weight of the body should be shifted to the front foot, the head must also be altered to a forward inclination. When the arms are brought into play, however, the head becomes opposed to the hand—the fingers of which are the indicators of the eye—so that if the hand is flung forward the head inclines backwards, and if the fingers move towards the face the head must incline to meet them. The

law of opposition is the simple and natural law of balance. It needs a master and many instructions and exercises to enable a student to execute physical actions with unconscious grace and ease, and only the simplest of rules can be suggested here. When no arm action is used, the head inclines in direction slightly toward that foot upon which the weight of the body rests; but when the arms are brought into play, they are balanced by the head acting in opposition, whilst the trunk of the body inclines in a contrary direction to that of the supporting leg.

The character of an arm action depends entirely upon the desire or sentiment to be expressed, for speech and gesture are divided into three branches: (1) colloquial or explanatory; (2) emotional or dynamic; (3) descriptive or illustrative. In the first the curves of arm motion are small and quick; in the third wide and slow; whilst the second series of gestures are medium in circuit, free and spontaneous, in which the whole body fully responds.

The rhetoricians of old placed greater value upon gesticulation than do those of the modern school, and there is every indication that gesture and action in the process of evolution preceded speech. When an idea is conceived or senti-

ment is to be expressed, the vital force flows along the most habitual channels, therefore the features portray the thought behind them, then the limbs by gesture emphasise it, and the voice at last confirms it—if necessary to do so.

"Speech," says Clodd, "is but *one* way of expressing thought; deaf-mutes can converse only by gesture; to this day it is the sole means of communication between certain wandering tribes of American Indians, and amongst the vivacious races of Southern Europe it largely supplements talk." We read in ancient history of a prince of some neighbouring territory asking Cæsar to sell him an actor and dancer who was so expressive in pantomimic gesture that by it he could convey any wish he desired. As this prince lived amongst numerous strange tribes of different languages, he considered that this player would be invaluable.

"It is a difficult matter," writes Quintillian, "to say what number and variety of motions the hands have, without which all action would be imperfect and maimed, since these motions are always as various as the words we utter. For the other parts of the body may be said to help a man when he speaks, but the *hands*, if I may so express myself, speak themselves. Do we not

"I APPEAL TO YOU."

by the hands desire a thing? Do we not by the hands promise, call, dismiss, threaten, act the suppliant, and express our abhorrence or fear? By the hands do we not interrogate, deny, show our grief, joy, doubt, confession, penitence, etc.? Do not these same hands provoke, forbid, entreat, approve, admire, and express shame? Do they not in pointing out localities and persons supply the very place often of nouns, pronouns, and adverbs? insomuch that amid all the number and diversity of tongues upon the earth the infinite use of the hands seems to remain the ancient language common to all."

Gesture will often—and very effectively too—supply the place of words as in a shrug of the shoulders, or a wave of the hand, signifying that the subject is too insignificant or trivial for discussion, in just the same way as "Silence that spoke and eloquence of eyes." It is preferable to use no action at all than to gesticulate improperly or too freely, as a superabundance of physical action is suggestive of weakness—a lack of personality and power to impress an audience by earnestness of manner alone which should call forth response.

Gesture, in a speech, should be reserved for making or emphasising a point, or used for imi-

tative or descriptive purposes. "The eye is index to the soul, and the hand the servant of the eye."

An amateur elocutionist who uses little discrimination in regard to emphasis loses the whole force of his sentence, and an inexperienced public speaker who gesticulates too often lessens his power to arouse the attention or interest of his audience for the same reason. Many speakers and reciters are afflicted with the nervous and irritating habit of minutely describing by gesture every detail, and so destroying any hope of a dramatic effect that a cultured rhetorician would create in delivering the same passage.

A great help toward obtaining clear articulation, modulation, and fluency of diction is to study the art of reading the printed speeches of celebrated statesmen, and rendering them with the inflection, pauses, and emphasis the distinguished speakers probably would have instilled into them. To that end the subject of each speech should be as carefully studied as an actor would study the lines of the character he wishes to impersonate. The speech must not be delivered as if it were *read*, but given as if it were an inspiration. The student should strive after effects, whether the words he uttered advocated some noble principle

or pleaded a great cause, and he must believe in the subject he is advocating. His own individuality or temperament need not be hidden, but utilised, clothed in an appropriate garment of distinction.

