

labored under when he attacked me, conscious that, on a comparative view of our characters, public and private, there is nothing he could say which would injure me. The public would not believe the charge. I despise the falsehood. If such a charge were made by an honest man, I would answer it in the manner I shall do before I sit down. But I shall first reply to it when not made by an honest man.

The right honorable gentleman has called me "an unimpeached traitor." I ask, why not "traitor," unqualified by any epithet? I will tell him; it was because he dare not! It was the act of a coward, who raises his arm to strike, but has not the courage to give the blow! I will not call him villain, because it would be unparliamentary, and he is a Privy Councilor. I will not call him fool, because he happens to be Chancellor of the Exchequer. But I say he is one who has abused the privilege of Parliament and freedom of debate, in uttering language, which, if spoken out of the House, I should answer only with a blow. I care not how high his situation, how low his character, how contemptible his speech; whether a privy councilor or a parasite, my answer would be a blow. He has charged me with being connected with the rebels. The charge is utterly, totally, and meanly false! Does the honorable gentleman rely on the report of the House of Lords for the foundation of his assertion? If he does, I can prove to the committee there was a physical impossibility of that report being true. But I scorn to answer any man for my conduct, whether he be a political coxcomb, or whether he brought himself into power by a false glare of courage or not.

I have returned, not, as the right honorable member has said, to raise another storm, — I have returned to discharge an honorable debt of gratitude to my country, that conferred a great reward for past services, which, I am proud to say, was not greater than my desert. I have returned to protect that Constitution, of which I was the parent and founder, from the assassination of such men as the honorable gentleman and his unworthy associates. They are corrupt — they are seditious — and they, at this very moment, are in a conspiracy against their country! I have returned to refute a libel, as false as it is malicious, given to the public under the appellation of a report of the committee of the Lords. Here I stand for impeachment or trial! I dare accusation! I defy the honorable gentleman! I defy the Government! I defy their whole phalanx! — let them come forth! I tell the ministers I shall neither give them quarter nor take it!

— HENRY GRATTAN (Invective against Mr. Corry).

## LESSON XIX

### GESTURE

#### THE OPEN HAND WITH THE PALM DOWN

OFTENTIMES we have occasion to use a pointing gesture, and yet we do not wish it to be as definite as the index hand would make it. To supply this need, we use the open hand with the palm down. See Figure 34. If a stroke were made downward with this hand, it might remind one of a paint brush, with the fingers and thumb representing the flexible part of the brush.



FIG. 34. A gesture with the palm of the hand down.

CAUTION NO. 1. — When the gesture is finished, that is, after the stroke has been made, the hand should extend straight out from the forearm or be elevated at a slight angle. Don't let it droop or pitch downward.

This gesture is used to *locate, trace, measure, shape, mold*, etc. From these uses it has been extended in one direction to *caressing, blessing, and protection*, and in another to *reproof, suppression, and restraint*. In the last division, the hand takes a slight angle with the forearm, and the stroke should be stopped a little before the hand reaches the level of the forearm. Examples:



Yonder clump of trees.  
 That strip of woods that borders the field.  
 From this house over to that one.  
 I will heap up this sand into a little mound.  
 Blessings on thee, little man,  
 Barefoot boy with cheek of tan! — WHITTIER.

Pause, I entreat you; consider for a moment what reasons you can give to your fellow sufferers in this calamity that it will bring upon us. What reasons can you give to the nations of the earth to justify it? They will be the calm and deliberate judges in this case; and to what cause or overt act can you point on which to rest the plea of justification? What right has the North assailed? What interest of the South has been invaded? What justice has been denied? And what claim founded upon justice and right has been withheld? Can you today name one governmental act of wrong deliberately and purposely done by the Government at Washington of which the South has a right to complain? — A. H. STEPHENS, in *Plea Against Secession*.

#### THE OPEN HAND WITH PALM UP

Just opposite to the open hand with palm down, and in many cases, opposite to it in meaning, is the open hand with palm up. This hand is formed by turning the hand so that the palm is up, and allowing the forefinger to drop below the middle finger, at the same time letting the whole hand droop slightly from the wrist.



