

LESSON VII

EMPHASIS

EMPHASIS is the special prominence given to one or more words in a sentence. Just as in the word *pro nun' ci a'tion* we give more prominence to the syllables *nun* and *a*, so in the sentence, *I went to Boston*, we give prominence to the words *went* and *Boston*. Emphasis is the same thing in a sentence that accent is in a word.

There are different degrees of emphasis, just as there are different degrees of accent, but because there are so many more degrees, just as there are many more words in a sentence than syllables in a word, the different degrees are hardly ever named. Generally we simply say that this or that word has the *greatest emphasis*, or the *weakest emphasis*, or *stronger emphasis*, or *weaker emphasis*.

EMPHASIS IN SENTENCES OF ONE IDEA

In every sentence there are words that embody the idea of the author, that *show forth* his meaning, more than the others. Some are exceedingly important, others are less essential, and finally, some merely show the relation between the others, or connect them. Naturally the public speaker wishes to make the important words especially clear, he wishes to *show them forth*; that is, *emphasize* them,—for in reality our word *emphasize* is from the Greek word meaning *to show forth*, or *indicate*.

THE FIRST LAW OF EMPHASIS.—Words in a sentence should be emphasized in proportion as they are essential to the meaning. Examples:

College students are MEN OF PRIVILEGE.
They intend to exercise a PURIFYING INFLUENCE in the world.
Men of thought should OPPOSE bad influences.

—GEORGE WILLIAM CURTIS.

In the following sentences underscore the words that are most important to the meaning:

The South is enamored of her work. Her soul is stirred with the breath of a new life. The light of a grander day is falling on her face. She is thrilling with the consciousness of a growing power.

—HENRY W. GRADY.

EMPHASIS IN PARAGRAPHS, OR IN SENTENCES OF MORE THAN ONE IDEA

If all sentences had only one idea, and always occurred alone, the only law of emphasis needed would be the one just given. More often, however, sentences have more than one idea in them, and they generally do not stand alone, but are grouped in paragraphs. Thus, just as accent often changes when words are brought into sentences, so emphasis changes when more than one idea is expressed in a sentence, or when sentences are brought into paragraphs.

SECOND LAW OF EMPHASIS.—When a sentence contains more than one idea, or when sentences of one idea occur in groups, the words which bring out the new ideas as they come along should be emphasized. Examples:

Let us *proclaim* it firmly, proclaim it even in *fall* and in *defeat*, *this age* is the grandest of all ages; and do you know *wherefore*? Because it is the *most benignant*. This age *enfranchises* the slave in America, *extinguishes* in Europe the last brands of the stake, *civilizes* Turkey, *penetrates* the Koran with the Gospel, *dignifies* woman, and *subordinates* the right of the strongest to the right of the most just.

—VICTOR HUGO.

With *how much pride*, with what a *thrill*, with what *tender* and *loyal reverence*, may we not *cherish* the spot where this *marvelous enterprise*

began, the *roof* under which the *first councils* were *held*, where the *air* still *trembles* and *burns* with *Otis* and *Sam Adams*. Except the *Holy City*, is there any more *memorable* or *sacred place* on the *face* of the *earth* than the *cradle* of *such a change*? ATHENS has her ACROPOLIS, but the *Greek* can point to *no such results*. LONDON has her PALACE, and her TOWER, and her ST. STEPHEN'S CHAPEL, but the *human race* owes her *no such memories*. FRANCE has SPOTS marked by the SUBLIMEST DEVOTION, but the *Mecca* of the *man who believes and hopes for the human race is not to Paris*; it is to the SEABOARD CITIES of the GREAT REPUBLIC. — WENDELL PHILLIPS.

NOTE. — In the above example, starting with the word *Athens*, the new ideas are in small capitals, and the ideas already brought out are in italics. To be sure, the emphasis here given may be called emphasis of contrast (taken up in the next lesson), but it also shows the stronger emphasis which new ideas take and the weaker emphasis which is given to ideas already brought out.

WRITTEN EXERCISE

In the following selections, underscore the new ideas twice, and the ideas already brought out, once.

Nothing is so natural as trade with one's neighbors; the Philippines make us the nearest neighbors of all the East. Nothing is more natural than to trade with those you know. The Philippines bring us permanently face to face with the most-sought-for customers of the world.

— ALBERT J. BEVERIDGE.

I do not believe that this nation was raised up for nothing. I have faith that it has a great mission in the world,—a mission of good, a mission of freedom. I believe that it can live up to that mission; therefore I want to see it step forward boldly and take its place at the head of the nations. — HENRY CABOT LODGE.

WORDS

Mark and be able to pronounce these words as those in preceding lessons.

ignoramus	illusive	indisputable	industry
interpolate	iodine	irrefutable	jocund
inquiry	jugular	juvenile	lamentable

laundry
maritime
mistletoe
nicotine
pageant

lichen
mausoleum
museum
obligatory
paraffin

loth
mercantile
national
oblique

lyceum
mirage
nausea
often

EXERCISES

25. Breathing exercise. With the hands upon the waist, place the lips in the position for the letter *f*. Take breath in vigorous jerks, feeling the sides expand at each jerk.

26. Starting the right hand from the side, carry it forward until the arm is horizontal, letting the hand hang lifelessly. Do not stop when



FIG. 21. Raising the hand in Ex. 26.



FIG. 22. Lowering the hand in Ex. 26.

the arm is horizontal, but carry it up till it is vertical, or nearly so. The wrist should lead all the way up. Now bring the hand down, the wrist again leading. (See Figs. 21 and 22.) Repeat eight times. Do the same with the left hand and with both hands.

CAUTION. — When you get the hand clear up, lower the wrist to start down. Do not throw the hand up. Keep the finger tips stationary while you lower the wrist. Raise the wrist at the bottom in the same manner.

LESSON VIII

EMPHASIS — *Continued*

SOMETIMES one idea is contrasted or compared with another, either in the same sentence, or in sentences close together, or even in sentences quite far apart.

THIRD LAW OF EMPHASIS. — When one idea is contrasted or compared with another, the words which bring out the contrasted ideas should be emphasized.

This law covers several cases :

First. — Contrast where each side of the contrast has one idea. Examples :

NOTE. — The first three of these examples also show contrast in the same sentence, the fourth contrast in sentences close together, and the fifth contrast in sentences far apart.

I know of no way of judging the *future*, but by the *past*.

— PATRICK HENRY.

Men should *be* what they *seem*. — SHAKESPEARE.

She was a Prince's child,

I but a Viking wild. — LONGFELLOW.

There is no geography in *American manhood*. There are no sections in *American fraternity*. The *South* claims *Lincoln*, the immortal, for its own. The *North* has *no right* to reject *Stonewall Jackson*, the one typical Puritan soldier of the war, for its own. Nor *will* it !

Turning to the *Cyclopædia of American Biography*, I find that Webster had all the vices that are supposed to have signalized the Cavalier, and Calhoun all the virtues that are claimed for the Puritan. During twenty years three statesmen of Puritan origin were chosen party leaders of Cavalier Mississippi: Robert J. Walker, born and reared in Pennsylvania; John A. Quitman, born and reared in New York; and Sargent S. Prentiss, born and reared in the good old state of Maine.

That sturdy Puritan, John Slidell, never saw Louisiana until he was old enough to vote and to fight: native here,—an alumnus of Columbia College,—but sprung from New England ancestors. Albert Sidney Johnston, the most resplendent of modern Cavaliers,—from tip to toe a type of the species, the very rose and expectancy of the young Confederacy,—did not have a drop of Southern blood in his veins; Yankee on both sides of the house, though born in Kentucky a little after his father and mother arrived there from Connecticut. The ambassador who serves our government near the French Republic was a gallant Confederate soldier and is a representative Southern statesman; but he owns the estate in Massachusetts where his father was born, and where his father's fathers lived through many generations.

And the Cavaliers, who missed their stirrups, somehow, and got into Yankee saddles? The woods were full of them. If Custer was not a Cavalier, Rupert was a Puritan. And Sherwood, and Wadsworth, and Kearny, and McPherson, and their dashing companions and followers! The one typical Puritan soldier of the war,—mark you,—was a Southern, and not a Northern, soldier: Stonewall Jackson, of the Virginia line. And, if we should care to pursue the subject further back, what about Ethan Allen and John Stark and Mad Anthony Wayne, Cavaliers each and every one! Indeed, from Israel Putnam to Buffalo Bill, it seems to me the Puritans have had rather the best of it in turning out Cavaliers. So the least said about the Puritan and the Cavalier,—except as blessed memories or horrid examples,—the better for historic accuracy. — HENRY WATTERSON.

Second. — Contrast where each side of the contrast has two ideas.

My *fruit* is better than *gold*, yea, than fine gold; and my *revenue* than choice *silver*. — Proverbs viii. 19.

Better is a *dry morsel* and *quietness* therewith, than a *house full of sacrifices* with *strife*. — Proverbs xvii. 1.

Third. — Contrast where each side of the contrast has three ideas.

The *darkness of night* shall not cover thy *treason*,—the *walls of privacy* shall not stifle its *voice*. — CICERO, against Catiline.

Thou shalt soon be made aware that *I* am even more active in *providing* for the *preservation* of the state, than *thou* in *plotting* its *destruction*. — CICERO, against Catiline.

WORDS

recess	refutable	reparable	research	resource
respite	romance	reveille	sacerdotal	seraglio
sergeant	sirup	slake	solace	squalid
squalor	taunt	tirade	toward	transition
traverse	pronunciation	zoölogy	partner	patronage
photographer	precedence	prelate	vaccine	visor

EXERCISES

27. Starting with the right hand at the side, carry it up and down at the side in the same way that you carried it up and down in front



FIG. 23. Raising the hands in Ex. 28.



FIG. 24. Lowering the hands in Ex. 28.

in Ex. 26. Do the same with the left hand and with both hands. Observe the caution on Ex. 26.

28. In this exercise go through the same motion with the hands that you do in Ex. 27, except carry the arm diagonally in front, as shown in Figures 23 and 24. Do the exercise with the right hand and then with the left. Then with both hands.

LESSON IX

EMPHASIS — *Continued*

In any of the cases of contrast, one side of the contrast may be implied, that is, it may be taken for granted without being expressed.

Contrast with one idea :

This is a *free* country. (Implying that there are other countries which are *not* free.)

Contrast with two ideas :

To-day the Union stands *not defended* by armed force or frowning fortresses. (Implying that in the past the Union *has* been defended by armed force, etc.)

Contrast with three ideas :

Rest in peace, great Columbus of the heavens, — like him, scorned, persecuted, broken-hearted! — in *other* ages, in *distant* hemispheres, when the *votaries* of *science*, with solemn acts of consecration, shall dedicate their stately edifices to the cause of knowledge and truth, thy name shall be mentioned with honor.

— EDWARD EVERETT, on Galileo.

(Implying that in *that* age, and *that* hemisphere, the *votaries* of *religion* did not honor his name.)

In addition to the cases of emphasis already mentioned, there is still another. Oftentimes a speaker utters a series of ideas, — or he may repeat the same idea several times, — getting more and more earnest toward the end. This is called climax.

FOURTH LAW OF EMPHASIS. — When a speaker utters a series of ideas, or when he repeats the same idea several

times, and there is an increasing earnestness toward the end, the important words of each succeeding increase in earnestness should have a corresponding increase of emphasis. Examples :

Let *Heaven* and MEN and DEVILS, let them *ALL*,
ALL, *ALL*, cry shame against me, yet I'll speak.

— SHAKESPEARE.

I *came*, I SAW, I CONQUERED. — CÆSAR.

You think me a fanatic, for you read history not with your eyes, but with your prejudices. But fifty years hence, when Truth gets a hearing, the Muse of history will put *Phocion* for the *Greek*, *Brutus* for the *Roman*, *Hampden* for *England*, *Fayette* for *France*, choose WASHINGTON as the bright consummate flower of OUR earlier civilization, then, dipping her pen in the sunlight, will write in the clear blue, ABOVE THEM ALL, the name of the SOLDIER, the STATESMAN, the MARTYR, TOUSSAINT L'OUVERTURE.

— WENDELL PHILLIPS.

NOTE. — In this last example the closing words need not be given louder than the others. Emphasis may consist in lowering the voice. We simply need to *give them more prominence* in SOME way.

EXERCISES

29. Execute the general movement suggested in Ex. 26 horizontally in front on a level with the waist line, using eight counts.
30. Execute the movement of Ex. 29 on a level with the shoulders and above the head.

LESSON X

FIRST STEPS IN ACTUAL DELIVERY

At this point in our study of Public Speaking, it may be well to stop for a few general suggestions in regard to actual speaking. From the written criticism of some fifteen hundred pupils a year, the following faults have been observed as the most common. Not all students will have all these faults, but hardly any student fails to have some of them.

Go slow. — The greatest fault of young speakers is that they go too fast. The words are so jumbled together and sent after one another so rapidly that nobody can possibly understand. Many students speak over two hundred words a minute. This speed should be cut nearly in two. From a hundred to a hundred and fifty words is enough for a minute. Take a watch in your hand, and after selecting some extract from a speech which has about a hundred and twenty-five words, time yourself. Do not be satisfied until you can occupy a full minute in giving the selection.

NOTE. — The rate of utterance, of course, as will be pointed out later, depends upon the size of the room.

In practicing slow speaking, rather lengthen the pauses than the words themselves. Be careful not to get a choppy style in doing this, but avoid the other extreme of drawling your words.

Speak louder. — Nearly every student when asked to speak louder, answers, "Why, I'm yelling already." This

may actually seem so to the student, for he has been accustomed all his life to speaking with people only a few feet away. To speak to people over a hundred feet away is quite a different thing. *A little bit of yelling must enter into the style*, — perhaps *calling* would be a better term. The only thing to remember is that, although you seemingly yell, you must talk just as you would to a person near you. *A speech to a thousand people is simply a conversation with one person greatly magnified*. Get some one to stand at the back of a large room, and tell him to stop you every time he fails to understand a single word. Don't tell him what you are going to speak about, but see if he can make out what you say.

Keep your eyes on the audience. — Very often a young speaker will look at the floor, or the ceiling, or will look out of the window. Don't do this. *Look at the people*. At first this will be hard to do, for it will make you forget what you want to say, but *it must be done*, if you are to succeed. Learn your production so well that you can look straight at your audience, and yet, back in your head, think what comes next. Even during your pauses, keep your eyes on your audience.

Keep a good position. — When a speaker gets interested in making a speech, he is apt to forget all about his position. This is as it should be, provided, by constant practice, the speaker, by second nature, takes a correct position. But for a very long time one must constantly think of his position. *Practice daily before a mirror*. Get so familiar with your position and your changes that you cannot possibly get them wrong. Get so you do not feel at home in any other position than the correct one. Avoid, especially, allowing the weight to rest wholly on the back foot, with the front knee bent.

LESSON XI

PAUSING

WE all know how hard it is to follow some one who reads or speaks without making any pauses whatever. This shows how important the matter of pause really is, and how great an advantage it is to a speaker to be skillful in choosing his places for pausing.

All pause depends primarily upon thinking. An image, or idea, in the mind, is like a picture thrown upon the screen by a stereopticon, or magic lantern, and the whole stream of ideas or mental images that passes through the brain may be likened to a series of dissolving views — each idea having its moment of greatest vividness or brilliancy, and then gradually fading away to give place to a new idea, which in turn likewise becomes vivid and then fades. And it will readily be seen that just as much confusion will be caused by attempting to have two ideas in the mind at once as would be caused by attempting to have two pictures on the screen at the same time. The mind can comprehend only one idea at a time.

This shows clearly the reason for our pauses. We aim to separate our images, or ideas, and in order to do so we must allow a little time for one image, or idea, to get out of the way before another is called up. The speaker who runs two ideas together without any pause between them is like the operator who throws two pictures on the screen at once — and the result is the same; namely, utter confusion to the audience.

CAUTION. — In all reading or speaking it is important to keep the lungs nearly full of air. Breath should be taken at the logical pauses, and pauses should never be inserted *merely* for breath.

From what has now been said, the following general law for pauses may easily be formed :

GENERAL LAW FOR PAUSES. — The words conveying each idea should be grouped together, and the different groups separated from each other by pauses.

To illustrate: In the sentence, "The bridge being burned, the train left the track and plunged into the river," there are three distinct ideas, which are easily recognized by the following grouping:

The bridge being burned, the train left the track and plunged into the river.

CAUTION. — Do not confuse grammatical and logical pauses. A large amount of the punctuation on the printed page is merely to show grammatical construction and has nothing to do with the pauses made to show the meaning.

CASE I. — Do not pause after an introductory *and, for but, if,* etc., when followed by a comma. Example:

For, if this were true, he would know it now.

If, having been rebuked, he still erred, he should be condemned.

CASE II. — Do not pause after an introductory *that,* when introducing a subordinate clause and followed by a comma. Example:

Charles told him that, however cheap it was, the other was a better bargain.

Before attempting to locate his pauses, or to execute them aloud, the student will do well to read carefully the following very applicable quotation :

"The intelligent use of pausing contributes very materially to artistic and effective speech. It discloses a speaker's method of thinking, and its possibilities are almost as varied as thought itself. Rapid utterance, unless employed specifically to portray hasty action, is usually a sign of shallowness. The speaker fails to weigh or measure his thought, and skims over its surface in undue anxiety to express what is in his mind. The school boy "speaking his piece" on Friday afternoon furnishes a good illustration of meaningless declamation. He rushes through his lines with breathless haste, oftentimes gabbling the last few words while resuming his seat.

"Correct pausing is the result of clear thinking. In the discussion or expression of the weighty and important truths of a regular discourse, a trained speaker will generally use a slower movement and appropriately longer pauses." — KLEISER, *How to Speak in Public*.

Example of correct pausing :

True eloquence, indeed, does not consist in speech. It cannot be brought from far. 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.

— WEBSTER.

SELECTION FOR MARKING PAUSES

Let us pause! This step, once taken, cannot be retraced. This resolution, once passed, will cut off all hope of reconciliation. If success attend the arms of England, we shall then be no longer colonies, with charters and with privileges: these will all be forfeited by this act; and we shall be in the condition of other conquered peoples, at the mercy of the conquerors. For ourselves, we may be ready to run the hazard; but are we ready to carry the country to that length? Is success so probable as to justify it? Where is the military, where the naval, power by which we are to resist the whole strength of the arm of England?

EXERCISES

31. Position *B*. If we call the position taken in Figure 1 Position *A*, we may for convenience call the position in Figure 25, Position *B*. In this position one foot is placed about its own length in front of the



FIG. 25. A good position *B*.



FIG. 26. A bad position *B*.
Toe flat on the floor.

other in such a way that a line passing through it from toe to heel would pass through the heel of the back foot. The weight is placed on the forward foot, and the heel of the back foot is raised and allowed to swing inward, the feet now being at an angle of about 90°, that is, forming a square corner. The left foot should rest on the side of the ball, not flat on the toe as in Figure 26.

32. In position *B*, either the right foot or the left foot may be forward. Execute it both ways.

33. From Position *B* with the right foot forward, change to the Position *B* with the left foot forward, by stepping forward with the left foot. Repeat, going forward. Face about and go through the same



FIG. 27. A bad position *B*.
Feet too close and line through the instep.