The study of these speeches will emphasise an important point—that the most memorable discourses have been those in which the simplest of language was employed. The student will also perceive the difference in the construction of a speech from that of a literary article. Tautology, and even a repetition of the same words and phrases, wearisome if read, become very impressive when uttered, for the speaker has the advantage of inflection, whilst the writer has only punctuation. On the other hand, it is a good practice to read the writings of great scholars, in order to study grammatical construction of sentences and fluency of description; but no literary efforts, except prosody, can compete with the verbatim copy of a good speech, with all its idiosyncrasies, idioms, and style, and, as a rule, the more forcible and convincing the speech is, the less it would be likely to exhibit literary merit if printed, whilst an oration which excites less enthusiasm often forms good "copy" for the reporter.

In Cicero the audiences remembered the man, his oratorical power and personality; in Demosthenes only the words he uttered impressed themselves upon his listeners: never to be forgotten.

Notable men rarely nowadays are influenced in their desire to speak for love of oratory, as they were in the classic days, and that is the reason why "matter" takes precedence to "style." When that grand old rhetorician the late Mr. W. E. Gladstone was asked for his advice upon the art of public speaking, he considered that after the initial stage of physical and articulatory ease was reached, the would-be speaker should so imbue himself with his subject that—

> Its story, and glory, and beauty, and song
> Should glow in his heart and burn on his tongue,

and this earnestness of purpose should be sufficient to guide his every action.

In this present work upon the "Speaking Voice, how it should be cultivated for public delivery," and upon those important matters of poise and delivery with which the subject is so inseparably allied, the aim of the author has been to impress the student with the importance of indefatigable attention to physical primary principles in order

to secure a firm foundation upon which to place the ladder of oratory, up which it is not difficult to climb when once the ground has been made solid beneath it. The insecurity of the base has been the cause of disaster to many efforts.

If the scheme of exercises laid down has been judiciously followed, and the law of breath control rigidly observed, the student will have travelled a great way along the path toward ultimate success as a public speaker, handicapped as he is, even, by travelling it alone, without the assistance of the experienced teacher to regulate his practice, cultivate his ear, to pave the way for overcoming vocal defects, and to determine the precise phonation of vowels and articulation of consonants.

During this training, the student should cultivate a self-assurance, so that when entering upon a public platform confidence in himself and his knowledge of his subject will enable him to hold up his head, advance with a well-balanced figure and firm tread to the central position, and look his audience full in the face, and thus by his manner and fearless address will he impress his listeners at the commencement of his speech. It cannot be too much insisted upon that first impressions are

of the utmost importance. "Ce n'est que le premier pas qui coûte," to quote an old French truism.

An easy, upright bearing and a self-possessed demeanour inspires an audience with confidence. We read in Macaulay of one of our greatest statesmen, William Pitt, possessing a figure "graceful and commanding," features "high and noble," and eyes "full of fire." This was the picture drawn of his personal appearance and vocal powers as he rose and confronted the notable assemblage in the House. His splendid voice, when he sank it to a whisper, "was heard to the remotest benches; and when he raised it to its full volume it rose like the swell of the organ of a great cathedral, and was heard through the lobbies. His play of countenance was wonderful, and he could disconcert an opponent by a single glance of scorn. Every tone, from the impassioned appeal to the thrilling whisper, was perfectly at his command."

A complete mastery of his subject combined with self-confidence will often enable a speaker to answer an interrupter with as much aplomb as one of the candidates at the last election campaign, who was asked to explain in three words what advantage the policy he was advo-

cating held over the other. "Workshops or workhouses," was the prompt reply.

It often happens that a public speaker, despite the fact that he is well versed in his subject, loses his voice. It breaks or becomes hoarse soon after he has commenced. If he is not suffering from a relaxed throat, the reasons are, in the first place, a "faulty voice" production, and, although the orator may have been accustomed to address large assemblies, he has not learned the art of "pitching his voice," and even a slight nervousness will promote too high a pitch.

It is easy to recognise an experienced speaker, not only by the easy deportment and confident manner with which he faces the audience, but by the first few sentences he utters. The middle tones of his voice are used—quietly—and no interruption will disturb his equanimity—*but he will be observed keenly watching the carrying effect of his voice in securing the attention of those of his audience at the furthest end of the hall.* He is "feeling his way," and ascertaining the acoustic conditions of the auditorium. When this has been gauged, he has the comfortable assurance of knowing that he not only possesses reserve power in his voice for rhetorical "effects," but plenty of compass both low and high notes—for "inflection." An

old vocal recipe contains excellent advice for a speaker :

Begin low,
Speak low,
Take fire,
Rise higher ;
When most impressed
Be self-possessed.

