

Prof. Scripture in describing the speech melody represented in Fig. 55 says :

"We note that in the first phrase the melody rises somewhat suddenly at the start according to the typical convex form of the American sentence. Instead, however, of completing the convexity it suddenly rises at the end. The average tone is rather low. . . . The evenness of the melody gives it solemnity, the steady rise through the phrase gives it pomposity, the sudden rise at the end makes it somewhat brusque and challenging. . . .

"In the fifth phrase the melody is of a different kind. There is more flexibility and the convexity is completed by a low fall. In the sixth phrase there are four strong subordinate convexities for the four emphatic units, 'married,' 'old,' 'fashioned,' 'way.' These are fused to a phrase with very flexible melody. The phrase ends with a fall in melody and a pause, although it needs the words 'without regard to race or creed' to complete it. These last two phrases are in contrast to the first four. The evenness is replaced by great flexibility, the rise at the end is replaced by an exaggerated fall.

"The entire effect of such a melody is distinctly humorous — an effect that is increased by the very low tones employed, especially at the end (going as low as nearly 50 vibrations a second). It is a common device of humor to imitate solemnity in its chief traits and to change one of them into an inconsistency. Here the effect is that of a staid humor of a mild degree. . . . Throughout the record the melody is one that is appropriate to the ceremonial oration, with a constant humorous twist to it. The unusually long pauses between the phrases, with the low and monotonous pitch, aid in the ceremonious expression."

LESSON XXXI

FAULTS IN SPEECH MELODY

As the skillful opera singer excels the unpracticed vocalist in his execution of melody, so the person that has had training in speech melody will excel the one who has not, and for the benefit of the student a few of the common faults in speech melody are set down below.

Before giving these, however, it may be well to state the general truth, *that every speech note is a slide, that it passes from one degree of pitch to another without being held appreciably at any point.* This does not at all conflict with what has been said about steps, for, in taking steps, the voice simply stops one note (which is a slide, of course) and starts in at a new place to make another note (which is also a slide). The slides mentioned in previous lessons are merely the important slides, and it must be understood that *every speech note is in reality a slide.*

Do not confuse song notes and speech notes. — With the foregoing truth in mind, the student is now cautioned against the use of song notes in speech. In a large room, or sometimes in a small one, there is a tendency to prolong a word or syllable on one plane of pitch, giving a sort of *calling* effect. This turns the speech note into a song note, for this is just the difference between song and speech: *Song stays on one degree of pitch, on one note, while speech must be going either up or down, and does not stay in one place.* The best way to avoid song notes in speech is to talk to one of the front seats just as you would talk to a friend; then, keeping the same slides, talk

to the back seats. "Tell it to the audience." Don't say words, but TELL them what you have to say; GET THE THOUGHT to them.

Do not use too narrow a range of melody. — One of the most common faults among young speakers, and yet one which can be easily remedied, is that of using too narrow a range of melody. Some students rarely use over three or four notes. Enlarge the range of melody. Remember that a speech to a thousand people is a speech to a few, greatly magnified. Just as you write a small hand on a sheet of writing paper, but write a large hand on the blackboard, so you can use a small range in talking to a small audience, but you must use a wide range in talking to a large audience. Go high and low in placing your words. Place your emphatic words higher up and make your slides longer.

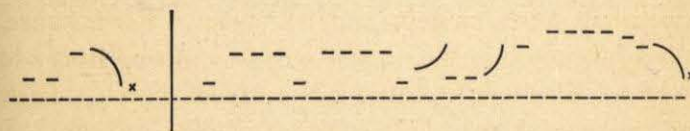
Do not use the semitone, except for sadness, pity, etc. — Every student knows that on the piano, and in singing, we have whole tones, or steps, and half tones. For instance, it is a full step from *c* to *d*, and only a half step from *c* to *c-sharp*. These same half tones exist in speech. Their use, however, should be confined to things *pathetic, sad, plaintive*, etc. They are used in *complaining, crying*, etc., but should not be introduced in ordinary speech. Often, however, especially in the lower grades of the high school, whole passages, even of the most positive utterance, will be given with this semitone. The student can easily get the semitone by giving the sentence, "*Are you sick, poor fellow?*" with a voice full of pity. On the word *sick* will occur a good example of the semitone. Now give the same sentence without any feeling at all. At once the difference will be apparent. The way to avoid the semitone is to *be more positive, to come clear down on your slides, to settle the thing.*

Do not drop the last note, or the last few notes, too abruptly at the end of the sentence. — This is quite a common fault, especially with those who have a tendency to spasmodic emphasis. For instance, in the sentence "I will not speak to him," the last two words might be dropped so suddenly that the audience would be unable to catch them. A few sentences to illustrate this fault are given below.

This explained all. The Emperor had demonstrated his right to be called the Royal Bowman of the world.

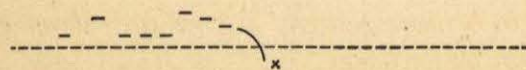


A better melody would be :



Do not run out of the compass of your voice. — When a long word comes at the end of a sentence there is often a tendency not to start high enough, thus throwing the last syllable too low for a good tone, so that instead of being a tone at all, it is a mere whisper. If the dotted line given below were to represent the lower limit of your compass, you can at once see that it would be very easy to throw the last syllable of *artistically* out of pitch.

She sang very artistically.

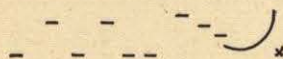
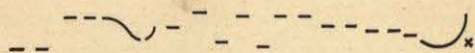


The remedy would lie in starting the word higher, as,

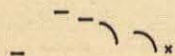
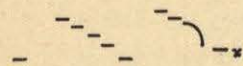


Do not allow the voice to rise at the end of the downward slide at the close of a sentence. — This fault results very often from the preceding one. Finding that the last word is started too low for a good note, the speaker puts the last part of it, or sometimes the whole last note, higher, thus sacrificing meaning for the sake of tone. Avoid this. Examples are given below.

There are many reasons which make a good and thorough battle necessary. The Southern men are infatuated. They will not have peace.



Better would be :



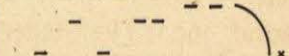
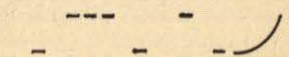
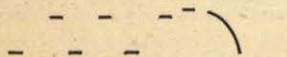
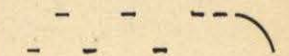
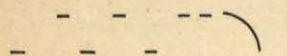
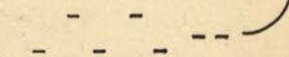
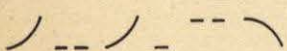
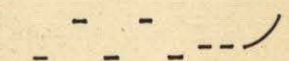
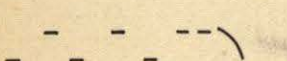
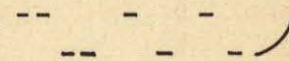
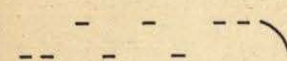
Do not give a falling slide where the thought is not complete. — This is really not an elocutionary fault, but a logical one. The student more often does not see the meaning than sees the meaning and does not give the cor-

rect inflection. To correct this fault, it is generally sufficient to show that the thought is not complete at this particular place, but that at *some point farther on* it is complete. The fault is most prevalent in the case of poetry where the thought is not complete at the end of a line. Example:

Even as he spake, his frame, renewed
In eloquence of attitude,
Rose, as it seemed, a shoulder higher;
Then swept his kindling glance of fire
From startled pew to breathless choir;
When suddenly his mantle wide
His hands impatient flung aside.

WRONG

RIGHT



EXERCISES

69. Give the following, beginning on high pitch and gradually moving downward.

- (a) Ah, me! Ah, me! Those days! Those days!
 (b) How the signboard creaks all day long.
 (c) All gloom, all silence, all despair.

— FULTON and TRUEBLOOD.

70. Give the following with continually falling melody:

The eye of Heaven penetrates the darkest chambers of the soul.

How dare you tread upon the earth which has drunk in the blood of slaughtered innocents?

71. Extend the hands, with the palms down, on the right, obliquely



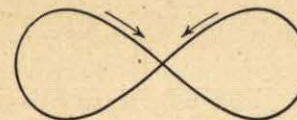
FIG. 56. Nearing the stroke in Ex. 69.



FIG. 57. After the stroke in Ex. 69.

toward the ceiling, standing with the right foot forward and the left heel raised slightly from the floor. Now, swaying the hands down in a curved line, elevate them to a corresponding position on the left, striking at the end of the movement, and bringing the left foot forward as you sway your hands across. Sway them back to the right again, ending with a stroke. Repeat eight times. See Figures 56 and 57.

72. With the right hand describe a horizontal figure eight in front of the body, letting the wrist lead both going and coming. Repeat eight times. Do the same with the left hand. Repeat with both hands, first letting one go above, then the other.



LESSON XXXII

SOURCES OF POWER IN SPEECH MELODY

A PLEASING melody will probably do as much toward attracting and holding an audience as any accomplishment the orator can have. Below are given a few sources of power in its use.

Use the **monotone** for **grandeur, sublimity, solemnity, and kindred emotions**.—Where the different speech notes are *given along on one line of pitch*, although some may be rising slides and some falling, the melody is said to be the *Melody of Monotone*. This kind of melody will be found very effective for the emotions of *solemnity, grandeur, devotion, sublimity, awe, dread, terror*, etc. Examples:

O Thou Eternal One, whose presence bright
All space doth occupy, all motion guide, etc.

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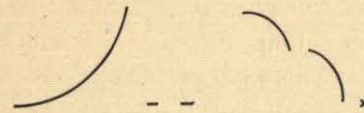
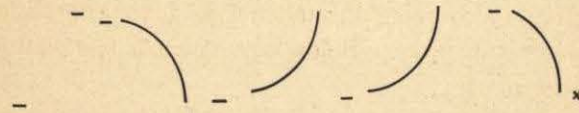
Use the **semitone** for **sadness, pity, etc.**—This direction will need no explanation. Read the caution against the use of the semitone in the preceding lesson. Do not overdo the matter; this is a powerful agent, and should not be abused. Example:

Alas! Alas! I know not; friend and foe fall together.

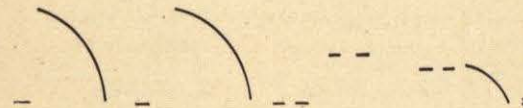
NOTE.—There is no good way of indicating the semitone. It is necessary to secure a good example, such as that given in the preceding lesson, and then apply the effect to all cases where its use would be proper.

Use more than ordinary slides and steps for surprise, delight, defiance, etc.—A slide of five notes, or even more, can be used for the emotions just named. In cases of *extreme surprise, intense fear, impassioned exclamation* and *interrogation*, a slide or step of a whole octave may be used. Example:

L. Capulet. Alack the day! she's dead, she's dead, she's dead!
Cap. Ha! Let me see her.



Othello. Avaunt! Be gone! Thou hast set me on the rack.



EXERCISES

73. Combine the following consonants with the vowel sounds given in Ex. 13: *bl, br, pl, pr, dr, dw, tr, th, tw, fl, fr, gl, gr, kr, kl, sm, sn, sp, squ, sk, sh, st, sw, ch, wh*. Use both song notes and speech notes. Use both rising and falling slides, and waves.

74. Give the following words with strong articulation:

black, brink, plan, pray,
drench, dwell, train, there,
tweak, flow, fry, glare,
gray, cloud, small, snare,
spare, squeak, scoot, shun,
stay, swell, church, where.

75. Repeat the following sentences using the monotone or semitone as the case demands.

Holy, holy, holy! Lord God Almighty!
Bless the Lord, O my soul; and all that is within me, bless his holy name!

Thy sad, sweet hymn, at eve, the seas along, —
Oh, the deep soul it breathed!

Must I then leave you? Must I needs forego
So good, so noble, and so true a master?

76. Give the following sentences, using more than ordinary slides of the voice.

Be gone! Run to your houses!
Is it come to this?
Hath a dog money?
Did they not rally to battle, as men flock to a feast?
You look pale, and gaze!
Ye gods, it doth amaze me!

LESSON XXXIII

GESTURE. THE DRAMATIC HANDS

THOUGH not used so much in oratory as in dramatic work, what are known as the *clasp*ed, *averse*, and *reflex* hands are important to every student of public speech.

CLASPED

The position with clasped hands needs no description. It is but necessary to say that the fingers may be inter-



FIG. 58. The hands clasped and extended.



FIG. 59. The hands clasped and brought to chest.

locked, or not, as the taste dictates. Usually, however, the position is stronger and more earnest when the fingers are interlocked. The conventional position of having the hands vertical and the tips of the fingers and the thumbs together may sometimes be used. See Figs. 59, 60, 61, and 62.



FIG. 60. The hands clasped and fingers interlocked.

The character "John Storm" in *The Christian*.

"Oh, Mr. Symmes! — save me, — do save me, — do hide me!" said Eliza.

Eliza recognized the face and voice of a man who owned a farm not far from her old home.

— MRS. STOWE.

AVERSE

It is human nature to thrust away those things that are unpleasant and ugly. The hand used for this is called the *averse hand*. The palm is extended toward the object of displeasure and the hand makes as if to thrust it away. This hand is very



FIG. 61. The conventional form of clasped hands.

The *clasped hand* is used for *prayer, supplication, entreaty, adoration*, etc. The hands are *wrung in anguish*, and *remorse*. Examples:

Portia. And upon my knees,
I charge you, by my once commended beauty,
By all your vows of love, and that great vow
Which did incorporate us and make us one,
That you unfold to me, yourself, your half,
Why you are heavy, and what men to-night
Have had resort to you; for here have been
Some six or seven, who did hide their faces
Even from Darkness. — SHAKESPEARE.

Juliet. Ah me! what news? why dost thou
wring thy hands?

Nurse. Ah, well-a-day! He's dead, he's
dead, he's dead!
We are undone, lady, we are undone!
Alack the day! He's gone, he's
killed, he's dead!

— SHAKESPEARE.

similar to the ordinary hand with the palm down; in fact, if the angle between the forearm and the hand is increased, and the fingers somewhat spread, the position is a very good *averse*.

With the thrusting away motion of the hand goes a turning of the head away. At the beginning of an *averse* gesture you look at the object and your hand comes up in



FIG. 62. The beginning of the averse gesture.



FIG. 63. The end of the averse gesture.

front of your chest; then when the thrust is made, the head is turned away.

The *averse hand* is used in *denial, aversion, repulsion, and loathing*. If the angle between the hand and the forearm is only slight, it stands for *admonition or reproof*. If the fingers are spread, it signifies *amazement, intense fear, terror, horror*, etc. Examples:

Othello. Avaunt! Be gone! Thou hast set me on the rack!
I swear 'tis better to be much abused
Than but to know't a little.
O Horror! 'Tis he!

Give appropriate gestures for the following:

Avaunt! and quit my sight! Let the earth hide thee!
Go, go, thou selfish and ungrateful child.

Gitche Manitou, the Mighty!
 Give thy children food, O Father!
 Give us food, or we must perish!
 Give us food for Minnehaha,
 For my dying Minnehaha!

REFLEX HAND

Also belonging more especially to dramatic work than to oratory is the *reflex hand*. This is simply the ordi-



FIG. 64. The reflex hand brought to the head.



FIG. 65. The reflex hand brought to the chest.

nary hand with the palm up, brought back to and touching self. It may return to any part of the body, and its significance differs with the part of the body to which it returns.

For the purpose of explaining this gesture, it may be said that *the head represents man's mental nature*, and that *the chest represents his emotional nature*. The chest is further divided into the *upper* and *lower chest*.

The *upper chest* is the seat of *honor, conscience, self-respect, patriotism*, etc.

The *lower chest* is the seat of the *affections* and *deeper emotions*.

With these statements in mind, we can see that the hand reflex to the head would denote *concentration* or *reflection* (see Fig. 64), and that when brought to the chest it would have different meanings according to the zone to which it was brought.

In case of pain, the reflex hand may seek almost any part of the body. When the fingers are bent, and the thumb crooked, it may denote *agony, convulsion, despair*, etc. (See Fig. 66.) Examples:



FIG. 66. The reflex hand with crooked fingers.

Mercutio. I am hurt:
 A plague o' both your houses! I am sped.
 Is he gone, and hath nothing? — SHAKESPEARE.

Iago. He holds me well;
 The better shall my purpose work on him.
 Cassio's a proper man: let me see now;
 To get his place, and to plume up my will
 In double knavery — How, how? Let's see.

— SHAKESPEARE.

Juliet. O, break, my heart! poor bankrupt, break at once!

— SHAKESPEARE.

EXERCISES

77. To a count of 1, 2, 3, execute the averse hand to the right five times and to the left five times. Be sure to strike on 3, and at the same time to turn the head away. Try the same obliquely upward and obliquely downward, both on the right and left.

78. Execute Ex. 77 with both hands.

79. Execute Ex. 78 with the clasped hands, also using the clasped hands in front upward, and in front downward. On the downward positions of the clasped hands you may still look upward.

80. Review the Open Hand, with palm both up and down, the Index, and the Clenched Hand, using each in all planes.

81. Review the Reflex, Averse, and Clasped hands, using in all planes.

82. Review all the positions.

83. The following exercise from Fulton and Trueblood's *Practical Elocution* will be found very helpful in developing graceful action and poise. Practice it often before the mirror, as gracefully as you can.



FIG. 67. The beginning of Ex. 83.



FIG. 68. The end of Ex. 83.

“Let the hands meet a few inches in front of the left hip, gently grasp with each thumb and finger an imaginary silken fiber; then keeping the hands turned toward each other throughout the movement, gradually separate the arms, the left moving downward and backward, the right upward and forward, spinning out the thread. Open the hands at the end of the movement. During this movement step forward with the right foot, balancing the body with the left. Stepping with the left foot, practice with the hands on the other side in a similar manner. Repeat alternately twice.” (See Figs. 67 and 68.)

LESSON XXXIV

QUANTITY

It is easy to see that the word *kick* does not occupy so much time in speaking as the word *gloom*, yet the speaker often does not make use of this fact. All the words of his speech are uttered with about the same length, so that differences which could be made very effective are entirely neglected.

This division of Public Speaking which deals with the length of vocal sounds and syllables is called *quantity*. Quantity is based primarily upon the actual time that it

SHORT SOUNDS		LONG SOUNDS	
Vowels	Consonants	Vowels	Consonants
<i>a</i> in <i>at</i>	<i>b</i> in <i>bob</i>	<i>a</i> in <i>all</i>	<i>l</i> in <i>lull</i>
<i>a</i> in <i>ask</i>	<i>d</i> in <i>did</i>	<i>a</i> in <i>arm</i>	<i>m</i> in <i>me</i>
<i>e</i> in <i>met</i>	<i>g</i> in <i>jug</i>	<i>a</i> in <i>ale</i>	<i>n</i> in <i>nun</i>
<i>i</i> in <i>it</i>	<i>f</i> in <i>fife</i>	<i>a</i> in <i>air</i>	<i>r</i> in <i>roe</i>
<i>o</i> in <i>son</i>	<i>h</i> in <i>hat</i>	<i>e</i> in <i>eve</i>	<i>v</i> in <i>vie</i>
<i>u</i> in <i>put</i>	<i>j</i> in <i>jig</i>	<i>e</i> in <i>err</i>	<i>w</i> in <i>woe</i>
	<i>k</i> in <i>kick</i>	<i>i</i> in <i>isle</i>	<i>y</i> in <i>yet</i>
	<i>p</i> in <i>pop</i>	<i>o</i> in <i>old</i>	<i>z</i> in <i>zone</i>
	<i>s</i> in <i>sat</i>	<i>oo</i> in <i>ooze</i>	<i>th</i> in <i>then</i>
	<i>t</i> in <i>tat</i>	<i>u</i> in <i>use</i>	<i>ng</i> in <i>sing</i>
	<i>ch</i> in <i>chat</i>	<i>oi</i> in <i>oil</i>	<i>zh</i> in <i>azure</i>
	<i>th</i> in <i>thin</i>	<i>ou</i> in <i>our</i>	
	<i>sh</i> in <i>shun</i>		
	<i>wh</i> in <i>when</i>		

takes to utter the different sounds of the alphabet. Some are long and some are short. Short sounds cannot be prolonged without becoming displeasing to the ear. Long sounds can be prolonged and yet not become displeasing.

With this knowledge of the sounds themselves, we may now understand how we have syllables which are made up entirely of short sounds, called short syllables, syllables made up of part short and part long sounds, called medium syllables, and syllables made up wholly of long sounds, called long syllables.

Examples of short syllables are :

kick, tat, pat, tack, dot, etc.

Examples of medium syllables are :

come, pull, rap, met, etc.

Examples of long syllables are :

eve, arm, rove, gloom, etc.

In general, *long syllables* predominate in *sublimity, sorrow, awe, reverence, adoration, calling, commanding*, etc.; *medium syllables* in *narration, description, bold and lofty thought, patriotism, courage*, etc.; and *short syllables* in *joy, mirth, laughter, exciting appeal, fright, anger, contempt*, etc.

These facts should be taken into account by every high school student in writing an oration or other literary composition. These different kinds of syllables will heighten the effect desired. If you wish a paragraph full of gloom, go back through your work and see if you cannot substitute, for some of the words that you have, other words that will convey your meaning just as well, or better, and that have more long syllables in them. Likewise, in joy, see if you cannot use a greater number of short syllables.

Probably the greatest example of the effect of long and short syllables is found in Milton's *L'Allegro* and *Il Penseroso*.

Haste thee, