Price, 25 Cents

DRILL BOOK

IN

OCAL CULTURE

AND

GESTURE

BY

EDWARD P. THWING, M.D.

FUNK & WAGNALLS COMPANY
NEW YORK AND LONDON

DRILL BOOK

IN

VOCAL CULTURE

AND

GESTURE.

BY

EDWARD P. THWING, M.D.

FUNK & WAGNALLS COMPANY,
NEW YORK AND LONDON.

COURSE OF STUDY.

CLASSIFICATION OF TOPICS.

PUBLISHERS' NOTE.

FIRST EDITION.

THIS unpretentious volume is intended to meet the wants of students and professional men in the direction of vocal training. It is the result, not only of wide reading and careful study, but of practical experience on the part of the author as a clergyman and a lecturer in various institutions.

The course of study is simple, natural, and progressive, embracing the culture of the vocal powers, the taste, and the imagination. "I saw much of Professor Thwing's labors in the Boston Normal Institute for Physical Education," writes its President in 1871, "and found that his methods were founded upon science and had been greatly enriched by a long and varied experience in the use of his voice before public audiences." Rev. T. De Witt Talmage, D.D., President of the Brooklyn Lay College, says: "I heartily commend his book on Vocal Culture. He has, in our Lay College, rendered valuable service

in training the young men in the art of public address." The Rev. J. T. Duryea, D.D., to whose scholarly criticism the work was committed in manuscript, writes to the Publishers, expressing his satisfaction in its fitness and excellence. They are, therefore, confident that this volume, in its comprehensiveness, brevity, and compactness, will meet the needs both of teacher and private student.

By omitting orations, poems, and other selections, such as form the bulk of most elocutionary manuals, the author has prepared—what is rarely found—a cheap and portable drill book, containing in a small compass a vast amount of helpful information on a much neglected subject.

VOCAL CULTURE.

CHAPTER I.

INTRODUCTORY.

What is Elocution? Why should one study it and how?

1. Elocution is the art of vocal expression. The principles form a science, the application, an art. Rhetoric has more to do with written thought, although even this has its phonetic, as well as logical, relations to persuasive speech.

2. But why train the voice? There are physical advantages resulting from Voice Culture. The erect posture, expanded chest, deep breathing and other vocal gymnastics, carefully and systematically practiced, contribute to the vigor and pliancy of the muscles, to arterial circulation and to a healthful exhilaration of the whole system. The care and training of the vocal organs with attention to those hygienic rules required by the elocutionist, tend to arrest the progress of pul-

monary disease, which in fatality, probably exceeds all others. The amount of labor one can do often depends less on muscle than on wind. The development of the chest, when under training, is marvellous. The measure of the chest of the champion swimmer of the world is forty-five inches, and fifty, when inflated.

A French author writes:

"All men who make it their profession to try wind instruments made at the various factories before sale, all, without exception, to my knowledge, are free from pulmonary affections. I have known many such who, on entering upon this profession, were very delicate, and who, though their duty obliged them to blow for hours together, enjoyed perfect health after a certain time. I am myself an instance of this. My mother died of consumption: eight of her children fell victims to the same disease, and only three of us survive, and we all three play on wind instruments. The day is not far distant, perhaps, when physicians will have recourse to our dreaded art in order to conquer pulmonary diseases."

There is need, however, of caution, lest even a healthful exercise may be unduly prolonged, such is the fondness of people to run to extremes.

Again, there are mental and moral advantages resulting from Voice Culture. The essence of language is in the living utterance. Delivery is to discourse what performance is to music. Painting addresses the eye and music the ear, but oratory commands both art senses. Christ wrote nothing, but "never man *spake* like this man." A good picture deserves a good frame.

The gospel deserves a noble utterance. Its "apples of gold" ought to be served in the "silver basket" of pure, shining speech.

Edward Payson remarked that the voice was half in pulpit discourse, and the lamented Dr. Kirk said, that the great necessity of our times, next to a more practical christian faith, was "a thorough cultivation of the functions of speech." Hon. W. E. Dodge, in a public address, remarked that he had for years watched young ministers, and had been "distressed to see in how many instances they have failed in this respect to make available the knowledge they had acquired by years of careful study. They had no power of voice, or style of delivery to make an impression on an audience, and for lack of this never attain any considerable success." Said Andrew Fuller, "O the holiness of their living, and the painfulness of their preaching!" In the modern sense of the word, the "painfulness" of pulpit tones, and the general indifference to manner rob the gospel of half its power.

But elocutionary training, it is said, makes one affected. Yes, sometimes, and so a knowledge of the classics may result in pedantry, hence the old saying, "The ass that knows Greek, is the greatest ass of all." But the use of an art is one thing and its abuse quite a different thing. Conceit attends a little knowledge, but modesty is the badge of wisdom.

Again, "it is enough to follow nature."

True, but we are not natural by nature, for it often takes one a long time to "come to himself." In other words, we confound habit and nature. We say, it is natural for some to talk through the nose, or walk with shuffling gait. We mean to say that it is their habit to do so. True art leads to nature and not to artifice. But is not a good voice a constitutional gift? Unquestionably. Yet culture does more for some than nature ever did. He who has a fine utterance has the highest encouragement, and he who has a poor voice the highest necessity for elocutionary training. "Ninety per cent of what men call genius," says Prof. Mathews in his admirable volume, "Getting on in the world," "is a talent for hard work." Lord Chatham translated Demosthenes into English, and twice read through a huge dictionary with careful attention, to gain a mastery of language. His son, William Pitt, before he was twenty, read through nearly all the ancient classics, many of them aloud, dwelling for hours on striking passages. The "silver tongued Mansfield" translated not only Cicero into English, but English orations into Latin, and thus gained that felicity of expression which the ignorant called a gift of nature.

Americans, specially, need voice training. Their east winds, lean soil, their independence and sharp business habits, Dr. Holmes says, are not the best things for the larynx. Nine men out of

ten have a hard, sharp, metallic clink, which reminds him of the spring bell on a tinman's door. Nor does he spare the female voice. Too often it is sour enough to produce effervescence with alkalies and creaking enough to sing duets with katydids. Were half the time spent in vocal culture that is wasted in arranging dress and disarranging hair, the voice might be made soft "as the dew on Hermon," mellow and sweet as the voice of Shakespeare's Cordelia.

3. How shall we train the voice?

First, as an instrument of sound, under the laws of sound.

Second, as an instrument of thought, under the laws of thought and emotion.

This simple analysis gives us a preparatory drill by physical exercises, respiration, articulation, and musical tones. Then, having learned to develop its capacities, we find the uses of the voice as a weapon of defence and assault, an instrument of entreaty, or of menace, of instruction, conversation, prayer or praise. The physical drill brings into notice anatomical and physiological facts, and the intellectual or æsthetic branch of study calls into play the imagination, taste, sensibilities and mimetic powers.

Voice-building and mental training go on simultaneously, although individual cases vary, some students having excellent physical qualifications yet lacking in correct taste, while others

whose discrimination is perfect, fail in vocal energy.

Those who wish to study the anatomy of the organs will find all that is needful in the common text books on physiology. Dr. Rush has given so philosophical a treatise on the Human Voice that his prefaces, he himself has tartly said, are regarded "the only intelligible part of the volume."

Dr. Rush is full of conceits, odd phrases and irrelevant matter. His bulky work, too, is so technical and abstruse in style and cynical in tone, it never secured popular attention. His "emphatic vocules," "inthoughtive syllables," "discommas" and other oddities give the air of pedantry to his discussion. The object of this Manual is to give results rather than processes, and these in the simplest, briefest form.

CHAPTER II.

Physical Training.

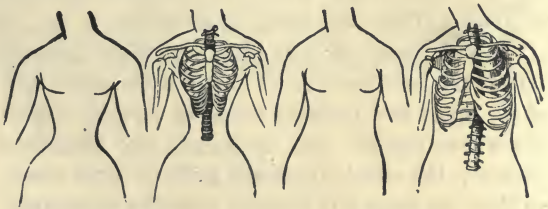
Standing. 1. The first command to ancient athlete or to modern soldier is, *stand firm!* An erect posture is of vital importance to reader or speaker. The attitude which one naturally assumes unconsciously reflects his character. While the reveller reels, and the miser stoops, and the voluptuary yawns, the true man stands, upright and downright. Let the first exercise in vocal gymnastics, then, be standing.

Stand firm, but not rigid; straight but do not bend backward; the feet a little apart and at an angle not quite as broad as a right angle; the wrists against the hip joint; the shoulders square; the chest expanded and the head erect, so that the larynx is directly over the windpipe.

Stand with ease and dignity. Avoid "lassitude, bending, carelessness, falling of the head, dangling of the limbs, loose and irregular gazing. To clasp the hands over the abdomen is offensive, and to clasp the hands behind the back is scarcely graceful, particularly if they are placed under the coat skirts."

2. Never allow collar or cravat to press the throat, or in the slightest degree impede the breathing.

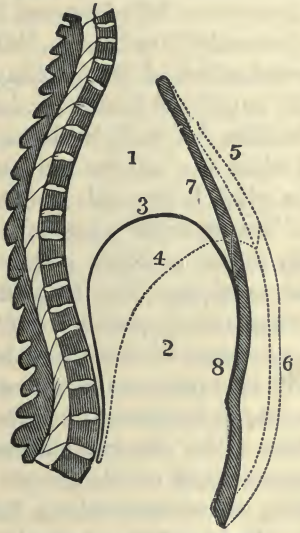
An eminent physician, who devoted his whole attention to diseases of the throat and lungs, says that about three-fourths of all throat diseases would get well by wearing very loose collars, and no neck-tie at all. Singers come to him for throat diseases and loss of voice, and he tears open their cravats and cures them with no other treatment whatever. The pressure of the collar on the arteries of the neck is very bad for the health. If you have disease of the throat let nature do the curing, and the physician just as little as possible.



DEFORMED. NATURAL.

The dress at the waist, of course, should be loose, allowing room for the easy play of diaphragm. The idiotic idea that there is beauty in a waist, attenuated and deformed by tight belt and corset, deserves only silent contempt. Attitude and dress being correct, we next attend to breathing, as preparatory to the production of tone.

BREATHING. 1. First of all, beware of extremes, in this as in other matters. While some teachers almost ignore respiratory exercises, others push them to a harmful extent. Judicious training is needed. Prof. Monroe, the eminent Boston elocutionist, truly says, that "the lungs



ACTION OF THE DIAPHRAGM.

1. Cavity of the Chest. 2. Abdomen. 3. Line of diaphragm, relaxed in expiration. 4. Contracted in inspiration. 5. 6. Front walls when the lungs are properly inflated. 7. 8. In expiration.

are the very springs of vitality. The manner of breathing is almost as good a test as the pulse itself of the general state of the system, physical and mental."

2. The commonest fault is breathing with the pectoral muscles, to the neglect of the costal and abdominal muscles. The motion of the flanks of domestic animals should teach us a lesson on this point. In faulty breathing, the sides of the chest are drawn in upon the lungs, as seen in stammerers, who force out their breath in short, spasmodic expirations, inverting the natural upward action of the diaphragm.

3. If the supply of breath is deficient, the voice will be both flat and feeble, as in a wind instrument when the bellows are but partly inflated. The pitch is lowered, and the power is weakened. The peculiar whine of the locomotive whistle, when the steam is slowly shut off, is a familiar example. The languid semitones of a sick or melancholy person is another.

4. If the pressure of the breath is too great, the voice will be rough and jerky, as the music of the organ may be spoiled by an ignorant blower of the bellows. The old song masters of Italy laid the greatest stress on the proper control of the breathing, as indispensable in forming full, sweet tones. Madam Seiler, late of Heidelberg, now of Philadelphia, makes this point, that "Every tone requires for its greatest possible perfection, only a certain quantity of breath, which cannot be increased or diminished without injury to its strength in the one case, and its agreeable sound in the other."

Dr. H. R. Streeter, in the same line of cau-

tionary advice, warns against mere puffing of breath and bawling of voice. Noise is not the chief aim. "The instruction given by a prominent director to his chorus was, 'Roar, roar like tigers!' If voices are thus used, is it strange that voices do not last, and that there are so few good singers or speakers?"

5. Dr. Rush remarks, "by a command over the muscles of respiration the breath is frugally dealt out to successive syllables, in limited portions, appropriate to the time and force of each, thus guarding against the necessity of frequent inspirations." As an initial exercise, he suggests the expiration of the syllable *hah* in the voice of a whisper, with the mouth widely open, with a duration long enough to entirely empty the lungs. This is the exercise which the late Prof. Russell called effusive breathing.

6. *Deep breathing* is merely a kind of sighing, where the full breath escapes at once, but *Effusive breathing* is prolonged, and sounds like the murmur of the sea-shell. Next, let the student utter the whispered syllable *who*. This illustrates *Expulsive breathing*, which is more abrupt. It is to be made by the thoracic muscles, as well as by those of the mouth. Lastly, let the syllable *hah* be thrice pronounced with a vigorous expulsion of the full breath, and we have *Explosive breathing*, reminding one of the coughs of a locomotive, when starting a heavy train.

These exercises may be modified, but none

of them should be repeated to the extent of weariness. The student should stand during exercise, with the hands resting on the hips.

7. Great as is the importance of full, deep inspiration, it must not be forgotten that it is the *control of the breath*, rather than the quantity used, which secures effective speech. Skill did more for Farinelli than strength, in winning his victory over the trumpet player in prolonging a note. It is with the breath, as it is with money; not he who has the most, but he who knows how to spend it wisely, succeeds in the end. For years after the writer entered on a clergyman's work, he suffered weariness after speaking a half hour, simply from inattention to this point. Control of the breath is acquired only by patient and prolonged attention.

Gymnastics. Some instructors extol, while others undervalue, gymnastics as related to elocution. A few exercises will be suggested, and one can follow his own judgment as to the amount of practice he needs to develop the chest and lungs.

Some of these will at least promote freedom and gracefulness of carriage, which are of prime importance to a public speaker. Their relation, also, to gesture is direct, as in the "Extension movement," which breaks up the inveterate habit, which many have of making constrained, pump-handle gestures with the elbow at the side, instead of calling the muscles of the shoulder

into use by a freer sweep of either arm. The suggestions of Professor Welch, in his work on Physical Culture, are admirable. Quietness, precision and promptness are insisted on. Dr. Welch also shows in his book, as he well shows in his life, the marvellous power of endurance which even an invalid may develop by systematic muscular exercise, with attention to the laws of healthful living.

The matter of Calisthenics, from the Greek, *strength and beauty*, is treated by Dio Lewis and others at length. Prof. Frobisher's pamphlet "Blood and Breath," to go with the wonderful Pocket Gymnasium, is well worthy study.