The following selection, which is a series of extracts that form a sequence, is taken from the historic speech of Mr. W. E. Gladstone in 1877 upon the Turkish atrocities in Bulgaria. This powerful oration forms a good subject for delivery, and the student should read the speech through several times in order to become thoroughly imbued with its doctrine and the lofty principles it advocates, for these lines cannot be rendered impressively or convincingly unless the speaker of them makes the cause they support and the line of action proposed entirely his own. In finally delivering these lines, remember three essentials: (1) breath control and nasal inhalations; (2) voice production; (3) articulation, especially of small words, and the "ultima" of each long word.

We have, sir, other cases of the most loathsome and revolting kind in the Blue Book that has been recently placed before us, as to which an English

Vice-Consul says that the evidence left absolutely *no room to doubt*; and of these he gives the most fearful and horrible details. . . .

I will not dwell upon them. . . . Suffice it, sir, on the whole, to say that the evidence of which I have here given but a few points, when taken together, is conclusive. The outrages and massacres in Bulgaria were *not* the acts of the Bashe Bazouks or the Regulars, or of the Mussulman population, except as mere instruments of the Porte. As *instruments* they are guilty: as instruments *alone*. These massacres were *not* accidents; they were not *caprices*; they were not *passion*. They were *system*; they were *method*; they were *policy*; they were *principle*. They were the things done in Damascus in 1860, and I may say that the Liberal Government of that day took up those massacres in a very different manner from that in which Her Majesty's Government has proceeded, so that under the pressure then exerted by the European Powers, the Porte was compelled to hang a Pasha. Like deeds were done also during the Greek Revolution; and *again* and *again* they will be done, until the Turkish Government finds that there is an adequate authority determined to say they shall *not be done again*.

If these things cannot be denied—and I *know* they cannot be denied—are we to continue this miserable farce—for so I must call it, since this it appears to have become—of expostulations? You do not expostulate with malefactors in your own country: you *punish* them. The Home Secretary would con-

sider it a senseless proceeding to expostulate with a *murderer*, and ask him not to commit such a crime again ; or even to protest against his committing it. But with respect to Turkey, we know exactly the process, and how it is managed from beginning to end. When there occurs some crime or outrage, if there are not foreign agents near, no notice is taken of it, provided a Mohammedan be the guilty party. If it be a *Christian*, it is a very different matter. For example. You will find in these Papers an account of a Turkish boy who seriously wounded a Christian woman. She was pregnant, and she was seemingly about to die, but the report of the Consul is that unfortunately there was no law in the country by which the Turkish boy, being only a boy, could be punished. Would that apply to a Christian boy ? In Miss Mackenzie's and Miss Irby's most sensible and dispassionate work you will find an account of a struggle between a Turkish boy and a Christian boy. They fought desperately. *The Christian boy fought in self-defence.* They were both so much injured that they kept their beds for several days. The Turkish boy died, and what happened ? There was plenty of law to be found then ! *The Christian boy was condemned to be hanged*, and the Grand Vizier, who was travelling through the province, delayed his departure in order to see him executed, and thus he gives the Christians solemn warning of the consequences that would follow their resenting injury. One and the same lesson runs through all these transactions :

" You rajahs are allowed not to enjoy life, but

to live. Your tribute is the condition of your life. You must take your life on the conditions we name, and if you raise your hand—it may be to secure justice by force—you will be the subject of crimes and outrages which, whatever their nature may be, will become virtue and public service when committed for the sake of maintaining Ottoman dominion over the unbeliever whom he has a right to rule."

What I have said may sound like exaggeration. It is no such thing. It is, I maintain, a plain, matter-of-fact description of the way in which Turkish power has been maintained. *Nay! more!* it is the way in which alone this unnatural domination can be maintained with ever-increasing difficulty, and upon occasions with ever-increasing horror, until the day of its doom shall come.

I pointed out last year that in the autumn of 1875 a body of Herzegovinian refugees had been invited to go back to their homes. In an evil hour they accepted the invitation, and returned, escorted, as they had taken unusual precautions, by a force of Turkish Regular troops; but they were massacred by some of the Beys—their Mussulman landlords. It was done in the sight of the escort—and the escort raised not a finger in their defence. This was at a time when the Turkish Government and Mr. Consul Holmes were inviting the refugees to return home. The facts were made known to Lord Derby; he addressed to the proper authorities an indignant despatch, demanding that there should be an inquiry followed by punishment of the offenders and redress

to the injured persons. No further notice has, however, been taken of the matter. His despatch remains like water poured out upon the sand. . . .