FIG. 35. The proper form of a gesture with the palm of the hand up.

CAUTION NO. 1. — Be sure to get the fingers fully unrolled. Do not have them bent in toward the palm. Avoid, however, the extreme of having the hand flat. (See Fig. 36.)

CAUTION NO. 2. — Do not get a "cup" hand; that is, do not get too deep a palm, — open the palm part of the hand farther. (See Fig. 38.)

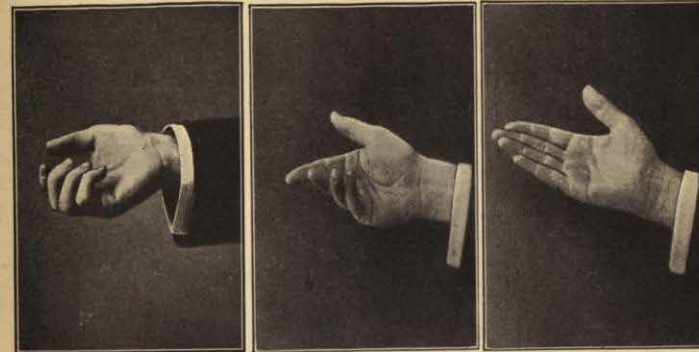


FIG. 36. Fingers not unrolled.

FIG. 37. Fingers plastered together.

FIG. 38. The "cup" hand.



FIG. 39. Thumb allowed to fall in toward the palm.



FIG. 40. Fingers spread.

Some common faults in the formation of the hand with palm up.



CAUTION No. 3.— Do not let the thumb fall in toward the palm. Keep it out to the side. (See Fig. 39.)

CAUTION No. 4.— Do not plaster the fingers, nor yet spread them. (See Figs. 37 and 40.)

CAUTION No. 5.— Do not forget the stroke. Every gesture must have a stroke. Let there be a slight unrolling of the fingers as the stroke is made.

CAUTION No. 6.— When one gesture follows close upon another, it is not necessary to recover the hand fully each



FIG. 41. "Reaching" for a gesture with the palm up—a common fault.



FIG. 42. A correct use of the gesture with the palm up—the body erect and a bend in the arm at both the elbow and wrist.

time. It may just be given little succeeding strokes on the following emphatic words by an impulse from the elbow.

CAUTION No. 7.— The palm should neither be horizontal nor vertical, but about halfway between, — at an angle of about  $45^{\circ}$ .

CAUTION No. 8.— Do not allow the gesture to pull you forward, as shown in Figure 41. Keep erect, as in Figure 42, and remember to keep a bend at the elbow and also at the wrist.

This gesture is used in *asking, giving, receiving, welcoming, asserting, revealing, explaining*; also in *humility, concession*, and the like. Examples:

Give it to me.

Take it.

Let me ask, then, what is the chief business of war? It is to destroy human life; to mangle the limbs; to gnash and hew the body; to plunge the sword into the heart of a fellow creature; to strew the earth with bleeding frames, and to trample them under foot with horses' hoofs. It is to batter down and burn cities; to turn fruitful fields into deserts; to level the cottage of the peasant and the magnificent abode of opulence; to scourge nations with famine; to multiply widows and orphans. — CHANNING.

#### EXERCISES

41. Give the hand, palm up, with the right hand toward the floor, the window, and the ceiling, first far to the right and then nearly in front of you. Stand with the right foot forward for this. Say the words, "The floor, the window, and the ceiling," as you make the gestures.

42. Give the hand, palm up, with the left hand toward the floor, the window, and the ceiling, first far to the left and then nearly in front of you. Stand with the left foot forward for this. Say the words as in Ex. 41.

43. Execute Ex. 41 with the hand, palm down.

44. Execute Ex. 42 with the hand, palm down.

45. Try the hand, palm up and palm down, in all sorts of positions and directions. Say the words that arise in your mind when you make some of these gestures.



## LESSON XX

### MORE SUGGESTIONS ABOUT ACTUAL SPEAKING

**As you sit on the platform.** — If you are seated on the platform before beginning your speech, — which is generally the best plan, for then you become rather used to the audience before you speak, — it is well to be careful not to sit in a slouchy manner. Do not be too prim, but do not be slovenly. As it comes nearer your turn to speak, be sure to get your feet in one of the easy positions for speaking.

**Addressing the chairman.** — When the chairman has announced your subject and has called your name, he will generally turn toward you. As he turns, rise to your full height and make a little nod, saying aloud, or partially aloud, the words, "Mr. Chairman." As you make the nod, incline the body *just a trifle* from the waist. Be careful not to make too formal a bow out of this. *Just make a respectful nod.*

**Getting forward to your audience.** — After you have addressed the chair, walk easily to the front part of the platform, gradually shortening your steps, and slowing them down, until you drop easily into one of the ordinary speaking positions. Wait until your audience gets quiet before you begin. Do not make a bow to the audience unless you are very well known and a general favorite and the applause is very much prolonged. Stand still till you have perfect quiet. This will help your audience hear your first words, which are often important, and it will also enable you to get a little more at ease.

**The start.** — If you happen to have the left foot back, it is a little easier, and avoids twisting your body, to talk to the people on your left center and left. If you happen to start with the right foot back, it is a little easier and avoids twisting, to commence talking to the people on your right center and right. This rule will not apply when you get to making gestures. Most gestures should be made over the forward foot, especially those which are meant to emphasize something. Do not turn too far to the sides, — the corners of the room are about the right guides. If you turn too far, the people on the other side will not hear you.

Commence speaking very slowly, almost hesitatingly, making long pauses after every *idea-group* of words in your sentence. As you speak your first sentence, or your first two or three sentences if they are short, gradually turn to the right or left, so as to cover the entire audience, closing the sentence by bringing back your right or left foot, as the case may be, to the opposite position from the one with which you started.

**The body of the speech.** — After your first sentence, you may gradually increase your speed up to a hundred and twenty-five or a hundred and forty words, according to the size of the room. You may also decrease the frequency of your turns from right to left until they occur, perhaps, only between paragraphs. It is well always to change position between paragraphs, for just as the indentation on the printed page serves to indicate a division of thought, so does a change of position on the platform. If you make any gestures, be sure to get a wide enough base to support them. If you do not, your gesture will look as if it were going to pull you over. Step out with the foot to get a wide base. Don't startle an audience by "springing" gestures upon them too suddenly. Show by your



whole bodily excitement that a gesture is coming, and then they will be ready for it. Actually get yourself worked up to such a pitch that the gesture *must* come, and you cannot possibly keep it back.

**The finish.** — When you have finished, make a little nod. *Do not make a bow.* As you make the nod, bring your front foot back, then your other one, and then turn for your seat. When you sit down, do not turn clear around so that your back is squarely toward the audience. To avoid this, you may step a little to the opposite side of the platform from your seat on the first two backward steps, and then walk obliquely to your chair. Try all these things at home, or in practice, before you appear. Don't make the nod flippant.

#### A FEW DON'T'S

*Don't* put your hands in your pockets.

*Don't* put your hands behind you.

*Don't* finger your rings.

*Don't* move straight across the platform. Work in oblique lines, retiring on the close of your paragraphs, and coming out on the beginnings.

*Don't* slump by letting your weight rest on one foot. Stand on both feet.

*Don't* speak to the galleries. Keep downstairs.

*Don't* step so far when you change position that you bring your back heel off the floor. Keep both heels on the floor unless you are making gestures, or are intensely interested.

*Don't* talk to a few people in the front of your audience. Talk to those on the outskirts of the room.

## LESSON XXI

### PITCH

NOT all the changes of *pitch* in our speech are so apparent as those set forth in Lesson XII. Within every sentence we make smaller changes, which, though not so plain as those already given, are just as important, and must be clearly understood by the student of public speaking if he would succeed.

#### THE STEP

The simplest change of pitch that we have is called *the step* of the voice. Of course, it may be either UP or DOWN. For instance, in the sentence, "*I'll tear her all to pieces,*" we take steps something like the following : \*

tear all pie-  
I'll her to ces.

or, all  
to  
tear pie-  
I'll her ces.

\* No typographical means, of course, is adequate to picture correctly for the eye, the path of melody in speech. While there are distinct steps in all speaking, they are not as numerous as our ear would lead us to believe. Many of our consonants have slight sounds, and changes of pitch occur during their progress, so that a scientifically correct record of our speech would show us that it moves more by waves than by steps. See Fig. 55, pp. 120-121, and the accompanying description. This fact should be carefully noted by the student, lest he fall into the habit of being "choppy" in his style. Let each thought unit constitute a single "convexity" of melody which may, of course, be made up of component waves with crests of varying height.



Between *I'll* and *tear*, both in the first and second reading, we have an *upward step*, and between *all* and *to*, in both, we have a *downward step*. In the second reading, we have all *downward steps* from *all* to the end.

Thus, in all speech we are continually stepping up and down in our scales of pitch.

Below are appended a few additional examples.\* Let the student read them aloud, following the steps as they occur.

Oh,  
no!

Yes,  
Sir  
true?  
Is it  
there?  
Is he  
said  
Who so?  
Who  
said so?  
days weeks slow-  
The and pass ly.

Break,  
break,  
break,  
gray O  
cold stones, Sea!

On thy  
would tongue utter  
And I that my could

\*It is understood, of course, by both teacher and pupil that the speech melody, or sequence of steps and slides of the voice, given in the text for these examples is merely one that has suggested itself to the author. Other arrangements of slides and steps, equally good or better, are entirely possible.

thoughts rise  
The that a- in  
me.

well fisherman's  
Oh, for the boy,  
shouts sister play!  
That he with his at

well sailor lad,  
Oh, for the  
sings boat  
That he in his on the bay!

stately ships go  
And the on  
ha- under hill;  
To their ven the

oh, touch vanished  
But for the of the hand,  
sound voice  
And the of a that is  
still!

Break,  
break,  
break,

O  
foot crags,  
At the of thy Sea!  
tender grace day  
But the that  
of a is  
dead

come  
never back  
Will to me.

— TENNYSON.



Four  
 score and brought  
 and seven fathers forth  
 go, our  
 years  
 a-  
 new ceived  
 upon nent, a na- con- in  
 this ti- tion, liberty,  
 con- and  
 dedicated  
 to tion, all  
 the that men  
 prop- are  
 o- created  
 si- equal.  
 great  
 Now gaged civil testing that  
 we are en- in a war, whether  
 any so conceived  
 nation, nation, and  
 or so  
 ded- ted, can  
 i-  
 ca-  
 long en-  
 dure.

## EXERCISES

Write out, similarly to the examples just given, the steps in pitch for the following :

(Let one section of the class take one part of the verses and other sections other parts.)

## I

At Paris it was, at the Opera there ;  
 And she looked like a queen in a book, that night,  
 With the wreath of pearl in her raven hair,  
 And the brooch on her breast so bright.

## II

Of all the operas that Verdi wrote,  
 The best, to my taste, is the Trovatore ;  
 And Mario could soothe with a tenor note  
 The souls in purgatory.

## III

The moon on the tower slept soft as snow,  
 And who was not thrilled in the strangest way,  
 As we heard him sing, while the gas burned low,  
 " Non ti scordar di me! "

## IV

The Emperor there, in his box of state,  
 Looked grave, as if he had just then seen  
 The red flag wave from the city gate,  
 Where his eagles in bronze had been.

## V

The Empress, too, had a tear in her eye,  
 You'd have said that her fancy had gone back again,  
 For one moment under the old blue sky,  
 To the old, glad life in Spain.

## VI

Well ! there in our front-row box we sat  
 Together, my bride-betrothed and I ;  
 My gaze was fixed on my opera hat,  
 And hers on the stage hard by ;

## VII

And both were silent and both were sad ;  
 Like a queen, she leaned on her full white arm,  
 With that regal, indolent air she had, —  
 So confident of her charm.



## VIII

I have not a doubt she was thinking then  
Of her former lord, good soul that he was!  
Who died the richest and roundest of men,  
The Marquis of Carabas.

## IX

Meanwhile I was thinking of my first love,  
As I had not been thinking of aught for years,  
Till over my eyes there began to move  
Something that felt like tears. — OWEN MEREDITH.

Fourscore and seven years ago, our Fathers brought forth upon this continent a new Nation, conceived in Liberty, and dedicated to the proposition that all men are created equal.

Now we are engaged in a great Civil War, testing whether that Nation, or any Nation, so conceived and so dedicated, can long endure.

We are met on a great battlefield of that War. We have come to dedicate a portion of that field as a final resting place for those who here gave their lives that that Nation might live.

It is altogether fitting and proper that we should do this.

But in a larger sense, we cannot dedicate, we cannot consecrate, we cannot hallow this ground. The brave men, living and dead, who struggled here, have consecrated it far above our power to add or detract.

The World will little note, or long remember, what we say here; but it can never forget what they did here.

It is for us, the living, rather to be dedicated here to the unfinished work which they who fought here have, thus far, so nobly advanced.

It is rather for us to be here dedicated to the great task remaining before us; that from these honored dead we take increased devotion to that Cause for which they gave the last full measure of devotion; that we here highly resolve that these dead shall not have died in vain; that this nation, under God, shall have a new birth of freedom; and that Government of the People, by the People and for the People, shall not perish from the Earth. — LINCOLN'S Gettysburg Address.

## LESSON XXII

PITCH — *Continued*

## THE SLIDE

BESIDES the *step* there is also another change of pitch, called the *slide*. This, also, may be an *upward* or a *downward* slide.

In Ex. 35, the slide has already been given by the student, and it but remains to illustrate its use in speech. In the sentence, "*Is he there?*" if the word *there* is prolonged, the student will notice a *rising slide*. Likewise, in the sentence "*Come here!*" he will notice a *downward slide*, if the last word is prolonged. Examples:

NOTE. — For convenience, in the following examples, a line curving upward will be used to denote a rising slide, and a line curving downward a falling slide. Let the student read the examples aloud, being careful to observe the slides indicated. These may even be exaggerated for the time being, it being understood, of course, that in actual speech some slides are short and some long.

## RISING

Is he *there*?  
Will he *go*?

They tell us, *sir*, that we are weak, — unable to cope with so formidable an adversary. But when shall we be stronger? Will it be the next *week*, or the next year? Will it be when we are totally *disarmed*, and when a British guard shall be stationed in every house? Shall we gather strength by *irresolution* and *inaction*? Shall we acquire the means of effectual resistance by *lying supinely* on our



backs, and hugging the delusive phantom of hope until our enemy shall have bound us hand and foot? — PATRICK HENRY.

## FALLING

Come here.

Close the door.

How far, O Catiline, wilt thou abuse our patience! How long shalt thou baffle justice in thy mad career! To what extremity wilt thou carry thy audacity! — CICERO.

Romans, Countrymen, and lovers! Hear me for my cause; and be silent that you may hear. Believe me for my honor; and have respect for mine honor, that you may believe. Censure me in your wisdom, etc. — SHAKESPEARE.

The student may copy the following, marking the important slides as in the examples already given.

## RISING

Student of history, compare for me the baffled projects, the deserted settlements, the abandoned adventures of other times, and find the parallel of this. Was it the winter storm, beating upon the houseless heads of women and children? Was it hard labor and spare meals? Was it disease? Was it the tomahawk? Was it the deep malady of a blighted hope, a ruined enterprise, and a broken heart, aching in its last moments at the recollections of the loved and left, beyond the seas? Was it some or all of them united that hurried this forsaken company to their melancholy fate? — EDWARD EVERETT, in *First Settlement of New England*.

## FALLING

Sir, we are not weak, if we make a proper use of those means which the God of nature hath placed in our power. Three millions of people armed in the holy cause of liberty, and in such a country as that which we possess, are invincible by any force which our enemy can send against us. Besides, sir, we shall not fight our battles alone. There is a just God who presides over the destinies of nations, and who will raise up friends to fight our battles for us. The battle, sir, is not to the strong alone; it is to the vigilant, the active, the brave. Besides,

sir, we have no election. If we were base enough to desire it, it is now too late to retire from the contest. There is no retreat but in submission and slavery! Our chains are forged! Their clanking can be heard on the plains of Boston! The war is inevitable — and let it come! I repeat it, sir, let it come! — PATRICK HENRY.

## RISING AND FALLING

You ask what I have to say in my defense, — you, who glory in the name of France, who wander through the world to enrich and exalt the land of your birth, — you demand how I could dare to arm myself against the invaders of my native rocks? Do you confine the love of home to yourselves? Do you punish in others the actions which you dignify and reward among yourselves? Those stars which glitter on your breasts, do they hang there as recompense for patient servitude?

I see the smile of contempt which curls your lips. You say: This brute, — he is a ruffian, a beggar! That patched jacket, that ragged cap, that rusty belt: — shall barbarians such as he close the pass against us, shower rocks upon our heads, and single out our leaders with unflinching aim, — these grovelling mountaineers, who know not the joys and brilliance of life, creeping amidst eternal snows, and snatching with greedy hand their stinted ear of corn?

Yet, poor as we are, we never envied our neighbors their smiling sun, their gilded palaces; we never strayed from our peaceful huts to blast the happiness of those who had not injured us. The traveler who visited our valleys met every hand outstretched to welcome him; for him every hearth blazed; with delight we listened to his tale of other lands. Too happy for ambition, we were not jealous of his wealth; we have even refused to partake of it. — ANDREAS HOFER.









## LESSON XXIII

### FORCE

#### STRESS

THE way we exert force, and the amount of force, do not take into account the location of force upon the different parts of the sound or syllable, which is called stress.

There are six kinds of stress :

1. Radical,  or force on the first part of the syllable.
2. Final,  or force on the last part of the syllable.
3. Compound,  or force on the first and last parts of the syllable.
4. Median,  or force on the middle part of the syllable.
5. Thorough,  or force equally on all parts of the syllable.
6. Intermittent,  or force applied to the syllable tremulously, or in little jerks.

Radical stress, or force on the first part of the syllable, needs no explanation. It is the stress we use in our everyday conversation. In this stress we speak "with precision of accent," with a "prompt stroke or attack on each important word used."

A good way to secure the radical stress is to strike the palm of the left hand with the right fist on each syllable it is desired to stress. Example :

My liege, your anger can recall your trust,  
Annul my office, spoil me of my lands,  
Rifle my coffers ; but my name, my deeds,  
Are royal in a land beyond your scepter.

— BULWER LYTTON, in *Richelieu*.

Final stress, or force upon the last part of the syllable, generally signifies *self-assertion, determination, resolution, courage, defiance*. Sometimes, however, it expresses *amazement, horror, rebuke, scorn, hate, revenge*, etc.

A good way to secure the final stress is to push into the air with the right fist, in the first part of the stroke as if you were pushing something away, and in the second part as if that something had given away before your force. Let the voice follow the motion of the hand. Examples :

I will go.

You sha'n't go.

Blaze with your serried columns !

I will not bent the knee !

The shackles ne'er again shall bind

The arm which now is free.

I've mailed it with the thunder,

When the tempest muttered low ;

And where it falls, ye well may dread

The lightning of its blow !

— G. W. PATTEN, in *The Seminole's Reply*.

Stay there, or I'll proclaim you to the house and the whole street ! If you try to evade me, I'll stop you, if it's by the hair, and raise the very stones against you.

— DICKENS.

Compound stress, or force upon the first and last parts of a syllable, is a combination of radical and final stress. It is used for *mockery, satire, sarcasm, derision*, etc., whenever "one wishes to say one thing and mean another."



To get this stress, make the gesture for the radical stress and let the fist slip by the hand in the stroke for the final. Examples:

He is a *nice* fellow.  
You *are* a gentleman.

Actuated by the same principle of choice, he has now on the anvil another scheme, full of difficulty and desperate hazard, which totally alters the commercial relation of two kingdoms; and, what end soever it shall have, may bequeath a legacy of heart burning and discontent to one of the countries, perhaps to both, to be perpetuated to the latest posterity. This project is also undertaken with the hope of profit. It is provided that, out of *some* (I know not what) remains of the Irish hereditary revenue, a fund at *some* time, and of *some* sort, should be applied to the protection of the Irish trade.

— BURKE, in *Arraignment of the Ministry*.

#### EXERCISES

46. Give Ex. 13 gently in Radical, Final, and Compound Stress, using the gestures appropriate to the different stresses.

47. Repeat Ex. 46 in increasing degrees of force.

NOTE.— No day should be allowed to go past without practicing some exercises, both in voice and action. Growth will not result if you practice but once a week, and then for an hour or an hour and a half. Practice for a short time only, but every day.

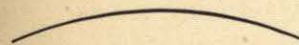
## LESSON XXIV

### FORCE — *Continued*

### STRESS — *Continued*

*Median stress, or force on the middle part of the syllable, gives a smooth, gentle, flowing effect. It is used in expressing remorse, feebleness, suppressed fear, awe, etc., and in general for expressing all sad moods.*

The median stress may be obtained by causing the hand to pursue a wave line in the air, something like the following:



Let the voice follow the line and hand, giving a gentle swell in the middle of the syllable.

#### Examples:

In one hour joy lay without a pulse, without a gleam, or breath. A sorrow came that swept through the land as huge storms sweep through the forest and field, rolling thunder along the sky, disheveling the flowers, daunting every singer in thicket or forest, and pouring blackness and darkness across the land and up the mountains. Did ever so many hearts, in so brief a time, touch two such boundless feelings? It was the uttermost of joy; it was the uttermost of sorrow — noon and midnight, without a space between.

— BEECHER, in *The Martyr President*.

*Thorough stress, or force upon all parts alike, as will easily be seen, is a sort of continued force, as if the force were prolonged until it should take effect. It is used generally for some kind of calling, such as shouting, triumph, command, apostrophe, etc.*



To secure thorough stress, a good way is to make the hand and voice follow a line something like the following :

Examples :

Bid him forward, breast and back as either should be.  
*Strive and thrive!* cry "*Speed,*"—fight on, fare ever  
*There as here!*—BROWNING.

*Ho!* sound the *tocsin* from the tower,  
 And *fire* the *culverin!*

Bid each *retainer arm* with *speed,*—  
*Call every vassal* in!  
 —A. G. GREENE in "The Baron's Last Banquet."

"*Forward, the Light Brigade!*  
*Charge for the guns!*" he said :  
 Into the valley of Death  
 Rode the six hundred. —TENNYSON.

*Intermittent stress, or force applied to the syllable tremulously, or in little jerks,* is used to denote any state of bodily agitation, such as *shivering* or *trembling*; or to extend these to their causes, *feebleness, timidity, grief, alarm, terror, rage,* etc.

A very good way to secure the intermittent stress is to shiver all over with the cold, actually making the whole body shiver. Use the sentence, "*My! But it is cold!*" After this has been done, drop the shivering from the body, but keep the shiver in the voice. After you have the stress upon the word COLD, you can easily extend it to *revenge, feebleness, etc.* Example :

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 ;  
 Oh! give relief, and Heav'n will bless your store.

—THOMAS MOSS in *The Beggar.*

You old Tyrant!

Not know my voice! O time's extremity,  
 Hast thou so cracked and splitted my poor tongue  
 In seven short years, that here my only son  
 Knows not my feeble key of untun'd cares?  
 Though now this grained face of mine be hid  
 In sap-consuming winter's drizzling snow  
 And all the conduits of my blood froze up,  
 Yet hath my night of life some memory,  
 My wasting lamps some fading glimmer left,  
 My dull deaf ears a little use to hear.  
 All these old witnesses — I cannot err —  
 Tell me thou art my son Antipholus. —SHAKESPEARE.

Wretch, touch him again at your peril! I will not stand by and see it done. My blood is up, and I have the strength of ten such men as you. By Heaven! I will not spare you, if you drive me on! I have a series of personal insults to avenge, and my indignation is aggravated by the cruelties practised in this cruel den. Have a care, or the consequences will fall heavily upon your head. —DICKENS.

EXERCISES

48. Give Ex. 13 in median, thorough, and intermittent stress.  
 49. Give Ex. 13 with each kind of stress, thinking the several sentiments clear through the list. Take *sorrow*, then *reverence*, then *command*, then *calling*, etc. See if some one can guess the sentiment you have in mind by the way you give the exercise.