First Series. *Hand movements.*

1. Thrust the open right hand downward from the breast twice forward, twice laterally. Then the left hand, then both, making twelve exercises with the open hand.

2. Thrust the fist from the right shoulder straight upward twice, twice forward, laterally. Repeat the same with the left arm, then both, making twelve exercises with the closed hand.

SECOND SERIES. *Chest expansion.*

1. Close the mouth and each hand. Place the hands against the chest, palms upward. Inflate the lungs fully. Thrust out the arms and the breath too, vigorously. Again.

2. Inhale as before and hold the breath. Strike the chest a half dozen rapid blows with the end of the fingers, using the wrist joints rather than those of the shoulder or elbow. Repeat.

3. Unequal breathing. Place the left hand on the left breast, the right wrist on the crown of the head, and breathe deeply and quietly. Mouth closed as usual. Reverse positions and repeat with the left hand on the head. Head and body erect. To these exercises may be added those of dorsal, costal and abdominal breathing, described in Chap V. of Prof. Monroe's Vocal Gymnastics.

4. Extension movement. This may be practiced once with the lungs inflated, and then once without holding the breath. Never forget the caution § 6.

Four movements with hands touching, and four with arms extended.

First. Extend both arms forward, level with the mouth, thumbs and finger-tips touching.

Second. Raise to an angle of 45°.

Third. Raise to the perpendicular.

Fourth. Carry backward with fingers still

together, and pointing at the angle of 45°. Head erect and shoulders down.

Fifth. Extend both arms behind, and at the same angle as in the fourth movement.

Sixth. Depress to the level of the shoulders

Seventh. Continue with unbent arms half way downward.

Eighth. Arms by the side.

In class exercises the piano will be helpful, with marching music to mark the motions and to impart exhilaration to the exercise. Otherwise the instructor will mark time by count or gesture. The fewer words the better, both for him and his gymnasts.

CHAPTER III.

Production of Tone.

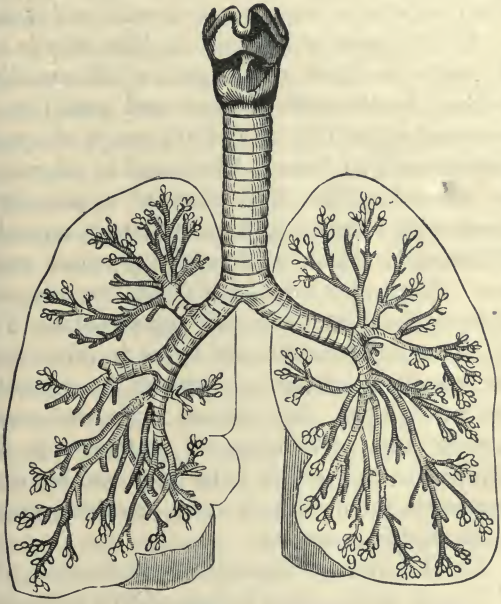
> He stood and shouted; Pallas also raised
> A dreadful shout, and tumult infinite,
> Excited throughout all the hosts of Troy.

So Homer sings of Achilles and his fellows. Milton's picture of the shout of rebel angels is still more terrific. An imperious tone is more than argument. Says Fitzgerald, "superficial speakers make up in loudness, lack of matter. Like Novius, the Roman, they bawl themselves into credit." Fastidious church-goers love "*sound* doctrine," that is, sweet and sonorous tones. What is said is of less consequence. Ezekiel was to Israel as the "song of one that hath a pleasant voice, and can play well on an instrument." They hear the words but do them not.

If the mere tone itself has such power and persuasiveness, it is of prime importance that we know how to form and to locate it.

1. The organs of voice consist of a vertical pipe or trachea, with an air chest at its lower end, the lungs, and an apparatus at the upper end of the pipe, by which undulations are im-

parted to the external air. Physiologists are divided in opinion as to the production of tone. The idea most generally received, is that the vocal cords play the part of the double reed in a



hautboy. The air from the pipe issues between the lips of the glottis in more or less rapid vibrations, and in higher or lower pitch, according to the contraction or expansion of the muscular pipe and adjacent ventricles. The lips, tongue

and other members aid. The experiments of surgeons with the scalpel, and of singers like Garcia and Seiler with the laryngoscope, are not without value. Any manual of physiology, however, will furnish all that is needed to understand the simple, anatomical apparatus of sound.

2. The laws which govern these organs are the same as those which govern all sounding bodies. In the material, size and condition of the vocal apparatus, we find the secret of a wonderful variety of tones. The sound of a hammer on a board, differs from that of a pianoforte hammer on its echoing wire. There is a similar difference in voices, as shown in previous chapters. Some have large and flexible organs, and so have powerful tones and sympathetic. The ligaments and membranous tissue in other cases are injured by disease, or, oftener, by narcotics and hot drinks. But culture is the real secret in most cases. The range of perfection in the vibratory chords is said to be from two hundred degrees, in the untrained voice, to one thousand in the highly practised.

3. The average capacity of the lungs in the adult male is 335 cubic inches, of which 225 can be forced at one expulsion, leaving 110 inches still retained.* The old cylindrical spirometers, tested the lungs by this method of prolonged breathing; that of Dr. Dio Lewis by a sudden push through a fine rubber tube, which moves a

* Dr. Hutchinson, Medico-Chirg. Transactions, 1846.

meter on a dial. From the age of thirty-five to sixty-five there is a diminution of nearly a cubic inch a year. There is a loss of five cubic inches in sitting, and in lying down a loss of thirty. A full meal lowers the respiratory capacity from ten to twenty cubic inches.

4. The voice changes at puberty. This period is usually at the fifteenth year in boys, and with girls a year earlier. The tone falls, in the male voice, an octave, and the larynx is greatly enlarged, as seen in the increased prominence of the bone, "Adam's Apple." Hoarseness and even loss of voice sometimes attend this change. The voice involuntarily breaks, and the tone becomes a falsetto.

Bassini says, "this is a very critical period. Great care should be taken. Many voices are irretrievably lost during this time, through carelessness of the possessor, or the ignorance of singing masters. Many voices which before the change were rich, become poor and worthless. If singing be undertaken at all, it should be only under the guidance of a competent master." The tone and pitch of the female voice change less, but it increases in fullness of volume.

5. In the production of tone, the Romans had three kinds of drill masters. The *vociferarii* developed power and compass of voice by loud vociferations. Our street peddlers, newsboys and others who habituate themselves to out-door vocal exercises in all kinds of weather with com-

parative impunity, are illustrations of the benefit of such training. The *phonasci* improved the quality of the voice, and the *vocales* taught inflections and other embellishments of speech. Such is the variety of material to be wrought upon in the development of tone, only general methods may be indicated. Some have sympathetic voices, and others hard and unyielding organs. Still, the latter, like some kinds of wood, may, under special culture become peculiarly rich.

An English physician once received from a brother, who was a West India captain, several planks of very heavy wood. These were part of the ship's ballast. It was thought that they might be of use to the doctor, who was then building a house. The carpenters rejected them because they were too hard for their tools. A cabinet-maker soon after was directed to use them in making a candle-box. He made trial, and said that he could not work up the wood. He was ordered to get stronger tools. The box was made, and a bureau too, the color and polish of which were so remarkable, that Dr. Gibbons called in his friends to examine them. Among them was the Duchess of Buckingham, who ordered a bureau for herself. The fame of mahogany was now established, and for a hundred years its use has been universal, till black walnut has proved a successful rival. We learn, then, that labor conquers all things. Multitudes,

from Demosthenes to the present day, have overcome impediments which at first seemed insurmountable, and like the doctor's patient workman, produced splendid results from unpromising material.

Qualities of Tone.

1. Pure Tone is that of ordinary conversation. It should be natural, easy, smooth and clear. A full inhalation of breath, and a moderate expenditure are required. The pure tone is used in narrative, in cheerful and tranquil moods.

2. The Orotund is the pure tone deepened. The larynx is depressed, the pharynx enlarged, and the veil of the palate elevated. There are three forms, the Effusive, which Russell compares to a round, deep and prolonged yawn; the Expulsive, a declamatory or shouting style, and the Explosive, a short, sharp cry, as in alarm, or any abrupt emotion. The Effusive orotund is used, where sublimity or reverence is expressed.

> Lord, thou hast been our dwelling place
> In all generations.
> Before the mountains were brought forth,
> Or ever thou hadst formed the earth,
> And the world,
> Even from everlasting to everlasting,
> Thou art God!

So in Milton's invocation of Light.

Hail! holy light, offspring of Heaven, first born
Or of the eternal co-eternal beam,
May I express thee unblamed?

The Expulsive orotund, is illustrated in the familiar quotation—

"Sink or swim, live or die, survive or perish, I give my hand and my heart to this vote!"

This form of the orotund is used in impassioned declamation.

The Explosive orotund is a sudden discharge of vocal tone, when the abdominal muscles and diaphragm force the condensed breath out of the glottis, or lips of the larynx, instantly. "It rouses the sensibility of the whole frame, and it summons to instant action all the senses. It seems designed by nature as the note of alarm to the whole citadel within the soul. Pursued exclusively it would harden the voice and render it dry and unpleasing in its quality. Intermingled with the other modes of practice it secures a thorough-going force and clearness of voice and permanent vigor and elasticity to the organs."

To arms! they come! the Greek! the Greek!

Strike! till the last armed foe expires;
Strike! for your altars and your fires,
Strike! for the green graves of your sires,
God and your native land!

THE GUTTURAL is a choked hoarse throat

tone, where the muscles of the larynx and about the root of the tongue are compressed. It is the expression of rage and scorn.

Shylock used it when he asked :

> Hath a dog money? is it possible
> A cur can lend three thousand ducats?
>
> How like a fawning publican he looks!
> I hate him, for he is a Christian.

THE TREMOR resembles the trill in singing and is employed in deeply pathetic passages as in the King's Lament.

> Absalom, Absalom! my son, my son!

Sometimes, too, in sportive passages where laughing is intermingled.

> Oh! then, I see queen Mab hath been with you.

THE WHISPER needs no description. It requires intensity of articulation, clearness and precision in the use of the organs of speech. It is a beneficial exercise, if not too long continued. Whispering expresses fear and secrecy.

> Is all prepared? speak soft and low!

> And the bride maidens whispered 'Twere better by far,
> To have matched our fair cousin with young Lochinvar

THE ASPIRATED tone is a half whisper, and is used where the disguise or concealment is not so complete.

"He hears a noise! He all awake—
Again! On tip-toe down the hill
He softly creeps."

HOW TO PRODUCE PURE TONES.

Prof. McIlvaine sums up in a chapter these central facts, that each voice has its own characteristics, which elocution does not obliterate, but corrects and develops; that a good teacher should be secured; the ear cultivated to distinguish qualities of voice; that care should be taken not to strain the voice, and yet persistent practice half an hour should be had once or twice a day.

Dr. Broadus urges singing as an exercise, as second to none in developing the compass of the voice; horseback riding and gymnastics to give volume of breath, and out-door shouting to give a penetrating quality to the voice. Prof. Frobisher suggests a novel "silent practice." Intone the words sufficiently to make them audible, and by intensity of will and imagination *seem* to shout and gesticulate, as if by the sea or in the depths of the forest. Pace the room, he says, with vehement gesture, and the eyes full of fire and expression. The whole frame is excited with enthusiasm, and yet those in the next room are not disturbed. "This apparently extravagant exercise is merely for practice, and it renders all the speaking powers extremely strong and pliant. Personal experience with

pupils has demonstrated that a radically weak voice can be made strong by such a method." The room should be well aired, the lungs fully inflated, and the mind fixed on the work.

Purity of voice, like purity of character, is the crowning excellence. It is more than power or any other attribute. To secure this quality, recall the conditions already noted.

1. Position. Sitting with the chin dropped, or standing with the face turned downward toward a manuscript, one cannot form pure tones. The emission of sound is impeded. The position of the larynx is not directly over the windpipe. Irritation of the throat soon results from these constrained positions. If one reads, the page should be laid or held high enough to allow of erect posture of the person, and a natural position of the vocal organs.

2. Free opening of the mouth. Christ's Sermon on the Mount is prefaced with the remark, "*He opened his mouth*, and taught them." Too many preachers and teachers neglect this important condition of lucid statement. Hence guttural, nasal or muffled sounds are made.

3. A full inhalation of the lungs, Chap. II. § 3.

4. Conversion of the whole of breath into vocal tones. Rasping or sibilant sounds, suggestive of teeth and lips, spoil purity. They result sometimes from lips that are stiff or thick, and from a peculiar structure of the jaw and palate,

but oftener from simple ignorance and inattention. Rules are good, but a living teacher is better to educate at once the ear and voice.

5. Locate the focus of sound properly. Madam Seiler says that the air should rebound from immediately above the front upper teeth, where it must be concentrated as much as possible, rebounding thence to form in the mouth continuous vibrations." At the same time,

6. Project the tone, thus formed in the cavity of the mouth, to a distant point, as if directed to an individual across the street. Do this in a loud voice, and in gentle tones, as well. The drill sounds, long *a*, long *e*, *ah*, *awe*, long *o* and *oo* may be used in turn.

7. Purity and flexibility will also be gained by Bassini's method of singing the syllable *sca* to the tones of the diatonic scale, soft and mellow, then crescendo and loud. This exercise in a class may be pleasantly varied by musical *triads*, i. e., the addition of the third and fifth notes assigned to divisions of the class. The vibratory power of the vocal organs may be improved by culture just as a violin is said to gain a habit of vibration, making it sensitive to the touch of the bow and freeing it from those resinous particles which obstruct the free movement of its wooden fibres.

Dr. Streeter thus illustrates the fact that "muscles possess the power of retaining habits taught them." Select a brick, for instance. Af-

ter retaining it in the hand, lay it down and the hand for some little time retains the shape into which it formed itself in order to hold the weight. So with the muscles involved in speech. As a shoe or glove which has been worn takes the form of the foot or hand, so the vocal ligaments gain in flexibility by use and take on fixed habits according to the tension of the parts.

8. Physiological and moral facts stand related to purity of voice. One who neglects the laws of health in the matter of dress and food, and in the use of drugs, or drinks, cannot have pure tones The prevalence of catarrhal difficulties in the North Atlantic States causes nasal sounds. The use of flatulent food, ice water, hot drinks, pastry, confections, strong tea, tobacco and other poisons, spoil the voice; some of them by direct action on the stomach, causing eructations, some by induration of the mucous membrane, making it leathery, and some by ruining the teeth and thus affecting articulation. One more bad habit is that of sleeping with the mouth open. This is a source of pulmonary disease. It also helps to give the countenance of the person, when awake, the air of indecision, if not of idiocy or senility. But how may the habit be cured? First, keep the mouth shut while awake, and always breathe through the nose. Second, sleep on either side, but not on the back.

9. Moral culture directly affects the voice. The snarl of the petulant, and the whine of the

dyspeptic, stand opposed to the pleasant and cheery tones of the sunny, good-natured man. The cultivation of a good temper, then, has a direct relation to the possession of a persuasive voice.

CHAPTER IV.

Articulation.

1. Articulation is the formation or enunciation of the elements of language. It is indispensable to good delivery. Pronunciation has reference to the sound of words as related to good usage. Articulation has to do with vocal mechanics, pronunciation is governed by the laws of cultivated taste.

2. There are twenty-six letters in the English alphabet but philologists reckon from thirty-two to forty-five elements, according to real or imagined difference in sound.

Dr. Comstock makes thirty-eight, divided as follows: fifteen pure vocal or vowel sounds, fourteen sub-vowels, those which have partial vocality, and nine aspirates.

3. The fault of indistinct articulation arises sometimes from defects or disease in the organs, in which case the surgeon's aid is needed. Those with cleft palate, hare lip, elongated uvula, enlarged tonsils, the tongue tied, stammerers and lisping ones, as well as those suffering from aphony, laryngitis and other difficulties, need competent medical advice.

Neglect of early training is a common cause. Little ones are allowed to use *d* for *th* as dat for that, *t* for *c*, as tate for cake. This mutilation of speech is often regarded by silly nurses as "cunning," and is encouraged until an inveterate habit is formed.

Timidity is a third cause of indistinct articulation. When self-control is lost, one is apt to become unintelligible and incoherent. Affectation also spoils articulation. Carefulness of utterance is not mouthing. In avoiding one fault, one should not fall into the opposite error of a pedantic, artificial style. "Affectation, the desire of seeming to be that which we are not, is the besetting sin of men. A plain, simple unaffected manner, in speech, gesture, carriage, is one of the most difficult of acquirements; for in all grades of society, from the wigwam to the saloon, the most natural thing in the world is to be unnatural."

Articulation is rightly called the special characteristic of human speech. The "articulately speaking men of Homer express the conception which the Greeks, the greatest practical masters of speech the world has ever seen, formed of humanity. The articulate word of a man is his rational nature in its most full and perfect revelation, a revelation which is dim and obscure in the degree in which his articulation is defective."

The grand secret of the masterly power of

Randolph's oratory, it is said, lay in his articulation. "Who ever possessed a more disagreeable creaking voice than John Randolph of Roanoke? And yet whose voice by cultivation became so fascinating as his, and haunted the hearer like the spell of an enchantress? If when laboring under so great disadvantages, men have by attention to *articulation* attained such eloquence, what encouragement to those whose voices are naturally melodious!"

4. Four general suggestions as to the method of securing a clean articulation, may be noted.

First. Practice daily phonetic spelling. Take a word and emphasize equally each syllable. Drawl it. *Wash-ing-ton.* Then spell by sound, giving each element with a clear, energetic utterance, oo-a-sh-ing-t-o-n. The effect of this exercise is direct and immediate, in correcting a slovenly style of speech.

Second. Vocalization is improved by singing. The free opening of the mouth necessary to the singer, the deliberation required to properly locate the cone of vibration, and the change of pitch and power, are all helpful in promoting clear articulation.

Third. Whispering develops the articulating powers. No exercise is more important, in the view of Prof. McIlvaine, for "thus the distinction of vocality and non-vocality is eliminated, and the only way of making one's self under-

stood, is by the strength and precision of articulation. The attempt to speak in a whisper to persons at a little distance thus brings out all the speaker's articulating powers."

Fourth. Frequent practice on difficult combinations of elements is advised. Begin very slowly, even drawl, until the sounds are familiar. Then accelerate until the organs are flexible and obedient. Mr. Moody, the revivalist, is said to have spoken two hundred and twenty words a minute. Such precipitate speech is rarely intelligible. For practice however, the familiar lines may be rapidly repeated,

Peter Prangle, the prickly pear picker, picked three pecks of prickly prankly pears from the prickly pear trees on the pleasant prairies.

or

Theophilus Thistleton thoroughly thrashed
Three thin tinkers traveling through Totten;
Since Theophilus Thistleton thoroughly thrashed
Three thin tinkers traveling through Totten,
Tremblingly, traveling tinkers tread through Totten.

Tables for Practice.

Vowels.			Sub-vowels		
a	as in	*a*le	b	as in	*b*ow
a	"	*a*rm	d	"	*d*ay
a	"	*a*ll	g	"	*g*ay
a	"	*a*n	l	"	*l*ay

Vowels.			Sub-vowels.		
e	as in	*e*ve	m	as in	*m*aim
e	"	*e*nd	n	"	*n*ine
i	"	*i*le	ng	"	so*ng*
i	"	*i*n	r	"	*r*oll
o	"	*o*ld	th	"	*th*en
o	"	t*o*mb	v	"	*v*ile
o	"	*o*n	w	"	*w*ent
u	"	t*u*be	y	"	*y*oke
u	"	*u*p	z	"	*z*one
u	"	f*u*ll	z	"	azure
ou	"	*ou*t			

Aspirates.			Compound Elements.		
f	as in	*f*ame	oi	as in	*oi*l
h	"	*h*at	gz	"	tu*gs*
k	"	*k*ite	aı	"	*air*
p	"	*p*it	tch	"	e*tch*
s	"	*s*in	j	"	*j*ob
sh	"	*sh*ade	ks	"	oa*ks*
t	"	*t*in			
th	"	*th*in			
wh	"	*wh*at			

Combinations of other elements can readily be found in any spelling book and may be practiced with rising and falling inflections, with varied pitch and force. The following table was prepared by Dr. Barber, of the Royal College of Surgeons, London, and will furnish admirable drill in articulation.

Table of Consonant Sounds.

in combination.

Bd. bdst.	as in	or-*b'd*, pro-*b'd'st*.
bl. bld. bldst.	"	a-*ble*, trou-*bl'd*, trou-*bl'd'st*,
blz. blst.	"	trou-*bles*, trou-*bl'st*
br.	"	*br*-and.
bs. bst.	"	ri-*bs*, rob-*b'st*.
bz.	"	pro-*bes*.
dl. dld. dlz.	"	can-*dle*, han-*dl'd*, can-*dles*,
dlst.	"	fon-*dl'st*.
dr.	"	*dr*-ove.
dz.	"	dee-*ds*.
dth. dths.	"	brea-*dth*, brea-*dths*.
fd. fdst.	"	ree-*f'd*, ree-*f'd'st*.
fl. fld. flst. flz.	"	*fl*-ame, tri-*fl'd*, tri-*fl'st*,
	"	tri-*fles*.
fr.	"	*fr*-ame.
fs. fst.	"	lau-*ghs*, lau-*gh'st*.
ft. fts. ftst.	"	wa-*ft*, wa-*fts*, wa-*ft'st*.
fs.	"	cli-*ffs*.
gd. gdst.	"	brag-*ged*, brag-*g'd'st*.
gl. gld. glz.	"	*gl*-ow, hag-*gled*, man-*gles*,
glst.	"	man-*gl'st*.
gr.	"	*gr*-ave.
gz. gst.	"	pi-*gs*, wa-*g'st*.
jd.	"	hed-*ged*.
kd.	"	ba-*ck'd*.

kl. kld. klz.	as in	un-*cle*, tin-*cl'd*, truc-*kles*,
k'st. kldst.	"	truc-*kl'st*, truc-*kl'd'st.*
kn. knd. knz.	"	blac-*ken*, blac-*ken'd*, blac-
knst. kndst.	"	*kens*, blac-*ken'st*, blac-
	"	*ken'd'st.*
kr.	"	*cr*-oney.
ks. kst.	"	thin-*ks*, thin-*k'st.*
lb. lbd. lbz.	"	e-*lbe*, bu-*lb'd*, bu-*lbs.*
ld. ldz. ldst.	"	ho-*ld*, ho-*lds*, ho-*ld'st.*
lf. lfs. lft.	"	e-*lf*, e-*lfs*, de-*lft* ware.
lj.	"	bu-*lge.*
lk. lkd. lks. lkt.	"	mi-*lk*, mi-*lk'd*, si-*lks*, mu-
lkts.	"	*lct*, mu-*lcts.*
lm. lmd. lmz.	"	e-*lm*, whe-*lm'd*, whe-*lms.*
ln.	"	fa-*lln.*
lp. lps. lpst.	"	he-*lp*, he-*lps*, he-*lp'st.*
ls. lst.	"	fa-*lse*, fa-*ll'st.*
lt. ltz.	"	fe-*lt*, ha-*lts.*
lv. lvd. lvz.	"	she-*lve*, she-*lv'd*, e-*lves.*
lz.	"	ba-*lls.*
lsh. lshd.	"	fi-*lch*, fi-*lch'd.*
lth. lths.	"	hea-*lth*, hea-*lths.*
md.	"	ento-*mb'd.*
mf.	"	hu-*mph*-ry.
mt. mtz.	"	atte-*mpt*, atte-*mpts.*
mz. mst.	"	to-*mbs*, ento-*mb'st.*
nd. ndz. ndst.	"	a-*nd*, ba-*nds*, se-*nd'st.*
nj. njd.	"	ra-*nge*, ra-*ng'd.*
nk. nks. nkst.	"	thi-*nk*, thi-*nks*, thi-*nk'st*
nt. ntst. ntz.	"	se-*nt*, wa-*nt'st*, wa-*nts.*
nz.	"	fi-*ns.*

nsh. nshd. as in fli-*nch,* fli-***nch'd.***
nst. " wi-*nc'd.*
ngd. " ha-*ng'd.*
ngz. " so-*ngs.*
ngth. ngths. " stre-*ngth,* stre-***ngths.***
pl. pld. plz. plst. " *pl*-uck, rip-*pled,* rip-***ples,*** " rip-*pl'st.*
pr. " *pr*-ay.
ps. pst. " cli-*ps,* nip-*p'st.*
rb. rbd. rbz. rbst. rbdst. " he-*rb,* ba-*rb'd,* he-*rbs,* ba " *rb'st,* ba-*rb'd'st.*
rd. rdz. rdst. " ba-*rd,* ba-*rds,* hea-***rd'st.***
rf. rft. " su-*rf,* wha-*rf'd.*
rg. rgz. " bu-*rgh,* bu-*rghs.*
rj. rjd. " ba-*rge,* u-*rg'd.*
rk. rkt. rkz. rkst. rktst. " ha-*rk,* ba-***rk'd,*** **a-*rcs,*** " ba-*rk'st,* ba-*rk'd'st.*
rl. rld. rlz. rlst. rldst. " sna-*rl,* hu-*rld,* sna-*rls,* " sna-*rl'st,* sna-*rl'd'st.*
rm. rmd. rmz. rmst. rmdst. " a-*rm,* a-*rm'd,* a-*rms,* " a-*rm'st,* a-*rm'd'st.*
rn. rnd. rnt. rnz. rnst. rndst. " bu-*rn,* bu-*rn'd,* bu-*rnt,* " u-*rns,* ea-*rn'st,* **ea-*rn'd'st,***
rp. rpd. rpz. " ha-*rp,* ha-*rp'd,* ha-*rps.*
rs. rst. rsts. " hea-*rse,* fea-*r'st,* bu-*rsts.*
rt. rts. rtst. " hea-*rt,* hea-*rts,* hu-*rt'st.*
rv. rvd. rvz. rvst. rvdst. " cu-*rve,* cu-*rv'd,* cu-***rves,*** " cu-*rv'st,* cu-***rv'd'st.***
rx. rxt. " fo-*rks,* ma-***rk'st.***
rz. " e-*rrs.*
rch. rcht. " sea-*rch,* sea-***rch'd.***

rsh.	as in	ha-*rsh.*
rth. rths.	"	hea-*rth*, hea-*rths.*
sh. shd.	"	*sh*-ip, pu-*sh'd.*
sk. skd. sks.	"	ma-*sk*, ma-*sk'd*, ma-*sks*,
sksl.	"	ma-*sk'st.*
sl. sld.	"	*sl*-ay, ne-*s*-t-*l'd.*
sm.	"	*sm*-oke.
sn.	"	*sn*-ail.
sp. sps.	"	*sp*-a, whi-*sps.*
st. str. sts.	"	*st*-arve, *str*-ong, bu-*sts.*
th. thd. thz.	"	*th*-ine, wrea-*th'd*, wrea-*ths*,
thst.	"	wrea-*th'st.*
th. thm. thr.	"	*th*-istle, rhy-*thm*, *thr*-ough,
thz.	"	hea-*ths.*
tl. tld. tlz. tlst.	"	lit-*tle*, set-*tled*, bat-*tles*, set-
tldst.	"	*tl'st*, set-*tl'd'st.*
tr.	"	*tr*-avels.
tz. tst.	"	ha-*ts*, comba-*t'st.*
vd. vdst.	"	swer-*v'd*, li-*v'd'st.*
vl. vld. vlz. vlst.	"	swi-*vel*, dri-*vel'd*, dri-*vels*,
vldst.	"	dri-*vel'st*, dri-*vel'd'st.*
vn.	"	dri-*ven.*
vz.	"	li-*ves.*
vst.	"	li-*v'st.*
zl. zld. zlz.	"	muz-*zle*, muz-*zl'd*, muz-*zles*,
zlst. zldst.	"	muz-*zl'st*, muz-*zl'd'st.*
zm. zmz.	"	spa-*sm*, spa-*sms.*
zn. znd. znz.	"	pri-*son*, impri-*son'd*, pri
znst. zndst.	"	*sons*, impri-*son'st*, im-
	"	pri-*son'd'st.*
cht.	"	fet-*ch'd.*

General Remarks. 1. There are a few words which suffer special abuse at the hands of most people. No word in the languge, according to Kirkham, "is more frequently trampled upon than the poor drudge *and*. No slave was ever more grossly abused. Three times out of four it is passed by with merely an uncourteous nasal salute, although entitled to *three* distinct elementary sounds."

What is commonly called *whut; arms* pronounced as if it were *alms; his* as if *is; gospel* is often called *gosple;* "God," gaud, *Rinse, rense. Council* should be distinguished in pronunciation from *counsel, prophesy* the verb from the noun, *stationary* from *stationery, foment* from *ferment, currier* from *courier, pillow* from *pillar principal* from *principle, capitol* from *capital* in*val*id from *in*valid.

R was called by the Romans *litera canina*, the snarling letter, and the present inhabitants of Italy give it a forcible trill. No sound has more modifications in different lands. In the Sandwich Islands it is pronounced like *l*, on some of the British islands, like *h*, and here it is often changed to *ah*, as *door, doah; art, aht;* while words like *law* receive an *r, lor.*

Those wishing to study the linguistic features of our civilization, climatic influences as related to articulation, and the influence of reading on correct utterance, will find the thirtieth

of G. P. Marsh's lectures on the English Lan guage very useful.

These terminations are often mutilated ; *ness* and *less* changed to niss and liss, *ment* to munt, and *ing* to in.

Articulation is also marred by the omission of syllables; histry, evry, reglar for history, every, regular; also by changing them, as *ow* into *er*, feller for fellow, and by omitting single letters, prmote for promote, febuary for february.

2. Clear articulation may be cultivated by noticing the analogies of sound.

St, like the Latin *sto*, is a root indicating firmness and strength. *Stout, stop, stand, stay, staff, steady, stamp, statute.*

Str suggests violent force, as *strive, stress, strike, struggle.*

Thr suggests forcible motion, as *throw, thrust, thrill, throb, threaten, throttle.*

Gl introduces words representing smooth or silent motion, *glib, glide, gloss, glow, gloom,* while *Sw*, those expressive of lateral motion, as *swerve, sway, swing, swim, sweep, swoop,* and *Wr*, distortion, *wring, wrong, wrestle, wrangle, wrest, wry, wriggle, writhe, wrench.*

Sp suggests expansion, as *spread, splash, sprout, spill, split, spring.*

Sl suggests gentle motion, as *slip, slide, slow, slack, slit, sling.*

So terminations are significant, as *ash*, indicating something acting sharply and with speed, as

flash, lash, slash, crash, smash, dash, and *-ush,* that which acts more obtusely, as, crush, gush, blush, brush, hush.

Noticing these and other pictorial features of words, one may impart vividness to his speech and so make even his articulation an unconscious ally in producing impression. In the expression, "the hiss of the serpent," a speaker once slightly prolonged the final sound of *hiss.* It was wholly an unconscious act, only that he had long been trained in articulation. One of his hearers told him afterwards that a vivid dream of a serpent was the result of that slight sibilant sound. On his departure for the Pacific coast, Rev. Dr. A. L. Stone alluded to "the wash of its waves," giving unintentionally a fulness to the final *sh.* It made a picture instantly. Ten years have not in the least degree dimmed its clearness to the writer's mind.

The articulation of a single monosyllable by President Humphrey of Amherst College about forty years ago, came, says Mr. Beecher, like a bullet. "It has remained in memory ever since. It gave an impulse to my whole life and affected my course and labor as a reformer. It was the effect of but a single word."

3. In his Yale Lectures, Mr. Beecher commends variety of vocal tones in addressing an audience. "If you wish to draw them into sympathy and to win them by persuasion, and you are near enough for them to feel your magnetism

and see your eye, so that you need not have to strain your voice, you must talk to them as a father would talk to his child. You will draw them, and will gain their assent to your propositions, when you could do it in no other way, and certainly not by shouting.

"On the other hand, where you are in eager exhortation, or speaking on public topics, where your theme calls you to denunciation, to invective or anything of that kind, it is then that the sharp and ringing tones that belong to the upper register are sometimes well-nigh omnipotent. There are cases in which by a single explosive tone a man will drive home a thought as a hammer drives a nail; and there is no escape from it."

Many preachers, he says, know nothing about the helpfulness of this tone in carrying home conviction. He says that after three years incessant drill in elocution during academic life, he, with others, continued the same in the seminary.

"We practiced a great deal on what was called 'Dr. Barber's System,' which was then in vogue, and particularly in developing the voice in what is called its low register, and also upon the explosive tones. There was a large grove lying between the seminary and my father's house, and it was the habit of my brother Charles and myself, and one or two others, to make the night, and even the day, hideous with our voices, as we

passed backward and forward through the wood, exploding all the vowels, from the bottom to the very top of our voices. I found it to be a very manifest benefit, and one that has remained with me all my life long. The drill that I underwent produced, not a rhetorical manner, but a flexible instrument, that accommodated itself readily to every kind of thought and every shape of feeling, and obeyed the inward will in the outward realization of the results of rules and regulations."

SYLLABICATION.

1. Syllabication or the forming of syllables includes accentuation and pronunciation. All are naturally considered under the general topic of Articulation.

Many words are monosyllables, in which pronunciation and articulation are the same. But language grows, symbols and sounds diverge, as hence written tongues become obsolete, as the classic Sanskrit and Chinese.

2. Monosyllables have but a single impulse, and polysyllables but one primary accent.

3. Sometimes the division of a word into syllables is arbitrary, as in poetry, when metre governs; but the rules for division are either founded in the vocality of the vowels, or the relation of the elements to each other. Dr. Rush, Prof. McIlvaine and others have gone into the details of the subject, which belong rather to Orthoëpy than to a work on voice culture.

4. In general, it may be said, one consonant between two vowels, is taken with the second, as e-ven o-pen, except where the vowel is short and accented, as lep-er, top-ic. Two consonants between two vowels separate each to its adjacent vowel, as ar-row, sig-nal. If the second consonant is a liquid, both are usually to go with the succeeding vowel, as se-cret, He-brew. If there are three or more consonants, one goes with the first and the rest with the succeeding vowel, as con-struct. Prefixes and suffixes are separated from the primitives as bond-age, enroll-ing.

5. Accent gives unity to words, significance of meaning, antithesis and rhythm. The English is rich in this regard. Words of French origin usually are accented on the last syllable, as parterré, but Anglo Saxon on the root, as backward, scan-ty.

CHAPTER V.

Stress and Emphasis.

Stress is the application of vocal force. It involves the idea of time as well as force. It differs from accent or emphasis. This will become evident when we consider the six kinds of stress, as first analyzed by Dr. Rush. These are Radical, Median, Terminal, Compound, Thorough and Vibratory.

1. Radical Stress is an explosive force at the beginning of a syllable, as :

> **Up ! comrades, up ! in Rokeby's halls,**
> **Ne'er be it said our courage falls.**

It is the characteristic of vehement conviction. It has to do with the intellect and will, and is used in argumentative discourse. Stirring thoughts require radical stress. Too much of it, of course, is a fault, and savors of arrogance, but the absence of it makes the noblest sentiment insipid. As James E. Murdoch says, " the right degree of this function indicates the manly, self-possessed and impressive speaker. The energy of the radical movement may be termed the salt and the relish of oral communication, as it

preserves the pungency and penetrating effect of articulate utterance. The argumentative speaker who has not this quality at command, seems to strike with the flat rather than the edge of the oratorical weapon." Even animals know the authority it breathes.

Let the student practice such extracts as the speech of Cassius to Brutus, which begins, "Honor is my story," or Arnold Winkelried, "Make way for liberty!" or Patrick Henry's speech at the Virginia Convention, 1775.

2. MEDIAN STRESS may be compared to the musical crescendo. The voice begins with softness, then swells and diminishes. The tone used is the pure or orotund and the movement itself is adapted to poetic or emotional utterance.

If overdone, this form of vocal expression becomes sing-song and mouthing, but properly rendered it is one of the highest embellishments of elocution. Unlike the Radical, which has to do with syllables, the Median stress covers words and clauses, and exhibits varied and graceful gradations.

There is a delicate, subdued swell expressive of tranquillity and of admiration, as:

All hail! thou lovely queen of night!

Sublimity and reverence require a deeper tone and fuller crescendo, as:

Father! thy hand
Hath reared these venerable columns. Thou
Didst weave this verdant roof. Thou didst look down
Upon the naked earth, and forthwith rose
All these fair ranks of trees.
Fit shrine for humble worshipper to hold
Communion with his Maker!

The book of Psalms, and other devotional portions of the Bible, require this style of expression.

3. TERMINAL STRESS is force on final sounds. It is expressive of earnest purpose, and high-wrought feeling.

Contradiction, rebuke and menace, naturally take the final or vanishing force, so also scorn and malignity.

You *shall!* I *won't!*

But here I stand and *scoff* you! here I fling
Hatred and full *defiance* in your face!

Fret till your proud heart *break!*
Go, show your slaves how *choleric* you are.

4. COMPOUND STRESS unites the Radical and Terminal stress. It expresses sarcasm, surprise and contempt.

Will not the villain *drown?*

5. THOROUGH STRESS is a full, sustained, "organ tone." It is used in calling, as,

Lend, lend, your wings, I mount, I fly!
O Grave! where is thy victory?
O Death! where is thy sting?

Boat ahoy! Boat ahoy!

It is also appropriate to rapturous exultation and kindred emotions.

These are thy glorious works, Parent of good,
Almighty; thine this universal frame,
Thus wondrous fair; thyself how wondrous then!
Unspeakable, who sit'st above the heavens,
To us invisible, or dimly seen
In these thy lowest works; yet these declare
Thy goodness beyond thought and power divine.

6. VIBRATORY STRESS is a tremor, or intermittent emission of the voice. It is compared to the shivering motion of the muscular frame, and is appropriate to represent the pathos of grief, and sometimes the tremor of joy.

Miranda's ejaculations illustrate the latter:

Oh! wonder!
How many goodly creatures are there here!
How beauteous mankind is! Oh! brave new world,
That has such people in 't!

Eve, pleading with Adam not to leave her says with grief and almost terror,

I beg and clasp thy knees; bereave me not,
Whereon I live, thy gentle looks, thy aid,
Thy counsel in this uttermost distress,
My only strength and stay; forlorn of thee
Whither shall I betake me, where subsist?

Fatigue and exhaustion are pictured, not only by prone posture, limp and languid motions, but by tremor of voice.

Dear master, I can go no farther;
Oh! I die for food! Here I lie down and measure out my grave. Farewell!

So Orlando's response to Adam would take, sympathetically, the same tremor, as in soothing or coaxing.

Live a little, comfort a little, cheer thyself a little
For my sake be comfortable; hold death awhile at the arms' end, I will here be with thee presently.

The vibratory stress is also shown in the tones of trembling age.

Pity the sorrows of a poor old man
Whose trembling limbs have borne him to your door
Whose days are dwindled to the shortest span.
O! give relief, and Heaven will bless your store.

Good taste governs here, as in other elocutionary efforts. A perfect command of this form of stress is secured, as Russell, suggests, by "often repeated practice on elements, syllables and words, as well as on appropriate passages of impassioned language. Without its appeals to sympathy and its peculiar power over the heart, many of the most beautiful and touching passages of Shakespeare and Milton become dry and cold. Like the *tremula* of the accomplished vocalist, it has a charm, for the absence of which

nothing can atone, since nature suggests it as the genuine utterance of the most delicate and thrilling emotion. On the other hand, its indiscriminate or too frequent use will spoil the effect of the best composition, and render ridiculous the most tender and pathetic utterance."

EMPHASIS. By this is meant an impressive expression of words and sentences according to the sentiment conveyed by them. Mere accent has to do with syllables, but Emphasis, like "Expression" in music, applies to consecutive sounds.

We speak of the *drift* of a discourse, or the prevailing character of it. Dr. Rush uses the same word to describe the recurrence of any style of expression, or tone. It is often a persuasive charm of speech if skillfully introduced. "The ear of discerning judgment and of true taste, however, is always offended by any perceptible drift, not authorized by a predominating emotion associated with the language of a speaker, or composition in the hands of a reader."

1. The first form of emphatic expression has been illustrated by *force*. Loudness of voice gives a kind of impressiveness. Authority, surprise or anger is often shown simply by an energetic expulsion of voice.

2. There is the emphasis of *Pause*. This is vastly more effective than mere loudness. Take the request of Paul before Agrippa, as a familiar example. Repeat it without a pause and then

notice the improvement made by a pause before the last word ; keeping up the voice on the word "me."

"I beseech thee to hear me patiently."

With the pauses of grammar, all are familiar, but rhythmical and rhetorical pauses are vivid representatives of metrical beauty and impassioned utterance. The latter produce amazing results. One can imagine the awful hush which followed the words of Antony.

My heart is in the coffin there with Cæsar,
And I must pause till it come back to me.

Though speech is silver, silence is said to be golden, for it adds to the feeling already roused by eye and ear, the power of the imagination. "It is analogous to that stroke of high art employed by an ancient painter, who, in order to represent the overwhelming grief and despair of Agamemnon, at the sacrifice of his daughter Iphigenia at Aulis, portrayed him with a veil over his face, that the imagination might be left to conceive of what no art could depict."

Pulpit orators, like Massillon and Whitefield, understood this element of dramatic art. When the former was closing his discourse at St. Eustache, on the small number of the elect, the entire audience rose to their feet, "as if looking for the archangel to sound."

Whitefield's call to the recording angel to stay, was another bold employment of this form of expression, which in the case of an inferior speaker, or less excited audience would have been a failure.

3. The emphasis of Tone is another. It is not the loudness of utterance, but that delicate, subtle and often unconscious inflection of the voice, that conveys an impression which the word itself is inadequate to convey.

The student will do well to notice the voices in the street, of children at play and ordinary conversation, if he would understand the marvelous variety of expression in the human voice.

CADENCE is the closing tone of the sentence. It is partial, when a part of the meaning is completed, and complete when the whole is finished. In the following sentence, the word "closing" marks the partial cadence, and the last word the final falling of the voice.

I have but one remark to make in closing, and I shall make it once for all.

Nowhere is the need of a competent teacher realized more, than in this simple, yet important and difficult exercise.

The following are illustrations of cadence. The first is plaintive, with a chromatic triad, and the second with a falling fifth.

Pity the sor rows of a poor old man.

Bru tus says he was ambi tious.

The tremulous intervals are too minute to be measured. The celebrated Mara had a compass of three octaves, and she was able, it is said, to determine the contractions of her vocal muscles to about the seventeen-thousandth of an inch, or sound a hundred different intervals within the limits of a single tone. Savart says the perceptive power of man exceeds even 24,000 vibrations a second.

CHAPTER VI.

Inflections, Pitch and Melody.

1. Inflection is a natural slide of the voice in speech. It is a function of pitch and is concrete or continuous, and discrete or broken. The concrete is illustrated on the violin, when the stop finger is drawn up and down a string while the bow crosses it.

So the word "indeed" uttered in surprise or sarcasm, with a descending or ascending movement. The discrete is shown in playing or singing the scale with a rest between each note.

2. The voice, like the violin, usually exhibits a continuous or sliding movement. Keyed instruments like the piano give divided sounds. Inattention to these variations causes two faults, very common in reading, monotony and sing song. The former is the concrete for discrete as in the tame and mechanical recitation, hammered out on one key, "Ten-times-one-are-ten, ten-times-two-are-twenty." The wrong use of the concrete gives a monotonous chant, up and down with uniform cadence, a sing-song or soporific lullaby.

3. There are six slides, the upward, the downward, the rising circumflex, the falling circumflex, the double rising, and the double falling circumflexes. The length and intensity of each is measured by the energy of feeling to be expressed.

Illustrations with piano-forte or organ.

Strike F and then G. Sing to the first note the syllable I, and to the second long E. Now repeat the question.

"Did you say I?"

The musical intonation of the last word indicates the INTERVAL OF THE SECOND, used in unexcited statement, in simple questions or narration.

THE INTERVAL OF THE THIRD may be illustrated with the same sentence, using F and A. The range of voice is increased and the expression of the sentiment is thereby emphasized. Conceive the question to impugn the veracity of the person addressed, and the surprise is shown by THE FIFTH, using E and B or by THE OCTAVE F and F, where the highest degree of astonishment and irritation is shown.

A reply to each of these queries may be put into the expression:

"Yes! *you.*"

Take A and G on the instrument. To the first note put long U and to the second, OO. Pronounce both at once and you have the downward *second.* The notes indicated by the letters

B and G, give the slide of the *third*; B and E the downward *fifth* and FF the *octave*.

4. The general principle which governs inflections is this; complete and positive utterances take a downward inflection, while incomplete or uncertain ideas are expressed by an upward turn. Under the first are classed simple affirmations, as, "Time is money." So also are questions which do not admit of an answer yes or no, and those beginning with a pronoun or adverb. The last member of an antithesis takes the downward slide. Concessions and categorical questions take the upward inflection. A repeated question or an appeal, may, however, take a downward inflection.

Illustrations of downward movement.

What constitutes a State?
Men, high-minded men.

Why walk in darkness?
Why shun his loving ray?

Sink or swim, live or die, survive or perish.

The following have the upward inflection.

I admit that he *meant* well.
Will you go with me?

Parentheses usually take the same final inflection as that of the preceding member; as,

He (Edward Everett) was an eminent scholar.
Consult your best friend, (I mean your mother) when you are in doubt.

There is also a suspension of the voice, which differs from both the rising and falling inflection. It resembles a rhetorical pause, yet the sound is not wholly interrupted. It is seen in the familiar stanza

> There is a fountain, filled with blood
> Drawn from Immanuel's veins.

Either the rising or falling inflection of "blood" spoils the beauty of the sentiment. The word is slightly prolonged, and joined with the word "drawn," both being identical in pitch and power. Thus rendered, the idea is made vivid that the source of the blood is the very veins of Christ!

This quality of voice is exhibited in such cumulative descriptions as this:

> Warms in the sun, refreshes in the breeze,
> Glows in the stars, and blossoms in the trees,
> Lives through all life, extends through all extent,
> Spreads undivided, operates unspent.

Circumflexes are used in mockery, petulance, sarcasm and other forms of passion. Cold, intellectual tones cannot give voice to raillery or burlesque, sorrow or scorn.

An expression like this, illustrates a rising wave, or circumflex, on "fear;"

Do you *fear* me?

The answer shows the downward wave;

I do *fear* you

A double wave, rising, is seen in the word "may;"

It *may* be so.

A double circumflex, falling, in the word "fairer;"

She is *fairer* than I.

But the living voice is more helpful than diagrams or printed examples possibly can be.

PITCH AND MELODY.

1. PITCH is the degree of elevation in sound. In this branch of elocutionary drill, we again see the connection between the singing and speaking voice. Those whose musical tastes are cultivated, have a great advantage, not only in flexibility, power and sweetness of tones, but in delicacy of hearing, and in the ease with which they follow a teacher's instructions.

2. The term REGISTER describes the compass of the voice, or a portion of that compass. Dr. Rush, Lablache, Bassini, Seiler and others, have investigated the subject with great painstaking. For convenience we may take the following transitions as a guide.

THE BASS VOICE.

E F G A B C D E F G A B C D E F. The
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 1

first eleven notes comprise Madam Seiler's first series of the *chest Register* of the male voice.

The last five form a second series of the chest register.

THE TENOR VOICE.

The *first* series of the chest register comprise the 8th, 9th, 10th and 11th notes indicated above, and the remaining five the second series of the chest register. The next five higher notes are the first falsetto register and the next six the second series of falsetto, rarely used.

THE FEMALE VOICE.

Beginning with E of the tenor voice, six notes mark the first series of the chest register the next three the second series; the next four the first falsetto; the next three, the second falsetto, and seven above them the head register.

3. All forcing of the voice is injurious alike to its quality and pitch. Practice should be had with moderate breath, beginning in the middle voice and descend with quiet, evenly sustained tones. As Dr. Streeter says, "From the lower to the higher is nature's law. Trees develop from their roots. If singers, then, wish to secure perfect development of the upper tones, let them secure a healthy, flexible control of the lower part of the voice first, then, when they shall have developed power, let them properly direct that power in attaining the upper tones, and success is insured."

4. The sentiment must determine the pitch.

Unemotional utterances take the middle key, while the passions take wide ranges of pitch. Earnest and serious thought, like the following stanza, should be recited in a low, grave tone. Dr. Payson's utterance of these words is said to have been thrillingly solemn.

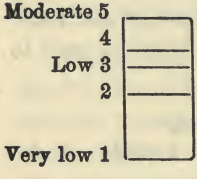
> Lo! on a narrow neck of land,
> 'Twixt two unbounded seas, I stand,
> Yet how insensible!
> A point of time, a moment's space,
> Removes me to yon heavenly place,
> Or shuts me up—in hell!

An extract from Mrs. Hemans is an example of high pitch.

> Ring joyous chords! ring out again!
> A swifter still and a wilder strain!
> And bring fresh wreaths, we will banish all
> Save the free in heart from our festive hall.

5. Most of people pitch their voices too high, both in conversation and in public address. On the other hand, Russell suggests that studious people are apt to assume a low, hollow tone, which gives formality and dullness. A still more noticeable fault of this class is the habit of lowering the pitch, and weakening the utterance as a sentence proceeds. A full volume of breath dies always to a feeble close, and the tone itself slides down an inclined plane into indistinctiveness and insipidity. There may be but little help in a diagram, but the following from Zachos,

has been often used by the writer's classes as an example of transition.



Hoarse wintry blasts,
A solemn requiem sung
To the departed day,
Upon whose bier the velvet
pall of midnight had been flung,
And nature mourned through one
wide hemisphere.

To those who are bass singers, this example may be of use, intoned as follows, the first line a low D, with the last word on E flat; the first two words of the next line on E flat, the next five on E, and the last on F; and the last line F ending with F sharp.

There was silence, and I heard a voice saying, shall mortal man be more just than God? Shall a man be more pure than his Maker?

1. MELODY of speech is the progression of successive sounds. It is Diatonic, when carried through the interval of a whole tone, and Chromatic or Semitonic, when the progression is through a half tone. The former is used in simple narration, and the latter in words of complaint or tenderness, and in the whining tone of a peevish invalid.

These musical terms may not apply as strictly to the speaking voice, as they do to the voice in song; yet elocutionary art may approximate to the precision of science. The Diatonic melody

is the ordinary flow of the continuous sounds in the scale, never rising from syllable to syllable, more than two degrees in any one succession, before it begins to fall; except a special emphasis necessitates a skip higher or lower. But wider sweeps of melody are had in sentences and their members. These and the capacity of different syllables to advance melody, are explained by Zachos in detail, Analytic Elocution, chap. iv.

This extract from Mrs. Browning, is an example of progression through whole tones.

Poetry is essentially truthfulness; and the very incoherences of poetic dreaming, are but the struggles and the strife to reach the True in the Unknown.

Antony's speech over Brutus furnishes semitonic intervals.

O mighty Cæsar! Dost thou lie so low?
Are all thy conquests, glories, triumphs, spoils,
Shrunk to this little measure?

2. THE MONOTONE is a comparatively unvarying movement of the voice, indicative of vastness or overpowering sublimity. The emotion is too deep to allow of a free and varied intonation. There is not strictly one tone, but really successive repetitions of the same radical and concrete pitch.

The following from the book of Job is an example.

In thoughts from the visions of the night, when deep sleep falleth on men,

Fear came upon me, and trembling, which made all my bones to shake.

Then a spirit passed before my face: the hair of my flesh stood up:

It stood still, but I could not discern the form thereof: an image was before mine eyes.

3. KEY in music, or in speech, designates succession of tones.

The Key note is the first sound of the succession, and the last, as well. Cadence secures a close, by resting the last sound in the key note, without which the melody would appear unfinished.

The radical pitch is that in which an utterance begins, in comparison with the pitch which marks the end. The Greeks had three intervals between four degrees, or Tetrachord. Two such make our octave. Intonation is the act of sounding the notes of a melody, or the recognition of intervals. Modulation or change of key, is the variation of the tones in ascending and descending progression. It includes these four essentials, the quality of voice used, its pitch, power and rate. By some elocutionists, these are considered under the general term EXPRESSION.

Quality of tone has been considered in Chapter III. Enough has been said of pitch. A few examples may be given for practice in power and rate.

Gentle force.

Heard ye the whisper of the breeze,
As softly it murmured by,
Amid the shadowy forest trees?
It tells with moaning sigh,
Of the bowers of bliss on that viewless shore,
Where the weary spirit shall sin no more.

Moderate Force.

Come unto me, all ye that labor and are heavy laden, and I will give you rest.

Take my yoke upon you, and learn of me; for I am meek and lowly in heart: and ye shall find rest unto your souls.

For my yoke is easy, and my burden is light.

Loud Force.

And I beheld, and heard an angel flying through the midst of heaven, saying with a loud voice, Woe, woe, woe, to the inhabiters of the earth, by reason of the other voices of the trumpet of the three angels, which are yet to sound!

"Forward the Light Brigade! charge for the guns!" he said.

Slow Movement.

The curfew tolls the knell of parting day,
The lowing herd winds slowly o'er the lea;
The plowman homeward plods his weary way,
And leaves the world to darkness and to me

Moderate Rate.

The Spirit of the Lord God is upon me: because the Lord hath anointed me to preach good tidings unto the

meek: he hath sent me to bind up the broken-hearted, to proclaim liberty to the captives, and the opening of the prison to them that are bound;

To proclaim the acceptable year of the LORD, and the day of vengeance of our God; to comfort all that mourn;

To appoint unto them that mourn in Zion, to give unto them beauty for ashes, the oil of joy for mourning, the garment of praise for the spirit of heaviness; that they might be called Trees of Righteousness, The Planting of the LORD, that he might be glorified.

QUICK MOVEMENT.

Away! away to the rocky glen
Where the deer are wildly bounding!
And the hills shall echo in gladness again
To the hunter's bugle sounding.

Each of these features of rate and of power of utterance can be made more or less pronounced as good taste may suggest. The thought of a writer must be carefully studied before the reader can successfully interpret it through vocal signs.

CHAPTER VII.

Personation.

Personation is picturing persons or things "He is the best orator who can turn men's ears into eyes," says the Arabian proverb. The voice, skillfully managed, even without a gesture, can represent scenes and ideas with wonderful vividness. The secret of success is the culture of the imagination. The speaker must have a picture in his own mind before he can influence others. "If I find a student destitute of imagination, I give him up, as a hopeless case," said one of the oldest teachers of Elocution in the country. But few, however, are wholly destitute of this faculty. By careful observation of the world about us and by reading and repeating aloud the scenic descriptions made by the best word painters we may develop the sense of the beautiful or sublime within us, and so be able to furnish others with the mental images that we have formed. Henry Bascom, when asked the source of his success in preaching, said that it was by painting everything vividly in his own mind and then speaking of it as he saw it before him. The imagery of the Bible

illumined the mind of Milton in preparing what is justly regarded the most sublime poem, of its class, in the language of man. A patient examination of the poetic portions of Scripture will exert a direct and powerful influence in the culture of the imagination.

The following will serve as an example for practice. Emotions of awe, humility and fear are to be represented by low, solemn tones, appropriate pauses and varied inflections, in accordance with previous rules.

In the year that king Uzziah died, I saw also the LORD sitting upon a throne, high and lifted up, and his train filled the temple.

Above it stood the seraphim: each one had six wings: with twain he covered his face, and with twain he covered his feet, and with twain he did fly.

And one cried unto another, and said, Holy, holy, holy is the LORD of hosts; the whole earth is full of his glory.

And the posts of the door moved at the voice of him that cried, and the house was filled with smoke.

Then said I, Woe is me! for I am undone; because I am a man of unclean lips, and I dwell in the midst of a people of unclean lips: for mine eyes have seen the King, the LORD of hosts.

The "May Queen" is a picture of overflowing girlish glee. The pitch is high, the movement rapid, and the tone a musical and joyous one.

You must wake and call me early, call me early, mother dear;
To-morrow'll be the happiest time of all the glad New Year

Of all the glad New Year, mother, the maddest, merriest day;
For I'm to be Queen o' the May! mother, I'm to be Queen o' the May!

Here is a showman's comic speech, to be rendered in a style of mingled drollery and dignity. The voice is to be flexible, and the slides and inflections managed with delicacy and precision.

Gentlemen and ladies, here you have a magnificent painting of Daniel in the lion's den. Daniel can be easily distinguished from the lions by the green cotton umbrella under his arm.

A serious, earnest and indignant outburst of oratory, is seen in this extract from Patrick Henry.

The man must be personated who gave the first impulse to the ball of the Revolution; he who stood before the Virginia House of Burgesses, in 1775, and declaimed against the Stamp Act; he who was menaced by the Tory cry of "Treason," and yet who quailed not for an instant.

The whole scene must be reproduced in imagination.

Cæsar had his Brutus, Charles the First his Cromwell, and George the Third — "Treason" cried the speaker, "Treason! Treason! Treason!" re-echoed from every part of the house. It was not in their power, however, to frighten him, but fixing his eye on the speaker, he

finished with eyes flashing scorn—"may profit by these examples! If this be treason, make the most of it."

Collins' Ode to the Passions is another selection which will bring the imagination into play, and call out one's powers of delineation.

The study of facial expression is an essential part of dramatic personation, but this rather lies in the department of Gesture, which is next to be considered. The pictorial features of words, noticed in Chapter IV, will also greatly contribute to this form of vocal embellishment, the value of which is so well known by every intelligent speaker.

CHAPTER VIII.

Gesture.

1. **Gesture** is a universal sign language. The position and movements of the body, even without a spoken word, reveal thought and purpose. Men of all nationalities, and even brutes, understand the expression of the countenance, and many of the gestures of the hand. Here is one of the elements of the histrionic art, as distinguished from other fine arts. While music addresses the ear, and painting, sculpture and architecture the eye alone, oratory commands both the faculties of seeing and of hearing. "As the concurrent testimony of two witnesses, has not merely double, but many times greater force than that of one, so when a sentiment is addressed to both of these senses at the same time, it produces immeasurably greater effects upon the soul, than when it depends on either of them alone."

The number and variety of signs are almost infinite. Hence the power of pantomime, as practiced by the ancients, or the sign language of mutes in our day. "Acts speak louder than words," in an artistic, as well as in a moral sense.

A barbarian prince, witnessing a Roman pantomime, requested the Emperor to permit him to take home the leading actor, to use as a silent interpreter to the visitors whom he received, but could not converse with. "Without the hand there's no eloquence," says Cressolius. The Egyptian symbol of language is a tongue placed under a hand. The latter is, indeed, a formidable rival of the voice, for, as light travels faster than sound, so gesture and facial expression telegraph impressions to the mind before the voice of the speaker can complete a sentence. Both are needed if we would, like the son of Hermes

> "With siren tongue and speaking eyes,
> Hush the noise and soothe to peace."

2. We must distinguish between Rhetorical and Colloquial gesture. The former is appropriate to sacred and forensic oratory, the platform, the bar and pulpit. The latter accompanies conversation and all familiar discourse. The elbow rather than the shoulder is the centre of motion. The action is simple, graceful, restrained and quiet, while the movements suitable for the orator before a large audience, and engaged with some inspiring theme, are bold, energetic and more varied. Addison says, "Our preachers stand stock still in the pulpit, and will not so much as move a finger to set off the best sermons in the world. We meet with the same speaking statues at our bars, and in all public

places of debate. We talk of life and death in cold blood, and keep our temper in a discourse which turns upon everything that is dear to us." Dean Swift called churches "public dormitories," and Sydney Smith refers to the tame and languid air of his associates, and says that the word *sermon* has come to describe a piece of writing in which there is an absence of everything agreeable and inviting. He asks why preachers should be "holy lumps of ice," and if "sin is to be taken from man as Eve was from Adam, by casting them into a deep sleep? why call in the aid of paralysis to piety? Is it a rule of oratory to handle the sublimest truths in the driest manner?"

Paul never would have been thought "mad," nor Peter "drunken," if they had been thus frigid in their apostolic discourses. Happily, there is an improvement seen since the satires of Smith were penned, yet by no means as general as it should be. Those whose office is to "persuade men," cannot ignore any ally to conviction, nor neglect any instrumental art like gesture, because in some cases it has degenerated into artifice.

3. There are general cautions here to be noted. Beware of *too many gestures*, which, like too much emphasis in reading, cheapens and weakens, by very satiety, and lack of discrimination. Beware of *puny and irresolute action.* This fault is common with beginners. There

are instinctive motions of the hands, but these are only aimless gyrations about the hip joint, or awkward pump-handle movements up and down, with the elbow at the side. The natural, physical expression of emotion is hard to repress, but these nervous and irresolute movements, guided by no intelligence, awaken only pity, or disgust.

Avoid the extreme of *extravagance* in gesture. Quintilian said of those of his day, eighteen centuries ago, "they saw the air, they use their hands as if they had claws, pawing with them, and others thrust out the arm, expanding the hand and inverting the thumb, and call this speaking in a commanding gesture, while another blows and wipes his nose without necessity." There might be added the vulgar habit of slapping the pulpit Bible, or pounding the pulpit cushion. We remember the command to an old prophet, "Thus saith the Lord God, smite with thine hand, and stamp with thy foot, and say, alas, for all the evil abominations of the house of Israel!" but, we see no parallel in the two cases. Quietness often impresses more than extravagant action. "The tap of Cæsar's finger was enough to awe a senate."

Monotony is another fault. Prof. Porter tells of one preacher who had but three gestures, first, with the right hand, then the left, and then with both. Reybaz, as quoted by the same, affirms that "a dull uniformity of action, is the

common defect of preachers." Doubtless the reading of sermons and the interposition of a desk between a speaker and his audience, go far to explain the mechanical style referred to.

Inappropriateness in gesticulation often neutralizes the whole effect of the utterance which it accompanies. The writer recalls this example of incongruous gesture in a speaker, who was discussing the divine mercy. With upraised hand and fist shaken at the heads of his hearers, he quoted the verse beginning, "God so loved the world, that he gave his only begotten Son," etc., not realizing the ludicrous contrast between the sentiment and the gesture.

Others are betrayed into error by following the words without reference to their significance. The word *all* may refer to geographical extent, as a promise of "great joy which shall be to all people," or it may refer merely to numerical ideas, as "all the days of Methuselah were 960 years." The outspread hands may represent the former, but nothing is needed to emphasize the latter statement. In quoting Hamlet's contemp of a fawning sycophant

> Let the candied tongue lick absurd pomp,
> And crook the pregnant hinges of the knee,
> When thrift may follow fawning . . .
> Give me the man that is not passion's slave;

a blundering actor once knelt and kissed the hand, the very thing his lips pronounced disgust-

ful. An erect posture and a scornful mien, properly accompanies the utterance. A felicitous gesture, even without a word, has marvelous power. Says a Greek admirer of Cæsar, "his right hand was mighty to command, and by its majestic power did quell the fierce audacity of savage men." The Roman who pleaded for his brother's life by lifting the stump of his own arm, lost in the country's service, did more than verbal eloquence could do. We are told that all the influence of the Roman Tribunes could not persuade the people to pass a vote of condemnation against Manlius, while he stood and silently stretched out his hand toward the capitol, which by his valor had been saved.

POSITION.

The directions already given for *Standing*, (Chapter II.) need not be here repeated.

The work of Rev. Gilbert Austin, an eminent elocutionist of London, in 1806, is the leading authority in this department. He remarks, in general, that the speaker should present himself *æquo pectore*, with his breast fully fronting the audience, "never in the fencing attitude, with one side exposed. The manly inclination of the sides should also be attended to, for, without this position, the body will seem awkward and ill-balanced, the inclination of the sides withdraws the upper part of the body from

the direction of the sustaining limb, and inclines it the other way, while it throws the lower part of the body strongly on the line of the supporting foot." The trunk slightly moves with the motions of the arms. Yet, avoiding the stiffness of a log, one must not allow contortions of the body, but make such movements as will naturally embellish and emphasize speech. The carriage of the person, including the expression of his face, should indicate self-possession and dignity, and be equally removed from timidity on the one hand and impudence on the other.

Changes of position, according to Prof. Russell, should only be made during the act of speaking and not at the pauses, except the retiring movement at the close of a division of the subject. Thus the voice and body are kept in simultaneous action with the mind, and all become parts of the whole delivery.

THE FEET, with the toes turned outward, should form half a right angle, the heel of the right foot being about three inches from the instep of the left. When moved, there should be no shuffling, but deliberation, quietness and precision should mark every change.

First Position. Advance the right foot and *let the left support the weight of the body.*

Second Position. Throw the weight of the body on *the right foot* advanced, and let the left foot with its heel slightly raised, balance the position.

The two attitudes represent the *speaker at ease*, as Zachos terms it, the centre of gravity falling within the foot on which you rest, so that you can gracefully move to another posture, whereas if both feet equally support the body, the transfer of the centre of gravity from one foot, in order to free the other for motion, gives a rocking motion to the whole body.

The two corresponding actions of *the left foot* also represent what we call the "POSTURE OF EASE." Either of the four attitudes may be optional.

Third Position. Advance the right foot from the first position *one step* in the direction in which it was pointing and balance on the left foot, the heel of which is slightly raised.

Fourth Position. Remove the right foot to the rear of its first position and put it at right angles with the left, the heel of the left being raised. The weight, of course, still rests on the right foot.

Nos. 3 and 4 also may be taken with the left foot, *mutatis mutandis*, and so four forms are had of the "POSTURE OF APPEAL," or self-reliance. This term is merely assumed for the sake of convenience to distinguish from that of Ease which is not as bold an attitude.

THE HANDS have five primary movements.

1. *Supine*, that is, open with the palm upward.

2. *Prone*, or inverted, the palm downward. The thumb in both cases is a little sepa-

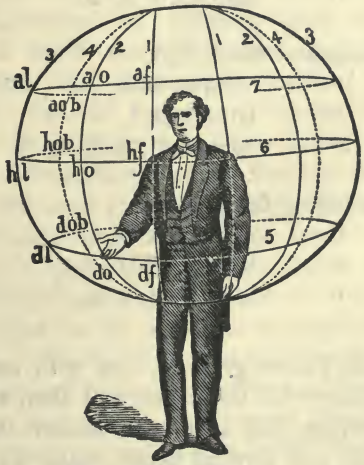
rated from the fingers, which are kept together, but not rigidly flat.

3. *Pointing.* The index finger stretched and the others curved, but not shut tight.

4. *Clinched* or Fist, with the knuckles of the thumb uppermost.

5. Vertical.

THE ARMS take seven general directions,



GESTURE.

front, oblique, lateral and backward ; descend ing, horizontal and upward.

Of these, the cut above represents combinations, as arranged by Prof. A. M. Bacon, in his admirable "Manual of Gesture," from which the illustration is taken.

The vertical lines 1, 1, are *front*, 2, 2, *oblique*, 3, 3, *lateral*, 4, 4, *backward* oblique.

The circle 5 marks *descending* gestures, the circle 6, *horizontal*, and 7 *ascending*.

Descending front, d. f.
" oblique, d. o.
" lateral, d. l.
" backward, d. b.

Horizontal front, h, f.
" oblique, h. o.
" lateral, h. l.
" backward, h. b.

Ascending front, a. f.
" oblique, a. o.
" lateral, a. l.
" backward, a. b.

These twelve gestures, first with one supine hand, then with the other, and then with both hands supine, and then with similar changes of the prone and vertical hands, make a system of 108 gestures. As Prof. B. observes, "These, executed in various ways, in straight lines and curves, through large and small space, with quick and slow movement, and accompanied with endless variety of changes in attitude and facial expression, together with the movements denominated special gestures, furnish a vocabulary of

gesture, commensurate with the realm of thought and feeling. The descending gestures belong to the sphere of the *Will*, and therefore predominate in strong resolve, the horizontal more especially to the *Intellect*, and are employed in general thought. The ascending gestures belong to the *Imagination.*" The gestures in front are personal, direct and emphatic, but usually grow less so, as they are removed to the rear, indicating remoteness in thought, time or place. Keep in mind the distinction made between Colloquial and Rhetorical gestures, already noticed. In his lectures, Professor Sprague divides all gestures into three kinds, those of place, of imitation, and of force or emphasis. There are some gestures which might be called conventional, and which, for some unknown reason, are given the same significance by all of the civilized world, such as a nod for Yes, a shake of the head for No, but these are really gestures of place. Gesture is an outward bodily expression of inward feeling. The head and hand, and perhaps the whole body, turns unconsciously to the place the mind already has decided the object thought of should occupy. The first step is conception in the mind, the next the movement of the eye toward that place, then of the face, then the hand, next the finger points it out, and last of all comes the expression by words. This is the natural sequence of gestures of place. He also properly connects the extent of a gesture

with the character of the things described. The greater their moral or physical grandeur, the more extended is the gesture. For noble things the upward or sweeping gesture of the hand is used; for vile or base things the downward. In order, however, to describe things by gesture correctly, they must first be located in the mind.

Here again is seen the power of an imaginative, sympathetic mind. Prof. S. recalls Mr. Beecher's description of a man going about searching for something in a dark room with a lighted candle in his hand. He so identified himself with his subject that he groped about the stage, as if he were really the man, and at the end of his remarks involuntarily wiped imaginary candle-grease dripping from his fingers, with his handkerchief. Gestures of place define the value of an object; those of limitation the how, and those of emphasis the how much. In gestures of emphasis the greater the earnestness the louder the voice, or greater the bodily motions. Different speakers emphasize by different motions. Some do so by an impressive nod of the head, and he who can combine such a nod with the proper expression of the eye has achieved a great success.

These details of gesture can be followed out to almost any extent. Bacon's Manual gives a hundred and fifty pages of directions, and Austin's *Chironomia* is a quarto of six hundred pages.

Then there is the whole field of dramatic gesture, which differs from oratorical, as the theatre differs from the pulpit or forum. This manual does not enter it further than to note a few *Dramatic Postures.*

1. RAPTURE. The hands are clasped and held just below the throat a little distance from the person. The face is raised, and countenance is made expressive of the emotion symbolized.

2. REMORSE. The face is bowed and the clasped hands pressed to the chest. The feet in both these postures can take either of four relations already noted.

3. DREAD. The feet are placed in the 4th position, the body slightly crouching, and both hands held vertical, one near the face and the other extended. If the left foot supports the chief weight, the right hand is advanced, and vice versa. The face looks at the object.

4. DISGUST. The posture is similar to No. 3, only the face is averted and the body is drawn backward. The hands and feet are kept as before.

5. APPEAL. Erect posture and open hand laid on the heart. Do not mistake its location and make an appeal to the stomach, as some persons do, when they say, "My heart is with you!"

6. SOLILOQUY. Folded arms, or either forefinger on the temple. Feet in position No. 1 or slowly walking, as if in self-communing.

Special Gestures.

1. *Folded Hands,* when the right hand is laid between the forefinger and thumb of the left hand and the fingers of each hand lie on the back of the other.

2. *Clasped Hands,* when the fingers of one hand are inserted between those of the other and pressed down.

3. *Joined Hands,* uplifted, applied flat, palm to palm and finger to finger. The sides of the thumbs touch each other, but do not touch the forefingers. This is a devotional gesture.

4. *Crossed Hands,* when the left is laid on the breast, and the right is placed crosswise on the left.

5. *Hands Noting,* numerical or logical sequence, with one or all the fingers of the right gently striking the open left hand.

6. *Hands Beckoning.* Either the left or right hand is used according to the direction from which the person is called. The palm is held inward and one or all the fingers flexed.

7. *The Wave,* when the open hand is thrown in a vertical direction, ending with a slight backward motion.

8. *The Flourish,* Zachos defines as a simple circular motion of the hand above the head.

9. *The Sweep.* The right hand, vertical, is moved from before the left shoulder, toward the right and backward, ending with the hand

supine. Or, beginning with the hand supine, the sweep may end with the hand vertical. By returning the arm through the same arch, the sweep is doubled.

10. *The Shake*, a tremulous motion of the hand, is to be rarely used.

11. *Rejection.* Both the hands vertical, are energetically pushed backward and downward.

12. *Repression.* Both hands are extended and prone. Motion at the wrist.

THE POWER OF THE PANTOMIME.

The Oriental understands it. "He winketh with his eyes, he speaketh with his feet, he teacheth with his fingers." Seated on the ground, with the hands resting on knees or feet; sometimes with covered fingers, and often with the touch of the toe, even, he silently communicates with his fellow. Miles, in his "Pictorial writing in the Bible," says that to avert an evil eye, the Oriental pointed at the evil person with the little finger and forefinger, the middle fingers being closed. They do so in Rome to-day, and have for two thousand years, as shown by the walls of the houses at Pompeii. The gesticulation of Da Vinci's "Last Supper" is noteworthy. Canova once held a silent interview with a Neapolitan, by eye and hand alone. Venus riding the panther, is a pictorial version of the subjection of Power to Beauty. De Vere

tells of a Greek warrior, enamored of an Athenian lady, who silently told his love by drawing his sword, which had cut off the heads of thirty-five Turks, and laying it at her feet.

We are poorer in the mimetic art, because we are less vivacious, and use pen and type so much, as Miles suggests. The Hebrew and Greek scriptures, he truly says, are a photograph from life, but ours are faded and worn, being a copied photograph.

Jewish speech and gesticulation are borrowed from the Egyptian forms. "Lay thy hand upon thy mouth, and go with us," said the spies, Judges, xviii, 19. The hieroglyph is the same. The spreading hands lifted in prayer, the bending knees, and the folded wings, indicative of divine protection, are also found in the same ancient archives. "Pictures in the air" are the alphabets of the dumb. They have five hundred significant movements. Time present is shown by the prone palm near the body, the future by a push forward, and the past by a backward movement. The idea of size, by the rising and falling hand, emotions by the eye, the lip or shrugged shoulder. Among the early Indians, it is said, one could travel from Hudson's Bay to the Gulf of Mexico, by the help of the pantomime. Only six of the 150 signs are not evident. Water was represented by a scooping gesture carried to the mouth; a dog by two forefingers trailed, as it drew a sled, and a stag with

thumbs and forefinger, at the temple, bent out like horns. Truth was pictured by the straightforward finger moved from the lips, and a lie by a sidelong motion of two fingers, indicative of a double tongue. The countenance, of course, aided gesture. One writer speaks of a narrative of a shipwreck, which was told him in pantomime by a mute, so that an intelligent idea of the facts was gained by the silent story.

It was in the age of Augustus, that the Roman pantomime was brought to greatest perfection. By the "talking hand," *loquaci manu*, aided by music and dancing, audiences were held entranced by the hour. But the introduction of lewd women, sometimes nude, brought the ballet into bad repute. The term pantomime now is applied to dumb shows without the dance. Its study is directly related to that of gesture.

THE RHETORIC OF GESTURE.

So closely connected are composition and delivery that the style of Rhetoric, Prof. Bacon observes, must govern the gesture. "Imperative and vivid styles demand frequent and forcible action and *vice versa*. Gestures should be connected and harmonious. Appropriate and graceful action does not consist in isolated movements. The hand must not drop after each emphatic word. On the contrary, the different movements should sustain such a relation to each

other as to promote a good effect on the whole. Harmony and unity are the essential elements of grace. A gesture is sometimes modified by its relation to other gestures, or by the combined effect of the action, as in the passage :

The Lord bringeth the counsel of the heathen to naught; He maketh the devices of the people of none effect.

The first clause taken independently, and with moderate emphasis, would employ the descending lateral to express nonentity ; but since another clause of similar import is added, the oblique is appropriated to the first, in order to reserve the lateral for the second.

Gesture is modified by individual character. What is becoming to one, may not be so to another. This remark applies to the frequency and variety and manner of execution. The orator who keeps within the bounds of calm reasoning, will confine himself chiefly to the class called assertive gestures, and will execute these with moderation ; while one who is firm in his convictions, and possesses great strength of will, naturally lifts the hand higher and brings it down more forcibly. One possessing a vivid imagination will abound in descriptive gestures. Some physical organizations are more favorable to rhetorical action than others ; pliability of muscle and facility of motion generally will enable one to do what would be quite unbecoming

in another to attempt. Let every one adopt that style of action which is best adapted to his own mental and physical organization, subject always to the general laws of expression."

Advantages of Extempore Speech.

There are obvious advantages which the audience reap, in being brought into magnetic sympathy with the orator. There are benefits which he enjoys by the reflex influence which the audience thus exert on him, and, in the case of the preacher, in being in a more responsive and expectant attitude before God, whose aid he feels need of, as the reader of a manuscript cannot. But as related to the matter of gesture alone, the speaker has a double freedom, when paper crutches are dropped. He has this inspiration from his audience who follow him, and whom he follows, and he has not the barrier of wood which a reading desk interposes between him and them, and which is apt to lead to constrained forms of gesture.

But, in this passing notice of a theme which belongs to another department of Rhetorical culture, the student must be reminded that the pen and the voice must be in use alike, continually. In other words constant writing is necessary to secure felicitous, off-hand speech.

It is said that Cicero acquired his rich vocabulary by translating Greek into Latin.

William Pitt devoted much time, for ten years, in translating Latin into English. He thus attained a wonderful mastery over the English language. Words were his tools and weapons, and he wielded them with power which has seldom been surpassed.

Rufus Choate pursued this plan of translating through his whole life, as well as study of the dictionary.

The peroration of Lord Brougham's celebrated defence of Queen Caroline, is considered one of the most eloquent passages in the English language. He says:

"I composed the peroration of my speech for the queen, after reading and repeating Demosthenes for three or four weeks. I composed it *twenty times* over at least." He adds that "even after the habit of easy speaking is acquired, one can never write too much. It is laborious. But it is necessary to perfect oratory; and at any rate it is necessary to acquire the habit of correct diction. But I go farther and say that even to the end of man's life he must prepare, word for word, most of his finer passages."

One more suggestion is this, *write for the ear* as well as for the eye. Composition has its phonetic features as truly as its logical. Long and involved sentences are hard to speak, unpleasant to hear, and hard to remember. Avoid episodes and parentheses. Do not crowd too much into a sentence. Select short words rather

than long ones, and familiar words rather than technical or outlandish ones. A specific term is better than a general, as a tulip or rose instead of a flower, a robin instead of a bird. After careful writing, extemporize without reference to the phrasing of the thought, and do not embarrass yourself by trying to remember the exact words.

CHAPTER IX.

Facial Expression.

"I do believe thee;
I saw his heart in his face."—*Shakspeare*

"Come, let us look one another in the face."—
2 Kings, xiv, 8.

Physiognomy, according to Lavater, is the knowledge of the powers and inclinations of man, and teaches us his character at rest, while Pathognomy is a knowledge of the signs of the passions, or character in action. While few understand the former, all are able to comprehend the latter; hence the need of attention to the countenance, in our study of oratory. Sir Charles Bell, in 1806, published the first edition, and in 1844, his third edition, of his "Anatomy and Philosophy of Expression," in which he shows, among other notable facts, the intimate relation between the movements of respiration, and of facial expression. For example, he shows that the muscles around the eye contract during expiratory exertion, to protect these delicate organs from engorgement of blood and rupture. So,

too, in the violent screaming of children, nature firmly closes the eyelids.

Destructive passions cause a general tension of the muscular system, and depression of vital force, while pleasure, as in laughter, creates an overflow of nerve-force, and is associated with bodily action. The chin and forehead of the Roman are in the perpendicular facial line. Both of them, in the case of the beggar, retreat from that line indicating a lower grade of intellect.

MARCUS AGRIPPA AND A NEGRO BEGGAR.
Illustrating Camper's facial angle.

Darwin has given in his "Expressions of Emotions in Man and Animals" the fruits of thirty years of observation. He studied the in

sane and infants, whose acts are more spontaneous and uncontrolled than others; the effects of galvanism on facial muscles; the passions of lower animals, and also the habits of savage tribes. From all these he deduces three

GENERAL PRINCIPLES.

1. That of Habit and Association. The conducting power of nervous fibres increases with their frequent excitement, so that the most difficult movements are performed unconsciously. Physical changes thus occur in nerve cells, and tendency to certain acts is transmitted, as is seen in the pace of a horse, the flight of a bird, and the inherited taste of a caterpillar. He cites an instance of a certain strange gesture of the uplifted right hand, ending in a peculiar blow, and only performed in sleep. This inherited habit appears in three consecutive generations, and was accompanied with pleasurable emotions.

Cardinal Wolsey's ways are delineated in Henry VIII, Act 3.

> Some strange commotion
> Is in his brain: he bites his lips and starts;
> Stops on a sudden, looks upon the ground,
> Then lays his finger on his temple: casts
> His eye against the moon; in most strange postures
> We have seen him set himself.

It is the habit of many people, who, trying to recall something, always look upward, as if to

see it. Another rubs his eyes, or hems, the result of habit and association.

2. Mr. Darwin's second principle is that of Antithesis. As one state of the mind leads to one habitual movement which is of service, an opposite state leads to an opposite expression, though it has never been of service. We move our bodies in a direction in which we wish a body to move, though we know this has no influence whatever; and an opposite movement or expression accompanies an opposite state of mind.

There are other expressions wholly independent of the will and of habit. Trembling from fear or joy, and blushing are illustrations. The vaso-motor system regulates the size of the small arteries. The slightest excitement of a sensitive nerve affects the heart and this reacts on the brain. The overflow of nerve force first affects the respiratory and facial muscles, because most used. The heart is not under the power of the will, and the muscles of the face but partly. The glands, also, are independent. Tears come unbidden, and so saliva, when tempting food is placed before the eye. Secretions of the breast and other organs are also instantly affected through the nervous system. Darwin thinks that those actions least under the control of the will, are longest retained. All these facts show how complex is the theory of expression and how much must remain inexplicable.

SUGGESTIONS AS TO PRACTICE. First, the expression of THE EYE is to be studied, as the most expressive part of the countenance.

1. Look at those addressed. The eye "bent on vacuity," looking at the people as a mass and not individually, or the eye that only looks up from the manuscript to the ceiling and back again, loses its magnetism. It has no more power than the glass eye in the figures of paste that whirl around in a milliner's window. The human eye has one set of voluntary straight muscles which move the ball in every direction for vision. These resign their activity in sleep or fainting and the involuntary oblique muscles roll the ball up under the lid. Hogarth has portrayed the stupor of inebriation, where the struggle between the two sets of muscles is seen to go on. The heaviness of eye in some speakers, recalls the same struggle, particularly those who are tied to notes, and who occasionally languidly lift up the eye from them to vacancy above.

In looking at the audience do not overlook the nearest, but let the eye rest an instant on an individual, and then run along either to right or left, or rearward to the farthermost person. The "visional grasp" of an audience, as Bacon terms it, gives a speaker a wonderful control.

2. Let the usual expression of the eye be kind and respectful. The pulpit and platform present a curious variety of eyes. Some, when at

rest, shine with sunshine, and some are saturnine; some are apologetic and some are arrogant; some inspire love and others repel.

"The strongest passion bolts into the face," therefore one should cultivate kind and cheerful feelings, if he would prepossess his audience in his favor before he speaks. Preachers, particularly, are apt to carry an abstracted, or weary or sad face into the pulpit. Did they know how much of contagious influence came from the eye, helpful or harmful, they would pay more attention to this matter.

3. If objects are delineated, or apostrophes spoken, the eye is turned to its object. The speaker's eye should not look at his gesticulating hand.

4. Sometimes the eye precedes the hand, as sometimes the hand precedes the voice, to heighten the effect, when the occasion demands it.

5. Avoid mere artifice and finical elegance in movements or expression of the eye. Affectation here is specially disgusting. Cicero said of Hortensius, that his delivery had "even more of art than was sufficient for an orator." It is possible to be "faultily faultless."

If the eyes are the most expressive part of the countenance, THE MOUTH is hardly less so. It is, according to an old writer, "the vestibule of the soul, the door of eloquence, the place where thoughts hold high debate." In his Essays on

Art, Palgrave says, "In manhood, all the regi[illegible] of the forehead above and around the eye, and all that lies around the mouth are curved and

OLD AGE.

channelled with the memorials of a thousand thoughts and impulses. In the beautiful phrase which Wordsworth applied to the mountains, 'they look familiar with forgotten years'; they record a life's experiences."

1. Avoid uncouth movements of the mouth. Some smack their lips, some lick them, or twist and bite them. Many suffer from nervousness which causes grimaces. The suggestion of practice in oratory, before a mirror is often sneered at by those who need it most; for if they saw themselves as others see, they would be slow to inflict on an audience, the mannerisms and ludicrous distortions which they do. A competent teacher, however, is better still.

2. The covering of the lips and chin with beard is healthful, but it hides from view many of the signs of thought and emotion which reveal themselves there. Says Sir Charles Bell: "In the most impassioned discourse the action is concentrated to the lips. Long before a child is taught to speak, we may see an imperfect agitation of the lips and cheeks, and sounds are uttered, which wait only for the effort of imitation to become language." He might have added the fact that those partially deaf, depend on seeing the delicate play of the muscles of the mouth, to interpret what the voice fails to convey.

3. Mobility of the muscles of the mouth is not wholly a natural gift. Any student of Delsarte, the late master of histrionic art in Europe, knows the marvelous power that culture and practice impart. Careful study of statue and photograph; quick observation in following the fleeting changes of facial expression in others, and above all, untiring practice in the methods

of delineation with appropriate development of the imagination, accomplish marvels.

Mr. J. S. Mackay was a pupil of Delsarte, and from his lecture, as reported in a Boston daily, the following extract is taken. With regard to gesture in the system of Delsarte there were nine principles. The first is this, that "gesture is the elliptical expression of human thought and emotion," that is, the means by which the hidden sense of a phrase is interpreted; and this is the exclusive characteristic of gesture. Mr. Mackay illustrated this idea by giving two forms of address to a child, in one of which the words were all unfriendly, but the action was loving, while in the other the language was affectionate but the gesture and expression were repellant. It would be easy to anticipate which salutation would attract the child. The other principles were these: that ease in force is the secret of power; that equilibrium is the basis of grace, and opposition is the basis of equilibrium; that parallel movements should always be in succession, and opposing movements simultaneous; that facial expression should precede gesture, and gesture should precede speech; that generosity of movement is the true secret of charm in gesture; that silence is the parent of gesture; and, finally, that research for gesture is the worst of vices, no gesture being permissible except that which is imperatively demanded by the situation. Mr. Mackay's illustration of the law

of parallel motion was unique. When, he says, I am standing in a certain position and wish to turn and look at an object on my right or left hand, if I am an educated gentleman, I turn first my eyes, then my head and lastly my body; but if I am a clown, I turn my eyes, head and body at one time and with one motion. By the exemplification in his own person it was easy to see the correctness of the principle. The lecturer also illustrated the rule, that facial expression should precede gesture, and gesture speech, by expressing love and hate in the prescribed manner, which was evidently correct, and then in the reverse, which was seen to be ridiculous.