What I want to know, therefore, is whether we are to continue to make ourselves ridiculous, and at the same time utterly to delude the world by what the Government is pleased to call remonstrating upon these subjects. This matter grows worse and worse. We have in the Papers which were delivered to us two days back a new crop of horrors reported from Erzeroum, as having occurred no longer ago than on the 14th of March. A body of troops went into a village and demanded food and money. These demands were, of course, complied with. They then proceeded to maltreat the men and to violate the women and girls, several of whom died in consequence of the treatment to which they were subjected. On this occasion again an energetic telegram was despatched in the first instance. Afterwards Lord Derby spoke with bated breath, and desired that the attention of the Porte might be called to the matter. It mattered not a straw whether his language were strong or weak. It is the old story. As on the previous occasion, nothing came of his demand. My contention is that *this conduct is not compatible with the decency of the case or with the honour of England*, and that if no result is to follow upon communications of this kind to which I allude, *they ought not to be made.* It is bad enough to say that you will take no notice of crimes such as those, but it is worse to notice them in a way which you know full well can produce no

result, yet which delude this country and the world by seeming to promise one, and by making a vain show of interest in the condition of the Christian subjects of the Porte. . . .

Sir, there were other days when England was the hope of freedom. Wherever in the world a high aspiration was entertained, or a noble blow was struck, it was to *England* that the eyes of the oppressed were always turned. . . . Five million *Bulgarians, cowed and beaten down to the ground, hardly venturing to look upwards—even to the Father in Heaven—have extended their hands to you; they have sent you their petition; they have prayed for your help and protection; . . . to be delivered from an intolerable burden of woe and shame. That burden of woe and shame*—the greatest that exists on God's earth—is one that we thought united Europe was about to remove; but to removing which, for the present, you seem to have no efficacious means of offering even the smallest practical solution. But, sir, the removal of that load of woe and shame is a *great and noble prize. It is a prize well worth competing for. It is not yet too late to try to win it.* I believe that there are men in the Cabinet who would try to win it, if they were free to act on their own beliefs and aspirations. It is *not yet too late*, I say, to become competitors for that prize; but be assured that whenever you mean to claim for yourselves even a single leaf of that immortal chaplet of renown, which will be the reward of true labour in that cause, or whether you turn your backs upon that cause and your own duty, I believe, for one, that the *knell of*

Turkish tyranny in these provinces has sounded. So far as human eye can judge, it is about to be destroyed. The destruction may not come in the way or by the means that we should choose, but come this boon from what hands it may, it will be a *noble* boon, and as a *noble boon will gladly be accepted by Christendom and the World.*

After a lengthy debate in the House upon this historic occasion, Mr. Gladstone summed up his stirring appeal :

The time is short ; the sands of the hour-glass are running out. The longer you delay, the less in all likelihood you will be able to save from the wreck of the integrity and independence of the Turkish Empire. If Russia should fail, her failure would be a disaster to mankind ; and the condition of the suffering races, for whom we are supposed to have laboured, will be worse than it was before. If she succeeds, and if her conduct be honourable, nay, if it be but tolerably prudent, the performance of the work she has in hand will, notwithstanding all your jealousness and all your reproaches, secure for her an undying fame. When that work shall be accomplished, though it be not in the way and by the means I would have chosen, as an Englishman I shall hide my head, but *as a man I shall rejoice.* Nevertheless, to my latest day I will exclaim, *Would God that, in this crisis, the voice of the nation had been suffered to prevail ; would God that, in this great, this holy deed, England had not been refused her share !*

CHAPTER XII

PUBLIC SPEAKING: HOW TO PREPARE AND DELIVER A SPEECH

"The beginning of the art is to acquire a habit of easy speaking; and the next step is to convert this style of ease into chaste eloquence."—LORD BROUGHAM.

IT is not, of course, given to every one to be an orator. And, indeed, it would appear that the dictum concerning a poet being born and not made is equally applicable to the case of an orator. But even if this be so, it must be admitted that there are few people of education who cannot become passably good speakers with practice and a knowledge of the elementary matters which go towards the making of a fluent and successful speaker.

The first thing that every would-be speaker should realise is that the employment of merely fit and proper words is not the final excellence of language. It is the employment of the exact word, with its subtle modification of meaning or musical cadence, when associated with other

words, that goes to make the perfect, the telling, and the musical sentence. How often, indeed, have all of us been conscious, even when listening to good speakers, of the fact that they have every now and again missed using the only word which exactly expressed the gradation of meaning that they would have conveyed, or which in association with other words in the sentence served to complete and make musical an expression which was in a measure marred by the use of a less suitable word. The wrong or inexact word in any sentence has the same effect upon a cultured audience that a wrong note in a bar of music would have upon a musician. The aim in speech should be to convey by words an adequate impression of the particular subject-matter of the sentence. A description of a beautiful sunset should be, for example, an assemblage of words in themselves having a cadence and beauty which would be quite out of place (though some of the words themselves might be suitable) to those used in describing some horror, crime, or scene of devastation. A poor expression or an unsuitable word will often mar an otherwise beautiful sentence, a noble thought, or an elevated style.

Tautology should be avoided in speech as in

writing, although, as one writer has it, one should never avoid the use of the same word in the same sentence if it be the most appropriate, and if one can think of no other word equally suitable to describe the gradation of meaning one wishes. Nevertheless, tautology should, as a general rule, be avoided, as it gives an impression of poverty of speech and ideas. It is only excusable when used by a practised speaker, who is piling up, as it were, a cumulative effect in a sentence.

It may be briefly said that the first thing for a speaker to consider is the use of words in their proper signification and with a view to their adaptability in the structure of his sentence. Consideration should also be given to the ideas with which custom has invested certain words. One may possibly be right in using them in a different sense; but if custom has fixed to them a certain meaning, the use of them to convey unusual, though correct, meaning will only lead to obscurity in the mind of an audience. Words should be used in the precise significance which belongs to them. Another excellent rule is only to use words that express with perfect accuracy the meaning one wishes to convey. We have in our time listened to many speakers

of various types, and often we have been conscious that they have not conveyed by their language to our own mind the idea which had come to birth in their own.

The construction of sentences is an important matter. Clearness is only assured by a proper arrangement of words in their natural order. Some orators, indeed, may break this rule, and frequently do so ; but we doubt greatly whether these gymnastics of speech convey to the average mind anything save an impression of straining after originality, and a certain grotesque cleverness of mental outlook. When a word is placed out of its natural order at the end of a proposition, emphasis is sometimes gained, but frequently this is at a loss of clearness to the average listener, and a speaker ought certainly to avoid too frequent a misplacement of words.

Every speaker should avoid long and involved sentences. This is a truism which every one seems to know, but many fail to practise. "To lose oneself in the maze of language and to trip amid tedious circumlocutions is generally an indication that the speaker is unpractised and lacks clarity of thought and vision." Nor should words be used to amplify sentences which are unnecessary. Vague and indefinite terms

should also be avoided. Many sentences, indeed, with which one meets in reports of public speeches and in books are marred by a vagueness which makes it impossible at first reading, and until giving the matter thought, to determine the exact meaning of the speaker or writer. Here is an example: "She always disliked such a woman when singing." The meaning of this sentence is not clear, and in fact never can be. For the expression may mean that she disliked a certain type of woman when singing herself, because that other woman fidgeted or looked bored, or for some similar reason; or it may mean that she disliked a certain type of woman when that certain type sang, because of a poor voice, bad expression, or some other reason.

Sentences also should not be carelessly emphasised, or quite a different meaning may be given to that intended. Some speakers are so fond of emphasis that it becomes a perfect vice, just as some writers are so fond of italics that they have a tendency to underline wrong and unimportant words, evidently under the impression that it will give weight and emphasis.

A speaker who intends to succeed and to be remembered as a pleasing and effective one cannot be too careful of the harmony of speech.

Words difficult of pronunciation are always best avoided, if simpler ones serving the same purpose and conveying the same gradation of meaning can be found. It is wise to choose words which are composed of smooth and liquid sounds rather than those which are rendered harsh by a plenitude of consonants and awkward terminations. To provide contrast, however, it is a good rule to choose a word beginning with a consonant after one which ends with a vowel, although this rule can only be considered in the light of one having many exceptions. It is a good plan, too, to see that the periods are well assembled. A period is a sentence in which several passages or ideas are logically and euphoniously grouped. It should be remembered that a period should increase rather than decrease in power. Let the final words be the strongest, the most convincing, and the most powerful.

In public speaking the economy of breath has much to do with the comfort of the speaker and the effectiveness of the speech. More breath than is necessary should never be expended. Few things are more unpleasant than to listen to a speaker who gradually approaches breathlessness at the end of his longer sentences, or who by violent expiration produces that

A FUNNY ANECDOTE.

unpleasant "hissing" noise, which afflicts some of the less practised and most nervous of speakers.

To learn to exhale the breath slowly is one of the first things a would-be speaker should acquire. And the pauses which come in all sentences (and if made with skill and at the proper places have so much to do with the effectiveness of the sentence) are points at which the lungs can be most easily and satisfactorily refilled.

Style does not always go with eloquence. Some of the most eloquent men have been distinctly non-stylists; whilst, on the other hand, some speakers who possess most finished styles of oratory of the present day (as in the past) fail to move their audience either to great emotion or to deeds, whilst they yet please and impress upon the minds of their hearers the idea of beautiful language and the presentation of their ideas in the most accurate and graceful manner. Some speakers, indeed, are very much like the painter, who even with crudity of colour conveys a vivid, arresting, and emotional impression which the most beautiful work of the sculptor in cold marble and correctness of line can never hope to accomplish.

There are, roughly speaking, three styles of oratory—the sublime, the middle, and the

plain. The first is that with which a speaker conveys to an audience his thoughts in dignified language and polished periods which impress the listener with a nobility, and a power, and even a fire that, whilst compelling admiration for the beauty of the speech, yet succeeds in conveying to the mind an impression which sways and turns it whither the speaker wills. The great orators of the past, such as Homer, Demosthenes, and Cicero, all possessed this quality of oratory ; and of comparatively modern speakers perhaps Burke and Erskine are two of the most notable examples.

Style may be acquired in several ways. The sublime style, which is capable of moving vast audiences, can scarcely be attained otherwise than by the dwelling of the mind of the speaker upon subjects of sublime and lofty nature and upon great themes ; and by the use of the most suitable and happy words, the best metaphors and illustrations that are applicable to the word-pictures the speaker wishes to paint. A study of authors whose writings possess these qualities, whether the great ones of the past or the present, cannot fail to aid the would-be speaker in acquiring at least something of the more elevated style of speaking.

The middle style to which we have already referred is a blend of the more ordinary style of conversation, lectures, or mere narratives, and the sublimer flights of oratory to which all would like to attain. Probably this is the one most suited to nine out of ten of those who would become public speakers; because its use avoids risking a failure in the sublime, which at once becomes the ridiculous, and rises somewhat above the level of the ordinary speech of every-day life.

The plain style is, as we have indicated, only suitable to conversation, lectures, or merely the recounting of incidents, which should be set forth in the clearest, most understandable language, and, provided it is correct in grammar and construction, serves the purpose for which it is intended.

It is the ability to make use of all three styles which distinguishes the great orator. Such is the man who can rise to sublime heights when he feels his audience in tune and capable of soaring with him to the realms of fancy and imagination; or who, by adopting the middle style, conveys to an immense audience, containing the highly cultured, the cultured, and even the ignorant, the meaning he would have

them "sense" from his words. By the use of this last-named style the highly cultured will not be shocked or bored; the cultured will write him down as a fine speaker; and the uncultured will go away with a clear impression of what the speaker means, even if unable fully to appreciate the cleverness and ability with which he has presented his ideas or the subject concerning which he has spoken.

The plain style will be used by the practised speaker when his audience is a commonplace one, or where the subject needs only to be expounded by means of the most ordinary and everyday phraseology.

One thing should be remembered, that the greatest speakers always adapt their style to their audience, and even study the latter as they go along, and make modifications which they see from the expressions of appreciation or non-appreciation of what they are saying are rendered necessary. It is Cicero who says, "A single style [of speaking] cannot agree with every cause, nor stir every hearer, nor affect every character, nor be suitable to every occasion." And that great orator, if we read him carefully, will be found to have varied his style to suit his audience, and even occasionally to

have descended to the vulgar and commonplace to enable the latter to follow him the more clearly.

We have already mentioned Erskine, the great Lord Chancellor, who was by no means, for his class and the position unto which he attained, a brilliantly educated man. In fact "his classical attainments," we are told by Lord Brougham, "were so slender, men oftentimes marvelled at the phenomena of his eloquence, and above all of his composition." Erskine had grounded himself in a good school, having read widely in all the great English authors of the past whose purity of language attracted him, and he had become so familiar with Shakespeare and Milton that his knowledge of them is said to have been greater than that of any man of his period. His style had been founded upon the best of all models, which, wedded to a natural eloquence and a pleasing presence, proved him one of the most potent forces in the oratory of his time.

The popular speaker should always be able to express what he himself feels vividly. And it should be added here that mere verbiage, picturesque and even eloquent though it may be, often defeats its main object, which is to

limn vividly and with a few sure touches a picture for the eyes of one's audience.

Many people possess this gift of word-painting naturally, and discover it when they become speakers and have learned the elements of their craft. Others can only acquire it (and it can be acquired) by practice and by careful study. An unimaginative man, we think, will never make a good and telling speaker. Facts are not everything, and indeed a great orator of the past has said that they are very little compared with the power of word-painting, and the ability to stir the passions or emotions of an audience. "Let the most accurate thinker, with the most powerful set of facts, precede me," said a great speaker of the past, who was noted for his sublimity of style and power of word-painting, "and I in a few minutes will destroy the effect by a series of pictures which have little foundation in fact, and may in many cases be pure fiction."

