



FIG. 1. The Ward Statue of Henry Ward Beecher at Brooklyn, showing the orator in a good speaking position.
From Lorado Taft's *American Sculpture*, by permission.

PUBLIC SPEAKING

LESSON I

HOW TO STAND

ONE of the first questions to confront a student beginning his study of delivery in Public Speaking is *How to stand on the platform*. This is a very simple matter, but a failure to master it will always handicap the speaker's power.

By reference to Figure 1 we may discover the position generally used by the best speakers during the greater part of their work. In this position it will be noticed that the left foot is a trifle, say three to six inches, in advance of the right, and that a line drawn through it from toe to heel would pass through the heel of the right foot. The feet are not parallel, nor, on the other hand, are they set at right angles, but assume a position between the two and more nearly approaching the right angle. There is, of course, a counterpart to this position, in which the right foot is forward and a line drawn through it from toe to heel would pass through the heel of the left foot. The angle between the feet is, as before, just a little less than a right angle. These positions, together with the movements made in changing from one to the other, forward and backward, varying the angle between the feet to a slight extent in turning from side to side in order to cover the whole audience, will be enough for most public appearances.

CAUTION NO. 1.—In changing from one of these positions to the other, be careful to bring the foot directly for-

ward or directly backward. Do not let the foot move in a semicircle around the stationary heel.

CAUTION NO. 2.—In holding either position, do not let the front knee be bent, with nearly all the weight on the back foot. The weight should rest about evenly on both



FIG. 2. A bad position, front knee bent.



FIG. 3. Changing position, bringing the left foot forward.

feet, and the front knee should be kept straight. (See Fig. 2.)

CAUTION NO. 3.—In changing from one position to the other, do not move the whole limb stiffly, but bend the knee and take a step, just as in walking. On a carpet, or rug, the toe may even be allowed to slide to position. (See Fig. 3.)

CAUTION NO. 4.—Be careful not to step too far in changing. If you do, the line passing through the front foot from toe to heel will pass through the instep of the back foot instead of the heel. Keep it through the heel.

CAUTION NO. 5.—Unless you turn far to one side for a short time to cover a corner of the audience, it is well not to allow either foot at any time to point straight forward toward the middle of the audience.

CAUTION NO. 6.—Move only one foot in changing from one position to the other.

EXERCISES

1. Take the position shown in Figure 1 and then change, observing the method shown in Figure 3. Change back.
2. Take the position shown in Figure 1 and then change, going forward, as in Ex. 1. Now, still going forward, assume the original position. Repeat, going backward.
3. Walk several steps forward, assuming with each step one of the positions. Walk backward, still keeping the positions. This may be done to a count of 1, 2, 3, 4, etc., given very slowly.

NOTE.—In all these exercises it is well to look at the feet for the first few times. After that, the student should keep his eyes to the front and get the position by merely *feeling* that he has it right. It is well to practice on a seam in the carpet or on a narrow board in the floor, keeping each foot on its own side of the seam or board.

LESSON II

HOW TO BREATHE

Most students think they already know how to breathe. And they do, so far as is necessary to support life and engage in ordinary conversation. But in Public Speaking,

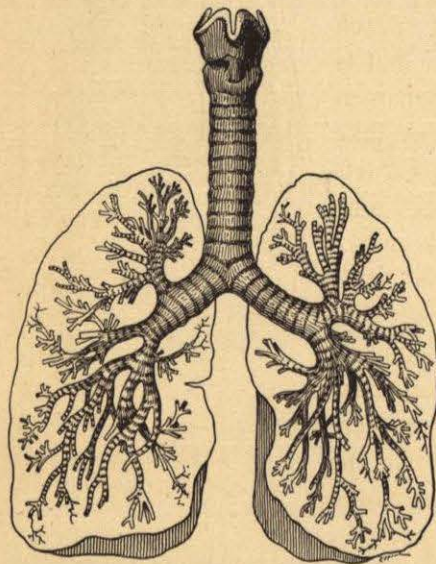


FIG. 4. The lungs.

where a large room must be filled with sound, and where speaking must be kept up for some time, a very much stronger and easier kind of breathing must be used. To explain this stronger and easier kind of breathing, it is necessary that we know something of the lungs and the muscles about them which make us able to breathe.