FIG. 28. A moderately good position *B*, but the toe pointing a little too directly toward the audience.

exercise, facing the back of the room, thus getting back to the position from which you started. Do not step too far. *Do not allow the line to pass through the instep, but keep it through the heel.* (See Fig. 27.) It is well, also, not to allow the forward foot to point directly toward the middle of the audience, as shown in Figure 28.

LESSON XII

PITCH

DEGREE OF PITCH

EVERYONE has noticed that, in singing, some notes are higher or lower than others, but, perhaps, it has not occurred to some that in speech also we use high notes and low notes. This will be very evident, however, if the student will give the two following sentences aloud :

Ring the fire bell ! Rouse the People !
'Tis the midnight's holy hour, — and silence now is brooding o'er the still and pulseless world.

In the first, the voice will be high, and in the second low.

This part of Public Speaking which deals with whether a note is high or low is called *pitch*.

For general purposes, the compass of the voice, that is, the number of notes it can cover on the musical scale from its lowest note to its highest, is divided into three divisions, called *degrees of pitch*. These are high, middle, and low. The upper third of the notes covered by the voice are in *high degree of pitch*, the middle third in *middle degree of pitch*, and the lower third in *low degree of pitch*.

CAUTION. — It should be remembered that the exact notes on the musical scale which make High Degree of Pitch or Low Degree of Pitch cannot be set down. The matter is relative, and what might be high pitch for one person

might be middle pitch for another, etc. Each speaker has a range of his own, and he should not try to imitate that of any one else. If a selection is to be given in high pitch, he should give it in his own high pitch.

The *middle degree of pitch* is by far the most common. We use it to express all ordinary thoughts, where there is no unusual emotion.

The *high degree of pitch* may be used for *gayety, joy, laughter, great earnestness, courage, defiance, alarm, etc.*

The *low degree of pitch* may be used for *reverence, sublimity, devotion, deepest solemnity, awe, veneration, dread, amazement, horror, etc.*

NOTE. — Of course these different degrees shade into one another and some sentiments can even be given in all degrees, but the ones given above will be found largely characteristic.

HIGH

Cry Holiday ! Holiday ! let us be gay,
And share in the rapture of heaven and earth ;
For, see ! what a sunshiny joy they display,
To welcome the spring on the day of her birth ;
While the elements, gladly outpouring their voice,
Nature's pæan proclaim, and in chorus rejoice !

— KLEISER.

What men, what patriots, what independent, heroic spirits! — chosen by the unbiased voice of the people; chosen, as all public servants ought to be, without favor and without fear. What an august assembly of sages ! Rome, in the height of her glory, fades before it. There never was, in any age or nation, a body of men who, for general information, for the judicious use of the results of civil and political history, for eloquence and virtue, for true dignity, elevation and grandeur of soul, could stand a comparison with the first American Congress. See what the people will do when left to themselves; to their unbiased good sense, and to their true interests ! The ferocious Gaul would have dropped his sword at the hall door, and have fled thunderstruck as from an assembly of gods !

Whom do I behold? A Hancock, a Jefferson, an Adams, a Henry, a Lee, a Rutledge!—Glory to their immortal spirits! On you depend the destinies of your country, the fate of three millions of men and the countless millions of their posterity! Shall these be slaves, or will you make a noble stand for liberty, against a power whose triumphs are already coextensive with the earth; whose legions trample on thrones and scepters; whose thunders bellow on every ocean? How tremendous the occasion! How vast the responsibility!

— JONATHAN MAXCY, *The First American Congress*.

MIDDLE

One raw morning in spring—it will be eighty years the 19th of this month—Hancock and Adams, the Moses and Aaron of the Great Deliverance, were both at Lexington; they also had “obstructed an officer” with brave words. British soldiers, a thousand strong, came to seize them and carry them over sea for trial, and so nip the bud of Freedom auspiciously opening in that early spring. The town militia came together before daylight, “for training.” A great tall man, with large head and a high, wide brow, their captain,—one who had “seen service,”—marshaled them into line, numbering but seventy, and bade “every man load his piece with powder and ball. I will order the first man shot that runs away,” said he, when some faltered. “Don’t fire, unless fired upon, but if they want to have a war, let it begin here.”