But, be it understood, we are not advocating a system of mere word-painting as the Ultima Thule of the successful speaker. Facts of an incontrovertible character, presented clearly and with a finality which creates upon the mind of the hearer the impression that something

unassailable has been said, are often necessary to successful oratory.

Antithesis is the art of placing two thoughts, words, or sentences so in position as to render the picture which is sought to be conveyed the more striking. "A woman in the purple robes of the rich was seen entering a building, around the portal of which crouched the poverty-stricken in rags," and so on.

Metaphors need careful using, but they are very effective in a speech; whilst paradoxes and proverbs and aphorisms introduced into a speech in their proper sequence and places do much to enhance its interest and effectiveness.

There are a few points in the use of description and word-painting that should be noted. It must not be overdone. The man who allows his vivid imagination to run away with him in the picturing of incidents or in the use of illustration often fails to influence his audience, and runs a great risk of disgusting the more cultured and arousing the hostility or the amusement of the less cultured.

We have said at the beginning of this chapter that the highest gifts of oratory cannot be taught, although a public speaker of ability may be produced by the following of rules and the

study of good models. But a system of rules is not in itself sufficient to produce the best results in the would-be speaker. Much good may be got by listening to other speakers of eloquence and ability; in reading the best writers and stylists; in attempting to write one's own thoughts in well-chosen language; and in actual imitation of a model suited to one's own individual capacities and tastes. There is one thing about imitation of a good speaker that does not apply to the imitation by an amateur or a beginner of a good writer or a good artist. Certain individualities of thought, inflection of voice, and manner will prevent one speaker becoming an absolute copy of another speaker, however much he may model himself and his speeches upon the master he has adopted as his model. Indeed, only the cleverest can hope to mimic—otherwise reproduce with startling exactness—the oratorical or dramatic efforts of the masters and mistresses in these particular callings. Therefore, to imitate a good speaker is not likely, in ninety-nine cases out of a hundred, to lead to that disastrous loss of personality which might perhaps be dreaded by the inexperienced. Many of the best speakers, indeed, have learned much of their

art by the close study of other speakers. But imitation will not produce the highest results in itself. There must be a basis of knowledge, of experience, and of imagination upon which to build.

Imitation, too, should not be too close, for although one cannot, unless a genius, reproduce with exactness the efforts of others, yet a certain cramping of one's own personality must result from a too slavish copy of others. From it, too, one in time gets to depend upon their thoughts and their tricks of speech, rather than upon putting into suitable and graceful language one's own thoughts, and letting one's own personality have some sway.

The construction of a speech is a matter of some importance.

In most speeches of any length there are, or should be, four principal parts, which may be roughly divided into, firstly, the statement of certain facts, truths, or premises having a direct bearing upon the subject of the speech; secondly, arguments intended to drive home these facts, etc.; thirdly, the address intended to convince the audience, and drive home the arguments by imagery or by an appeal to the hearts and minds of the listeners; and fourthly, the perora-

tion or final appeal to the audience, with a view to either convincing them or to arousing them to some desired action. One therefore, in making such a speech, begins firstly by as plain and clear an exposition of facts as possible; secondly, one carefully takes fact by fact and endeavours to prove it by argument; thirdly, one makes an appeal to the sympathies of the audience by a series of word-pictures or by narration of illustrations which will serve to drive home the facts and arguments one has just stated; and, finally, one seeks to show how and why action must be taken.

Of course, all speeches cannot be divided into such parts. There are many speeches where neither argument nor a peroration are necessary; where no endeavour is made to do more than interest an audience or to please an individual. But we are considering the greater speeches upon political, social, or scientific subjects. The narration of the facts which one wishes to place before one's audience in the opening of one's speech should be made very clearly, very distinctly, and with deliberation. In the second or argumentative part of the speech every proposition meant to supplement a fact or a statement made should be clearly enunciated

and delivered with all the suitable emphasis one has at command. Frequent changes of pitch and speed of utterance are valuable features in driving home the argument and in avoiding a monotony which many speakers exhibit, especially in the argumentative portions of their speeches. When appealing to the audience's senses in the third and fourth portions of the speech, the skeleton of which we have outlined, a tone should be adopted which is suitable to the emotion which one wishes to excite. And it may be here said that few speakers can be either effective or impressive in this portion of their speech unless they themselves feel what they are stating, and have the ability to convey to the audience the impression of their (the speaker's) belief in what he or she is saying. It is in the final appeal that the greatest flights of oratory generally appear. And perhaps no portion of the speech is of more importance than the finish, which should be worked up to with gradually cumulative force, so that all the fire and energy that one possesses can be put into the final words, which should be spoken in a convincing and even dominant tone, rather than in an appealing one. The appeal in reality should be made in the preceding section of the speech.