From Figure 4, it will be seen that the larger part of each lung is at the bottom and not at the top, and that it is shaped somewhat like a bellows. Now, in a bellows, we can get a much stronger stream of air by pressing away out at the larger end, where the handles are, than by

squeezing the bellows near the nose. So it is with the lungs. We can get a much stronger stream of breath by pressing on them down at the larger end, and nature has provided a way to do this, as will be seen in the next paragraph.

Across the body, between the chest and abdomen, is stretched a strong partition, called the diaphragm, which is also a powerful muscle. This muscle stands in the body like a large bowl upside down, with what is ordinarily the bottom of the bowl projecting up into the chest. It does not stretch straight across the body, but is a little higher in front than at the back. Now, when we take a breath, this muscle contracts and the bowl becomes more shallow. Instead of looking like a bowl, the muscle now looks more like a platter. (See Fig. 5.) By looking at Figure 6, we see that there is now more room above the diaphragm than there was before, and realize that the breath we took was what flowed in to fill up this vacant space.

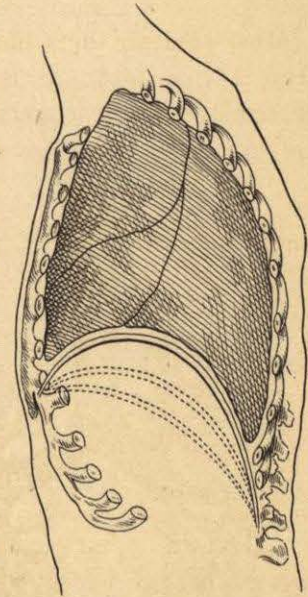


FIG. 5. The diaphragm, the dotted lines showing its position after taking in breath.

We shall also notice that there is less room below than there was, and so something has had to give, or stretch. This was the wall of the abdomen, — the waist has increased in size. Of course, along with this action of the diaphragm, goes the more commonly observed expansion of the chest, the lower ribs aiding in increasing the size of the waist. (See Fig. 7.)

In letting the air out of the lungs the reverse of the action just described takes place. The diaphragm relaxes and lets the breath out. Its elasticity brings it back to position. Here, too, as in taking a breath, there is a general action of the chest, in this case the chest becoming smaller and the lower ribs, especially, supplementing the

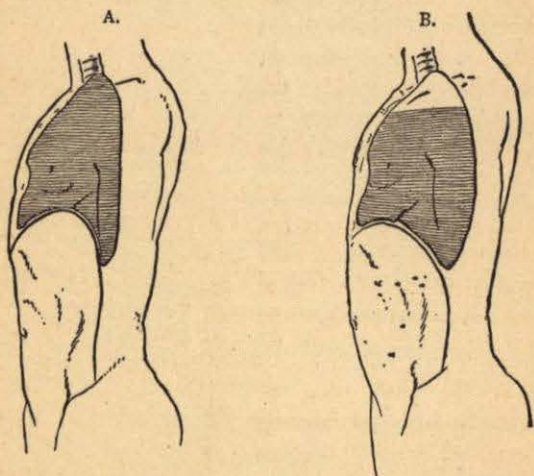


FIG. 6. General position of the body before and after taking in breath.

action of the diaphragm by gradually floating back, on account of the relaxation of the muscles about them, to their original position.

There is a way, however, of *forcing* the air out of the lungs. This is by the use of the strong muscles that form the wall of the waist and abdomen. If you will give the sound of the letter *h* very forcibly, you can feel the walls of the waist and abdomen strike inward.

This, then, is the stronger and easier kind of breathing. *We increase in size around the waist when we take breath, and we decrease in size about the waist when we force the breath out. We do not raise the shoulders.*

CAUTION.—Keep the chest well up during both the process of taking breath and letting it out, but do not throw back the shoulders.

EXERCISES

4. Standing erect, place the hands upon the waist, and with fingers forward and pointing down. Without raising the shoulders, take a breath slowly through the nose. Feel yourself increase in size about the waist as you do this. Now let the air out slowly, also through the nose. Feel yourself decrease in size as you let the air out. Repeat three times.

5. Do the same as in Ex. 4, but hold the air until you count mentally up to ten, then let the air out all at once. Look for the action about the waist.

6. Placing the hands upon the waist, fingers forward and pointing down, take a breath slowly through an opening between the lips about the size of a lead pencil. After you have taken a full breath, open the mouth and let the air out all at once. Do not raise the shoulders. If they come down when you let the air out, you must have raised them. Feel yourself increase in size about the waist as you take breath. Repeat three times.

7. Taking the same position as in Ex. 6, take a full breath slowly through the nose. Through a small opening between the lips force out the air in little jets. Be sure you feel a distinct stroke about the waist. Repeat three times.

8. Give the sound of *h* vigorously several times. Do not strike down with the upper part of the chest. Obtain definite waist strokes as in Ex. 7.

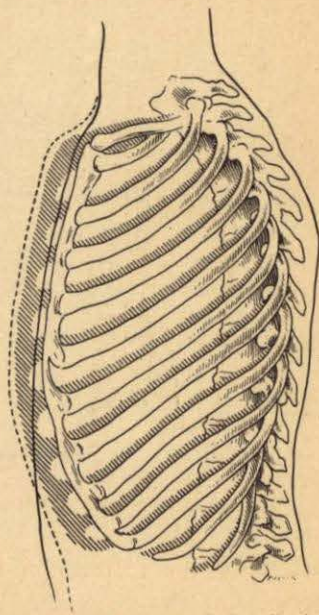


FIG. 7. The action of the ribs in taking breath.

9. Through slightly opened lips take in a full breath very quickly, without changing the position of the lips, then let the air out as slowly as possible. Repeat three times.

The following cautions taken from Dr. Mills's *Voice Production* should be carefully observed:—

1. Never continue any exercise when there is a sense of discomfort of any kind whatever. Such usually indicates that it is being carried out too vigorously.
2. Increase the depths of the inspirations daily, but not very rapidly.
3. The inspirations and expirations should be carried out very slowly at first.
4. Cease the exercise before any sense of fatigue is experienced. Fatigue is nature's warning and should be always obeyed. It indicates that the waste products which result from the use of the muscles are accumulating and becoming harmful.

It might be added that dizziness is often experienced where the exercises are carried on too vigorously or for too long a time. Stop at once, in this case.

LESSON III

HOW TO GET A PLEASING VOICE

AFTER the speaker is able to take a good position on the platform, and to breathe correctly, attention must be given to his voice, for speaking is the next step.

Beauty of voice depends, first of all, on getting clear tones. There must be no huskiness. The person must not seem to talk through his teeth, or through his nose. The tones, too, must seem to have a ring to them.

If the tones are husky, there is generally something wrong with the breathing. Huskiness is due to the fact that there is too much breath escaping. Practice the exercises in Lesson II until you are sure you breathe correctly, and then, keeping the same style of breathing, practice the vocal exercises at the end of this lesson. Listen very, very closely to your tones to detect any sound of breath escaping. Do not be satisfied until you have an absolutely clear tone. Do not strive for loudness just yet, but get clearness first. It may take a month or so, but stick to it, reviewing the exercises of this lesson every day as you go on with your other work.

If the tones come through the teeth, open the mouth wide and practice on getting open tones. If the tones are nasal, keep the chin well up and think of throwing the tone out through the mouth.

After you have clear tones, you may start to strengthen them. Keeping the same clear quality, gradually put more force behind the tone until you can make a large

room fairly resound with it. Don't try to progress too fast in getting strength, and stop if your throat tickles the least bit and you are inclined to cough. Do not practice long at a time. Five or ten minutes twice daily will be enough at first. If possible, let one of these periods of practice come in the morning, for you will find your voice better then.

CAUTION. — Be careful in all vocal practice to secure a perfectly relaxed throat. If there is constriction, try uttering the syllable *ah* with a sort of sighing sound. Start the exercise with the chords entirely separated and gradually approximate them until vocalization results.

EXERCISES

10. Give, with the singing voice, on different pitches, the sounds of *l*, *m*, and *n*, following each closely with the sounds *ē-i-ō-ä*. (Diacritical marks of Webster's *New International Dictionary*.) Blend the consonant and the following vowel very carefully, without any sudden transition, and observe the same method in linking the vowels.

11. Give the following consonants with each of the following vowels and diphthongs. Attack them vigorously.

<i>b</i>	
<i>d</i>	
<i>f</i>	
<i>g</i> (hard)	
<i>j</i>	<i>a</i> in <i>ale</i>
<i>k</i>	<i>e</i> in <i>eve</i>
<i>l</i>	<i>i</i> in <i>isle</i>
<i>m</i>	<i>o</i> in <i>old</i>
<i>n</i>	<i>oo</i> in <i>ooze</i>
<i>p</i>	<i>oi</i> in <i>oil</i>
<i>r</i>	<i>ow</i> in <i>owl</i>
<i>s</i>	
<i>t</i>	
<i>v</i>	
<i>w</i>	
<i>z</i>	

12. Give each of the following vowel sounds three times, preceding it with the sound of *n*. Strive for clearness at first, listening closely for any unused breath, but as clearness appears, also strive for strength.