— THEODORE PARKER, *Reminiscences of Lexington*.

LOW

All is peace. The heights of yonder metropolis, its towers and roofs, which you then saw filled with wives and children and countrymen in distress and terror, and looking with unutterable emotions for the issue of the combat, have presented you to-day with the sight of its whole population, come out to welcome and greet you with a universal jubilee. Yonder proud ships, by a felicity of position appropriately lying at the foot of this mount, and seeming fondly to cling round it, are not means of annoyance to you, but your country’s own means of distinction and defense.

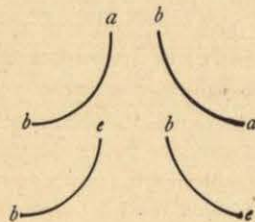
All is peace; and God has granted you this sight of your country’s happiness, ere you slumber in the grave. He has allowed you to behold and to partake of the reward of your patriotic toils; and he has allowed us, your sons and countymen, to meet you here, and in the name

of the present generation, in the name of your country, in the name of liberty, to thank you!—WEBSTER, *Bunker Hill Oration*.

EXERCISES

34. By singing Ex. 13, determine the compass of your voice. After this is done, take the sentence, “Ring the alarm bell!” and give it on every half note from the middle of your compass to its highest note. Likewise take the sentence, “’Tis midnight’s holy hour,” and give it from your middle note to your lowest note. Do not sing the sentences, but speak them upon the keynote.

35. Taking an octave that is easily within your compass, practice Ex. 13, first sliding or slurring up the octave, and then, immediately after, before taking the next syllable, sliding or slurring down again. Your course will then somewhat resemble the following diagram:



You may increase the slide, if you wish. First take the slides slowly; afterwards you may give them faster.

LESSON XIII

RATE

PROBABLY nothing is more noticeable to the ordinary listener than the rate at which an orator speaks. "He speaks so fast," we often hear people say, or "Didn't he speak slowly!" Some people naturally speak faster than others, but no matter whether a person naturally speaks slowly or fast, he should not always speak at the same rate. There are times when he should speak slowly (for him) and times at which he should speak faster. This is governed by laws which are given below.

There are three rates: *rapid*, *medium*, and *slow*. There are, of course, no hard and fast lines. The different rates blend into one another.

Rapid rate is used for *gayety, joy, excitement, alarm, picturing rapid action*, etc. Examples:

A hurry of hoofs in the village street,
A shape in the moonlight, a bulk in the dark,
And beneath, from the pebbles, in passing, a spark,
Struck out by a steed flying fearless and fleet.

— LONGFELLOW.

Now you see the water foaming all around. See how fast you pass that point! Up with the helm! Now turn! Pull hard! Quick! quick! quick! Pull for your lives! Pull till the blood starts from your nostrils, and the veins stand like whipcords on your brow! Set the mast in the socket! hoist the sail! Ah! ah! it is too late! Shrieking, cursing, howling, blaspheming, over they go! — JOHN B. GOUGH.

Across the valley the Southern line of attack is forming, — a splendid column three miles long, their silken banners unfurled to the breeze, a

bristling mass of bayonets glittering in the sunlight. With majestic movement the veteran army advances on the Union line. Their cannon cease firing. Instantly the deserted guns are manned. The whole line of Federal batteries pour shot and shell into the advancing ranks. Awful gaps are made, but quickly closed, and the long line comes swiftly on. The Union infantry have hurriedly re-formed along the summit of the ridge. Up the slopes come the Southern ranks. Their lines of glistening steel sweep on like waves of death and destruction. They hurl back the Union advance. On they come toward the main line. A flash of smoky flame, a deafening roar, and twenty thousand Union guns pour forth a flood of leaden death. The Southern ranks go down under that awful fire like fields of grain swept by the tornado's blast. Flesh and blood cannot face such carnage. Whole companies rush into the Union lines and throw down their arms. The remnant of that splendid eighty thousand hurries in full retreat back across the valley, shattered and broken. The Confederacy has reached its height! Slavery has fallen! Victory is with democracy! — College Oration.