Clearness, deliberation, and care in the arrangement should be distinguishing features of the first part of a speech. Variety of tone, imagery, and emphasis should chiefly characterise the second portion. Persuasiveness and eloquence should be the chief features of the third portion; and will-power, fire, energy, and eloquence should be the characteristics of the close of every speech that is intended to produce action in, and enthusiasm for, a cause on the part of one's audience.

A few words might usefully, we think, be said regarding the necessity of the argument. Of course, every speaker who is advocating a stated cause endeavours from the very first to obtain the sympathy of his audience, and during the course of the speech to make this sympathy cumulative, so that he may, if possible, in the end completely convince and succeed in stirring to action. The commencement of a speech should be more guarded than any other period, for in the first few sentences it is as possible to lose the sympathy of an audience as to gain it, and it is in these preliminary sentences, if not uttered with care, that the hostile element in one's audience is rendered yet more hostile and possibly entirely implacable.

The first rule of all with reference to the argument is to have a very clear and accurate grasp of the subject in all its bearings, and to have decided in one's own mind not alone the arguments which are most suitable to prove one's case, but those which will in all likelihood be most easily assimilated by the audience. It is fatal to one's case to wander from the proposition into byways of reflection and illustration, humour, or pathos, which have no real bearing upon the subject in hand, and the greatest and most effective speaker is the one who in the fewest possible words presents in the early first portion of his speech the greatest number of most effective points of view of the subject upon which he is discoursing. Argument to be effective must have finality. It is futile, too, to use arguments which are equally applicable to other subjects. For example, to merely argue that excessive drinking is bad is feeble, because the term bad applied to excess in anything is equally applicable. But to argue that intemperance is bad because of the peculiar results is a very different matter. For this reason one should never argue by applying general terms to a subject which are only suitable to particular cases. For example, to say that *all*

artists are improvident because many artists are undoubtedly so is to advance a proposition which can be easily shattered.

The arrangement of the argument is also important. All arguments should be placed in such order before the audience that as they succeed one another they each serve to build up and strengthen the case, and to drive home the particular point of view which one is seeking to impress upon the mind of the listener. Confused argument is perhaps one of the greatest dangers that all inexperienced speakers upon controversial subjects have to guard against. Argument, too, should not be unduly extended. Four or five pregnant sentences are better than ten minutes' "weakly wandering" amid the maze of confused arguments.

As regards the third and the final portions of the speech—that is to say, the appeal to the emotions by illustration, etc., and the rousing to action by impassioned appeal—much might be said. But these things can only be learned properly by practice, and each individual must work out his or her salvation in this respect. And, indeed, it is only by feeling one's subject that effective use of these two elements of speech can be really made.

We might, in conclusion, say a few words regarding the preparation of speeches. The introductory thoughts or ideas should be classified carefully under various headings, and those headings at least should be committed to memory. Many speakers, we know, find it a great assistance to them to memorise the first few sentences of the speech. Every one who is a speaker realises the importance of a good start and a good finish; more particularly perhaps a good start. The body of the speech should also be carefully classified, and the heads here might well be memorised by all save those who are entire masters of their subjects.

To preserve the exact order of all principal points and paragraphs of a speech is undoubtedly important, and therefore in the preparation of a speech this rule should be rigidly adhered to. The peroration or finish of the speech should undoubtedly, except in the case of the most brilliant and original speakers, be memorised. Illustrations should be carefully noted in sufficient detail to return like a flash to the mind when these heads are glanced at. Many an illustration has been absolutely spoiled and rendered futile, and sometimes even puerile, by the inability of the speaker to remember the exact

phraseology of the narrative or illustration he wishes to use.

The qualities of a good speaker, of course, vary. But all really good speakers possess at least these qualities: distinct and pleasing articulation; a good grasp of emphasis; the ability to take pauses at suitable points; a voice capable of modulation and varying tone; a graceful, or at least not ungraceful, mode of standing; a certain amount of natural and free action; a "good" eye—that is to say, an eye which impresses upon the mind of the audience the fact that it is seeing them; and more or less control of facial expression.

The possession of all these things, of course, cannot make a great or even an effective speaker. But it may be equally well said that the lack of most of them would be sufficient to ruin the most painstaking and even good natural speaker.

Humour is so rare a gift that we have scarcely ventured to put it down in the list of the qualities which go to make a good speaker. But the possession of it is, indeed, of almost inestimable value when wedded to clear thinking and a sympathetic manner.

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