<i>a</i> in <i>rate</i>	<i>e</i> in <i>we</i>	<i>i</i> in <i>pine</i>
<i>o</i> in <i>go</i>	<i>oo</i> in <i>food</i>	<i>a</i> in <i>father</i>

13. Give the following vocal syllables, reading across the page.

nee	nay	nah
nah	naw	no
nee	noo	nah
noi	nigh	now

LESSON IV

PRONUNCIATION OF SINGLE WORDS

ARTICULATION

EVERY student knows the feeling that comes over him when he hears one of his classmates mispronounce a word. The same feeling comes over an audience when a public speaker mispronounces a word, and it is plain that the audience can never think quite so much of a speaker as if he had not made the blunder.

But absolutely incorrect pronunciation is not the only thing that an audience does not like. Sometimes, although the pronunciation of a word may not be altogether incorrect, it is given in such an indistinct manner that the audience have to listen very closely to make out what is being said. No audience will listen to this sort of pronunciation long without showing disapproval by lack of attention, whispering, etc.

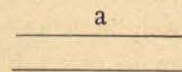
The speaker who wishes to hold the *respect* and *attention* of his audience must speak both *correctly* and *distinctly*.

To speak distinctly, it is necessary to give attention to what is called *articulation* (Latin, *articulare*, to join); that is, the *joining* of the sounds that go to make up our speech, or, perhaps better, the joining, or coming together, of the organs of speech in uttering these sounds. Thus we can clearly see that in giving the sound of the letter *b* there is a joining of the lips; that in the letter *t* or *d* there is a joining of the tongue and teeth. This meaning need not

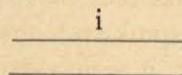
be confined to consonants alone, for in the case of vowels there is also a certain coming together, or arrangement, a certain *configuration*, as it is sometimes called. Now when these different arrangements of the organs are performed well, in a clean-cut, energetic way, we have good articulation, — which in turn gives distinctness. On the other hand, if the organs are not joined strongly and firmly, but are carelessly and slouchily handled, we have poor articulation, which results in indistinctness. Distinctness in speaking is founded upon a muscular act, — the joining of the speech organs, — and it follows that it can be developed in the same manner that an athlete develops his muscles, by frequent and regular practice.

For the purpose of securing this practice it is well to divide words into their separate sounds and syllables in order that we may see clearly just what articulations take place in the word.

Suppose we represent the *a* sound in *bathing* by a band of sound, lasting about a second thus :



Now suppose we represent the *i* sound by another similar band of sound a second in length, thus :



We then have the vowel sounds of the word *bathing*, represented by the following :



It is evident that both the *a* sound and the *i* sound are open at the beginning and at the end. Suppose now

that we close the beginning of the *a* sound with the letter *b*. We now have:

b(a i)

Now bring the *a* sound and the *i* sound together with the *th* sound. We now have:

b(a th i)

Adding the *ng* sound at the end we have:

b(a th i ng)

Now shorten all these elements to their proper length and we have the word *bathing*.

NOTE. — In executing this word, or any other in the same way, firmness of contact and quickness of release should characterize all the consonant sounds.

Write out the following words after the manner of the word *bathing*, given above.

CAUTION. — Of course words which begin with a vowel sound should be left open at the beginning, as those which close with a vowel sound should be left open at the end.

WORDS

look	supposed	nephew	hereafter
state	wishing	perpetrator	motive
murder	immediately	procurement	prisoner
suspicion	association	confirmed	principally
benefited	excusable	terminated	everything

EXERCISES

14. Extend the right arm horizontally in front, letting the hand hang perfectly limp and lifeless. Shake it vigorously up and down, striking down on the *counts* and recovering on the *and's*, to a count of *and 1, and 2, and 3, etc.*, up to *and 8*. Execute the same movement, first striking sidewise, and afterwards striking downward with the edge of the hand. Repeat with left hand and arm, and with both the left and right together. (See Fig. 8.)



FIG. 8. First position in Ex. 14.

15. Holding both hands in front of you, palms up, take hold of the right hand with the left, letting the thumb rest in the palm. Allow the fingers to fall in toward you. Now unroll them, letting the forefinger lead, to a count of *1, and 2, and 3, etc.*, striking *out* on the *counts* and *recovering* on the *and's*. Count up to *and 8*. Repeat with the left hand and then with both. Do not move the wrist. Don't spread the fingers, or plaster them together. (See Figs. 9 and 10.)

16. In this exercise, first name the letter, next give its sound in the



FIG. 9. First position in Ex. 15.



FIG. 10. Position at end of stroke in Ex. 15.

following word, then give the word itself. Remember to get firm contact and quick release.

<i>d</i> in <i>did</i>	<i>t</i> in <i>tot</i>	<i>th</i> in <i>thin</i>	<i>th</i> in <i>then</i>
<i>zh</i> in <i>azure</i>	<i>sh</i> in <i>shun</i>	<i>s</i> in <i>cease</i>	<i>z</i> in <i>zone</i>
<i>j</i> in <i>judge</i>	<i>ch</i> in <i>church</i>	<i>l</i> in <i>lull</i>	<i>n</i> in <i>nun</i>
<i>r</i> in <i>roar</i>			

17. Use the following words and sounds the same as in Ex. 16.

<i>b</i> in <i>bob</i>	<i>p</i> in <i>pipe</i>	<i>m</i> in <i>mum</i>	<i>w</i> in <i>woe</i>
<i>v</i> in <i>vivid</i>	<i>f</i> in <i>fife</i>	<i>c</i> in <i>cake</i>	<i>g</i> in <i>gag</i>
<i>y</i> in <i>ye</i>	<i>ng</i> in <i>sing</i>		

18. The following list of words, taken from Southwick's *Elocution and Action*, "contains nearly all the difficult combinations of consonant sounds you are likely to meet in your reading." Practice them slowly at first, and then increase your speed up to the normal rate.

Acts, facts, lists, ghosts, depths, droop'st, adopts, fifths, laughst, hookst, desks, sat'st, help'st, twelfths, thefts, milk'st, halt'st, limp'st, attemptst, want'st, think'st, warpst, dwarfst, hurtst, sixths, eighths, texts, protects, stiff'st, sparkl'st, waken'st, robb'st, amidst, width, digg'st, rav'st, writh'st, prob'dst, hundredths, begg'dst, besieg'dst, catch'dst, troubl'st, trifl'st, shov'lst, kindl'st, struggl'st, puzzl'st, shield'st, revolv'st, help'dst, trembl'dst, trif'ldst, shov'dst, involv'dst, twinkl'dst, fondl'dst, dazzl'dst, rattl'dst, send'st, wak'n'dst, madd'n'dst, lighten'dst, ripen'dst, hearken'dst, doom'dst, o'erwhelm'dst, absorb'st, regard'st, curb'dst, hurl'dst, charm'dst, return'dst, starv'dst, strength'nst, strength'n'd, wrong'dst, lengthen'dst, sooth'dst, act'st, lift'st, melt'st, hurt'st, want'st, shout'st, touch'd, parch'd, help'dst, bark'dst, prompt'st, touch'dst, rattl'st.

19. Practice the following sounds vigorously: ee-oo-ah, ah-oo-ee, ah-ee-oo, oo-ee-ah, oo-ah-ee, ee-ah-oo. Repeat each four or five times before going to the next.

20. Practice the following as in Ex. 19. Ip-it-ik, it-ip-ik, ik-ip-it, ip-ik-it, ik-it-ip, it-ik-ip.

LESSON V

PRONUNCIATION OF SINGLE WORDS — *Continued*

THE USE OF THE DICTIONARY

If a person comes to a word he does not know how to pronounce, he is told to look it up in the dictionary. This is very simple, but many a high school student does not know how to pronounce the word after he has found it in the dictionary. A few directions, however, will remove the difficulty.

First. — Observe that, generally, in the dictionaries, the words are respelled right after they are given.

Second. — Observe also that in the words thus respelled, some letters have certain marks above, below, or through them, and some letters are unmarked.

Third. — If you do not know how a certain letter with a certain mark should be pronounced, first look at the bottom of the page, where you will probably find it in a common word that you *do* know how to pronounce. Transfer this sound to the word in question.

Fourth. — If a letter is not marked, the only safe way is to refer to the "Key to Pronunciation" in the front of the dictionary. There you will find every letter, marked or unmarked, used in the respelling, together with its proper sound.

Fifth. — When using dictionaries which do not have words at the bottom of the page, unless you are familiar with the system of marks used, the only safe way is to refer to the Key in the front of the dictionary at once.

Sixth.—Where the words are not respelled, do as above; that is, look for the pronunciation of marked letters at the bottom of the page first, and, failing to find them there, look in the Key in the front of the dictionary. For all unmarked letters look in the Key at once.

NOTE.—The best way is to take some one dictionary as your authority and thoroughly learn the system used for indicating pronunciation.

But after the correct sound of all the letters in a word has been determined, there is still an important thing left. This is *accent*, or the special prominence given to certain syllables in a word.

In a word of two syllables there is only one accent, as a-back'. This is called the *primary accent*.

In words of more than two syllables there is often more than one accent, as ac''ci-dent'al. In these cases the stronger accent is the primary, while the lighter is called the *secondary accent*.

In very long words there may be a third accent, weaker than either of the others, and called the *tertiary accent*, as tran'''-sub-stan''-ti-a'-tion.

NOTE.—The marks used to denote the different accents are usually those given above, but sometimes the same mark (') is used for all, with the exception that it is made lighter for each accent that is needed beyond the primary.

WRITTEN EXERCISE

With the above directions, let the pupil mark the following words, dividing them into syllables and placing the proper accents. Also let him be able to pronounce them in class without his paper.

CAUTION.—Remember that, according to any dictionary, if only one set of marks is given for a word, it can be pronounced in only one way. So, in the following list, if any

word marked by the pupil can be pronounced in two ways by the teacher, when only one set of marks is used, the word should be counted wrong.

abdomen	aid-de-camp	almond	archipelago	aunt
acclimate	ally	amenable	association	auxiliary
bade	bayou	bronchitis	been	bellows
bomb	booth	brooch	buffet	canine
casualty	cerebral	chastisement	chirography	combatants
comparable	daunt	decade	disarm	discourse

EXERCISES

21. Holding both hands in front of you, palms up, take hold of the right wrist with the thumb and first three fingers of the left hand, the thumb being on the inside of the wrist. Let the whole hand fall in



FIG. 11. First position in Ex. 21.



FIG. 12. Position at end of stroke in Ex. 21.

toward you. Now unroll the hand slowly to a count of 1, 2, 3. Repeat eight times. Do the same with the left hand and with each alternately.

22. Facing a little to the right with the counterpart of the position shown in Figure 1, place the hands in the position shown in Figure 13, and carrying them clear out, imagine that you are welcoming some one. Bring back the hands and repeat eight times. Do the same, facing a little to the left.

NOTE.—In going through this exercise, consult Figures 14 and 15, for common faults. Also examine Figure 16, which shows a better execution of the exercise.



FIG. 13. Position of the hands at the beginning of Ex. 22.



FIG. 15. "Reaching" in Ex. 22, showing also the faults of straight wrists and doubled-up fingers.



FIG. 14. Straight hands and elbows in Ex. 22.



FIG. 16. A better execution of Ex. 22.

LESSON VI

PRONUNCIATION IN SENTENCES

WHAT has been said in the last two lessons in regard to pronunciation might be enough if we talked by single words. In our everyday use of language, however, we talk by sentences, and this requires us to give attention to some things that we might not need to think about if we used only single words.

First. — In certain abrupt sounds, like *k*, *p*, *t*, etc., there is a faint sound heard at the end of the letter, — really a little puff of breath. This is called the *vocule*. In reading or speaking sentences, do not sound this vocule too distinctly. Do not say, *He kept-tū his hat-tū upon a hook-kū.*

Second. — It oftens happens that in reading or speaking one word ends with the same sound with which the next word begins, as

The student \widehat{t} ook his book and went \widehat{t} o the board.

In cases of this kind, pronounce the sentence just as if there were only one letter in place of the two. To pronounce them both leads people to think you are over nice.

Third. — In English there are certain letters which have the same position of the mouth, but different sounds, as *b* and *p*. When two of these come together, use only one position of the mouth. In the sentence,

He did \widehat{n} o harm,

one position between *did* and *no* is all that is necessary. If two positions are used, it sounds as if one were trying to attract attention to himself.

Under this topic it may be well for the student to consider carefully the following paragraph, taken from the preface of the *New International Dictionary*.

STYLES OF SPEAKING SUITED TO VARIOUS OCCASIONS

"The fact that there are several styles of speaking, any one of which may properly be adopted according to circumstances, further complicates the task of producing a pronouncing dictionary. Professional speakers, — actors, clergymen, orators, — in effort to impart great clearness and carrying power to their words, cultivate a style of enunciation that would be considered artificial, pedantic, or affected, if used in ordinary conversation. Dr. Johnson long ago recognized a double standard, for he says in the grammar prefixed to his dictionary, 'They (the writers of English grammar) seem not sufficiently to have considered, that of English, as of all living tongues, there is a double pronunciation, one cursory and colloquial, the other regular and solemn.' There are, in reality, several varieties of speaking style, the differences in which are largely dependent upon the rate of utterance. The most formal speech is that used in public oratory, in the acting of certain parts upon the stage, or upon the most solemn occasions. Training in this style, in which weight is given to nearly every syllable, belongs to the teaching of oratory or elocution. For ordinary public speaking, reading aloud, and careful conversation, a style may be employed which makes the unaccented syllables lighter, allowing the vowels contained in them to turn more often toward the neutral vowel sound, *ē* in *ēv'ēr*, or, as in the case of unaccented *ē* in *addēd*, toward the sound of *ī* in *pīn*. Whatever standard is taken as a model, it should be remembered that the ordinary speech of cultured people is not slovenly, if colloquial weakening is not carried too far. The difference between

the pronunciation of a word when taken alone and as it occurs in a sentence should also be carefully kept in mind; thus *and* considered alone is *and*, but in such a combination as *bread and butter*, it is ordinarily weakened to 'nd, or even to 'n; *a* in the phrase *for a day* becomes *ā* (*sō'fā*), etc."

Fourth. — The accent of words in sentences is not always the same as when they are considered alone.

The accent is often changed *to show contrast*, as,

Man is mortal, God is *im'*mortal.

Immortal, of course, is generally pronounced *im mort'al*.

Other examples:

We have sins of *com'*mission and sins of *o'*mission.

*Ex'*pression depends upon *im'*pression.

One was an *of'*fensive policy, the other *dē'*fensive.

CAUTION. — Sometimes a *verb* and an *adjective* are spelled the same way. Be careful to pronounce each correctly. They are not the same word, and each should have its own pronunciation. *Example: adjective, — per'fect; verb, — per'fect'.* This also occurs with *nouns* and *verbs*. *Example: noun, — con'trast; verb, — contrast'.* Likewise with *nouns* and *adjectives*. *Example: adjective, — compact'; noun, — com'pact.*

WRITTEN EXERCISE

Properly mark, accent, and divide into syllables, the following words:

disputable	ennui	exhibit	finale
divan	enervate	exile	financier
dolorous	envelope	exquisite	finance
drama	equipage	falcon	forehead
emendation	exemplary	February	fortnight
glamour	gladiolus	gondola	granary
gratis	handsome	hearth	hiccough
hospitable	hovel		

EXERCISES

23. With both hands in front of you, place the fingers of the left hand to the palm of the right, the forearm and the fingers being in a horizon-



FIG. 17. First position in Ex. 23.



FIG. 18. Second position in Ex. 23.

tal line and forming a right angle with the right forearm and hand. See Figure 17. Now, without bending the fingers, carry the hand to the position shown in Figure 18. From this position lower the hand



FIG. 19. Third position in Ex. 23.

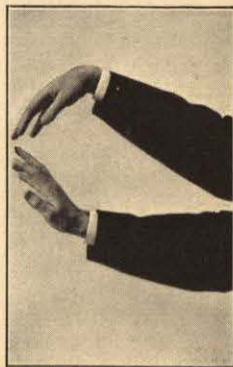


FIG. 20. Positions of the hands in Ex. 24.

until it stands as in Figure 19. Repeat this movement eight times. Do the same with the other hand.

24. Extend the right arm horizontally in front of you, placing it even with the shoulder of the student who is in front of you, those in the front row using some imaginary line on the wall as a guide. Have the elbow bent out a trifle to the side. Be careful to keep the body straight, — do not let the arm that is extended pull the body forward. Now raise the wrist, still keeping your finger tips even with your guide in front. Now lower it. See Figure 20. Repeat eight times. Do the same with the left hand and with both hands.

CAUTION. — Be careful not to keep the forearm still and move the hand up and down.

NOTE. — Although only a few exercises are given in each lesson, it is absolutely imperative that those already given should, as far as possible, be reviewed each day.