Medium rate is used for *conversation*, and *all speaking where there are no unusual emotions*. Example:

The people always conquer. They always must conquer. Armies may be defeated, kings may be overthrown, and new dynasties imposed, by foreign arms, on an ignorant and slavish race, that care not in what language the covenant of their subjection runs, nor in whose name the deed of their barter and sale is made out. But the people never invade; and when they rise against the invader, are never subdued.

— EVERETT.

Slow rate is used to express *devotion, solemnity, reverence, awe, veneration, dread, amazement*, etc. Examples:

Sunset and evening star,
And one clear call for me!
And may there be no moaning of the bar,
When I put out to sea.

But such a tide as moving seems asleep,
Too full for sound and foam,
When that which drew from out the boundless deep
Turns again home. — TENNYSON.

As the end drew near, his early craving for the sea returned. The stately mansion of power had been to him the weary hospital of pain, and he begged to be taken from its prison walls, from its oppressive stifling air, from its homelessness and its hopelessness. Gently, silently, the love of a great people bore the pale sufferer to the longed-for healing of the sea, to live or to die, as God should will. Within sight of its heaving billows, within sound of its manifold voices, with wan, fevered face, tenderly lifted to the cooling breeze, he looked out wistfully upon the ocean's changing wonders, on its far sails whitening in the morning light, on its restless waves rolling shoreward to break and die beneath the noonday sun, on the red clouds of evening arching low to the horizon, on the serene and shining pathway of the stars. Let us think that his dying eyes read a mystic meaning, which only the rapt and parting soul may know. Let us believe that, in the silence of the receding world, he heard the great wave breaking on a farther shore, and felt already on his wasted brow the breath of the eternal morning.—JAMES G. BLAINE.

An example of the combination of rapid rate with slow rate is found in the following:

There came a dark night when Columbus stood at the lookout alone. Before and behind him stretched the black waters in limitless expanse. The admiral's white head was bent with care. Already they had sailed farther than he had ever dreamed that ship could sail,—and yet no land. What would be the end? What would come of the murmurings and the black looks on every side? Did failure stare him in the face? But, as he raised his head, he thought he caught a glimpse of a light carried by an unseen hand on a distant shore. He shouted, "A light! A light!" He woke the crew. Cries of "Land! Land!" rang from ship to ship. Not an eye was closed again that night. All was excitement, and as the day dawned, land stretched before them! Christopher Columbus had reached his goal. His idea was vindicated, his dream fulfilled! On the virgin soil of a new world, he knelt and gave thanks to God.—College Oration.

LESSON XIV

PAUSING

In addition to the general law for pauses, mentioned in Lesson XI, it may be well for the student to note a few of the specific cases that fall within that law.

CASE I. — Pause to separate clauses and words in a series.

This case obviously comes very directly under the general law. A clause, by its very name, *incloses*, or contains, a single thought, and should therefore be separated from the clauses that are before and after it. Likewise, in a series of words, each word contains a single idea, and should therefore be treated in a similar manner. Example of pause between clauses:

If, then, the power of speech is a gift as great as any that can be named, /—if the origin of language is by many philosophers even considered to be nothing short of divine, /—if by means of words the secrets of the heart are brought to light, / pain of soul is relieved, / hidden grief is carried off, / sympathy conveyed, / counsel imparted, / experience recorded, / and wisdom perpetuated, /—if by great authors the many are drawn up into unity, / national character is fixed, / a people speaks, / the past and the future, the East and the West, are brought into communication with each other, /—if such men are, in a word, the spokesmen and prophets of the human family, /—it will not answer to make light of Literature or to neglect its study; / rather we may be sure / that, in proportion as we master it in whatever language, / and imbibe its spirit, / we shall ourselves become in our own measure the ministers of like benefits to others, / be they many or few, / be they in the obscurer or the more distinguished walks of life, /—who are united to us by social ties, / and are within the sphere of our personal influence.

—CARDINAL NEWMAN.