He passed on to illustrate the different kinds of gestures, dividing them into three classes: First, those governed by the will, which begin with the head; second, those governed by the passions, which begin with the shoulders; and third, those in which the intellect controls, which begin with the hand. Gestures with the hand made above the level of the waist are indicative, according to Delsarte, of different degrees of affirmation, from simple assertion to solemn protestation, according to the height of the hand; while gestures made below that level indicate the different degrees of negation. The different positions of the hand were shown, appropriate severally to tenderness, sensuality, examination, veneration, suspicion, exultation, nonchalance and arrogance. The meaning of the various in-

flections of the head was also set forth, Mr. Mackay in this instance, as in every other, exemplifying every proposition in his own person by using the gesture, attitude or expression which was under consideration. The bearing of the body was considered, and it was shown how hopelessness, cunning, inquiry, carelessness, arrogance, energy and other qualities might be exhibited by this means alone. There are three sets of muscles in the face, with the position, uses and management of which the student of Delsarte's system is required to be familiar. These muscles are of three sorts,—viz., those which belong to the carnivorous animals as well as man; those which belong to the graminivorous, and those which are altogether human; and the peculiar character of the passion to be expressed regulates the use of either set. The whole number of expressions of which the eye is capable were discovered by Delsarte's system to be seven hundred and twenty-nine. The nine elementary expressions are the normal, indifferent, morose, somnolent, contemptuous, deeply reflective, surprised and resolute. These basis expressions are qualified by the contraction of the inner and outer edge of the eyebrow and by the contraction and falling of the lower lid. The nose, as might be anticipated, is not so rich in expressions as the eye, counting, indeed, only eighty-one in all; but it has its nine elementaries, which are the normal, cruel, sensitive, sen-

sual, disgusted, scornful, aggressive, hateful and furious. The mouth, however, is capable of two thousand one hundred and eighty-seven well-defined phases, all of which are forms or variations, as in the cases just cited, of an elementary nine, the principal modification coming from the management of the jaws and lips.

Mr. Mackay went further and more elaborately than we shall be able to follow him, into the description and analysis of the other positions and combinations which pertain to the art of expression, and of the gymnastics by which the pupil is taught the use of his face, and of all the parts of his body for the purposes of dramatic expression. Then, as a grand summarizing of the exercises of the art, he shows a number of "chromatic scales" or "gamuts" of facial expression, as he called them, which were so astonishing and impressive, as to beggar all description In exhibiting those gamuts, he stood before his spectators perfectly motionless, except in his countenance, and, starting from the normal expression would make his face pass very slowly through a dozen grades of emotion to some predetermined phrase, and thence he would descend, reversing the previous steps, to perfect repose. Thus, in one instance, he showed a chromatic scale of feeling, running through satisfaction, pleasure, tenderness and love, to adoration, and having retraced his steps descended facially—if that is a proper expression—through

dislike, disgust, envy and hate, to fury. Again he exhibited with ludicrous, but edifying vividness, the transitions from repose, through jollity, stillness and prostration, to utter drunkenness; and made a most astonishing, but painful spectacle of his fine face by passing through all the grades of mental disturbance to insanity, and down all the stairs of mental weakness to utter idiocy. It would be hard to overestimate either the effort demanded for the performance of these exercises, or that by which the necessary skill was originally attained. The impression produced upon the audience, was at once very lively and very profound.

The profuse illustrations which adorn Darwin's work, photographed from some of the most ignorant, as well as from the refined among men, attract, and even startle, by the conspicuous contrasts of expression. When to nature is added study or practice, the range is almost infinite.

In closing, it may be said, in the language of Cicero, that "next to the voice in effectiveness, is the countenance, and this is ruled over by the eyes." Many brutes are kept at bay by fixing the eye on their eyes, and gamblers, it is said by Broadus, "rely more upon the study of the eye to discover the state of their opponents' game, than upon any other means. When a man is possessed with his subject, and thoroughly

subordinates all thought of self, his countenance will spontaneously assume every appropriate expression." Then will the entire *sermo corporis*, the speech of the body, truthfully reflect and emphasize the soul that inspires it.

EXAMPLES FOR PRACTICE.

1. The quality of Mercy is not strained.
It droppeth as the gentle rain from heaven
Upon the place beneath ; it is twice blessed ;
It blesseth him that gives and him that takes.
'Tis mightiest in the mightiest ; it becomes
The throned monarch better than his crown :
His scepter 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 sceptered sway,—
It is enthroned in the heart of kings,
It is an attribute to God himself :
And earthly power doth then show likest God's
When mercy seasons justice.—*Merchant of Venice.*

2. To gild the refined gold, to paint the lily,
To throw a perfume on the violet,
To smooth the ice, or add another hue
Unto the rainbow, or with taper light
To seek the beauteous eye of heaven to garnish,
Is wasteful and ridiculous excess.—*King John.*

3. The voice of him that crieth in the wilderness, Prepare ye the way of the LORD, make straight in the desert a highway for our God. Every valley shall be exalted, and every mountain and hill shall be made low ; and the crooked shall be made straight, and the rough places plain. And the glory of the LORD shall be revealed, and all flesh see it together ; for the mouth of the LORD hath spoken it.—*Isaiah XL.*

4. The body is not one member, but many. If the foot shall say, Because I am not the hand, I am not of the body ; is it therefore not of the body ? And if the ear shall say, Because I am not the eye, I am not of the body ; is it therefore not of the body ? If the whole body were an eye, where were the hearing ? if the whole were hearing, where were the smelling ? But now hath God set the members every one of them in the body as it hath pleased him.—*1 Cor. XII.*

5. Then sang Moses and the children of Israel this song unto the LORD, and spake, saying, I will sing unto the LORD, for he hath triumphed gloriously : the horse and his rider hath he thrown into the sea. The LORD is my strength and song and is become my salvation : he is my God, and I will prepare him a habitation ; my father's God, and I will exalt him. The LORD is a man of war ;

the LORD is his name. Pharaoh's chariots and his host hath he cast into the sea: his chosen captains also are drowned in the Red Sea. The depths have covered them, they sank into the bottom as a stone. Thy right hand, O LORD, is become glorious in power: thy right hand, O LORD, hath dashed in pieces the enemy. And in the greatness of thine excellency thou hast overthrown them that rose up against thee: thou sentest forth thy wrath, which consumed them as stubble. And with the blast of thy nostrils the waters were gathered together: the floods stood upright as an heap, and the depths were congealed in the heart of the sea. The enemy said, I will pursue, I will overtake, I will divide the spoils, my lust shall be satisfied upon them, I will draw my sword, my hand shall destroy them. Thou didst blow with thy wind, the sea covered them: they sank as lead in the mighty waters. Who is like unto thee, O LORD, among the gods? who is like thee, glorious in holiness, fearful in praises, doing wonders?—*Exodus XV.*

6. Prostrate, dear Jesus, at thy feet,
A guilty rebel lies;
And upward to thy mercy-seat
Presumes to lift his eyes.

If tears of sorrow would suffice
To pay the debt I owe,
Tears should from both my weeping eyes
In ceaseless torrents flow.

But no such sacrifice I plead
To expiate my guilt;
No tears, but those which thou hast shed,
No blood, but thou hast spilt.

I plead thy sorrows, dearest Lord:
Do thou my sins forgive;
Then justice will approve the word
That bids the sinner live.—*Stennett.*

7. When public bodies are to be addressed on momentous occasions, when great interests are at stake, and strong passions excited, nothing is valuable in speech farther than it is connected with high intellectual and moral endowments. Clearness, force, and earnestness are the qualities which produce conviction. True eloquence, indeed, does not consist in speech. It cannot be brought from afar. Labor and learning may toil for it, but they will toil in vain. Words and phrases may be marshalled in every way, but they cannot compass it. It must exist in the man, in the subject, and in the occasion. Affected passion, intense expression, the pomp of

declamation, all may aspire after it, they cannot reach it. It comes, if it comes at all, like the outbreaking of a fountain from the earth, or the bursting forth of volcanic fires, with spontaneous, original, native force. The graces taught in the schools, the costly ornaments and studied contrivances of speech shock and disgust men when their own lives and the fate of their wives, their children, and their country, hang on the decision of the hour. Then words have lost their power, rhetoric is vain, and all elaborate oratory contemptible. Even genius itself then feels rebuked and subdued, as in the presence of higher qualities. Then patriotism is eloquent; then self-devotion is eloquent. The clear conception, outrunning the deductions of logic, the high purpose, the firm resolve, the dauntless spirit, speaking on the tongue, beaming from the eye, informing every feature and urging the whole man onward, right onward to his object—this, this is Eloquence, or rather it is something greater and higher than all eloquence—it is Action, noble, sublime, God-like Action.—*Webster.*

8. The Pilgrim spirit has not fled!
It walks in noon's broad light:
And it watches the bed of the glorious dead
With the holy stars at night.
It watches the bed of the brave who have bled,
And shall guard the ice-bound shore,
Till the waves of the bay where the Mayflower lay
Shall foam and freeze no more.—*Pierpont.*

9. The style of Dryden is capricious and varied; that of Pope is cautious and uniform. Dryden obeys the motions of his own mind; Pope constrains his mind to his own rules of composition. Dryden is sometimes vehement and rapid; Pope is always smooth, uniform, and gentle. Dryden's page is a natural field, rising into inequalities and diversified by the varied exuberance of abundant vegetation; Pope's is a velvet lawn, shaven by the scythe and levelled by the roller.—*Johnson.*

10. The village all declared how much he knew;
'Twas certain he could write and cipher too.
Lands he could measure, terms and tides presage,
And e'en, the story ran, that he could gauge.
In arguing, too, the parson owned his skill,
For e'en though vanquished, he could argue still,
While words of learned length and thundering sound
Amazed the gazing rustics ranged around.
And still they gazed, and still the wonder grew
That one, small head could carry all he knew.
Goldsmith.

11. Hand and voice

Awake, awake! and thou, my heart, awake!
Green fields and icy cliffs! all join my hymn!
And thou, O silent mountain sole and bare,
O! blacker than the darkness, all the night,
And visited all night by troops of stars,
Or when they climb the sky, or when they sink,
Companion of the morning star at dawn,
Thyself earth's rosy star, and of the dawn
Co-herald! wake, O wake, and utter praise!

Coleridge.

12. My Lords, I did not intend to have encroached again upon your attention, but I cannot repress my indignation. These abominable principles, and this more abominable avowal of them, demand the most decisive indignation. I call upon that right reverend bench those holy ministers of the gospel and pious pastors of our church; I conjure them to join in the holy work and vindicate the religion of their God. I appeal to the wisdom and law of this learned bench to defend and support the justice of their country. I call upon the bishops to interpose the unsullied sanctity of their lawn; upon the learned judges to interpose the purity of their ermine to save us from this pollution. I call upon the spirit and humanity of my country to vindicate the national character.—*Chatham.*

The crowning excellence in the rendering of these extracts is naturalness of expression. The pleader at the bar is apt to speak more naturally than the preacher, partly because his interest is more real, personal, and immediate. He is not usually fettered by MS. He has a point to gain. Rewards await success. He has a greater variety in audience, in topics, and in other things.

One who intones his prayers will be likely to intone his sermons. The effort to project one's voice into a vast area, as in English cathedrals, also leads to a peculiar prolongation of tone and improper pronunciation. Climatic peculiarities also are to be considered in English voice culture. So, too, national characteristics and social habits have their influence. Perhaps second to none of the moulding influences, related to sacred oratory, is that of revivals of deep and genuine religion. There is no teacher like the Holy Ghost, inspiring not only spiritual, but real rhetorical power. Art can give rules, but the fervor, solemnity, and power that moves the conscience and will, must be the natural and not the assumed expression of the man.

A Practical and Invaluable Guide to Clear and Precise Diction for Writers, Speakers, Students, Business and Professional Men

Connectives of English Speech

"The work is likely to prove of great value to all writers."—*Washington Evening Star.*

"The book will receive high appreciation from thoughtful students who seek the most practical help."—*Grand Rapids Herald.*

"It is written in a clear and pleasing style and so arranged that but a moment's time is needed to find any line of the hundreds of important though small words which this book discusses."—*Chattanooga Times.*

"Its practical reference value is great, and it is a great satisfaction to note the care and attention to detail and fine shades of meaning the author has bestowed upon the words he discusses."—*Church Review*, Hartford.

"A work of great practical helpfulness to a large class of people."—*Louisville Courier-Journal.*

"This is one of the most useful books for writers, speakers, and all who care for the use of language, which has appeared in a long time."—*Cumberland Presbyterian*, Nashville.

"It is a book of great value to all who take any interest in correct and elegant language."—*Methodist*, Baltimore.

"This work is a welcome aid to good writing and good speech. It is worthy the close study of all who would cultivate finished style. Its admirable arrangement and a good index make it easy for reference."—*Christian Observer.*

"His book has some excellent qualities. In the first place, it is absolutely free from dogmatic assertion; in the second place, it contains copious examples from good authors, which should guide aright the person investigating any word, if he is thoroughly conversant with English."—*The Sun*, New York.

(OVER)

The Outlook (*Edited by Lyman Abbott, D.D., successor to Henry Ward Beecher as pastor of Plymouth Church, Brooklyn, New York*): "It is with the aspect of Mr. Beecher as a reformer, rather than as a theologian, author, or preacher, that Mr. Barrows deals. . . . It gives the story of Mr. Beecher's life in less space and in handier form than any other volume with which we are acquainted."

Henry Ward Beecher

THE SHAKESPEARE OF THE PULPIT

By JOHN HENRY BARROWS.

12mo, Cloth; 557 pp.; With Portrait. Price, $1.50. Post-free.

The certified points of merits of this work conclusively place it foremost as the standard popular biography of Henry Ward Beecher.

"**Altogether it is** a valued contribution to Beecher literature."—*New York Herald.*

"**It will give** to many a far better and truer conception of Mr. Beecher than they before possessed."—*Christian Inquirer,* New York.

"**All in all** it is the best summing up of the life and character of this great preacher and orator that I have ever read."—*Hon. Nelson Dingley,* Washington, D. C.

"**I am especially pleased** with the chapters relating to the famous trial. The subject is handled very delicately, and at the same time thoroughly vindicates the pastor of Plymouth Church from all intentional wrong doing."—*Francis E. Clark, D.D., Pres. Soc. of Christian Endeavor,* Boston.

FUNK & WAGNALLS COMPANY, Publishers,
44-60 East 23d Street, New York.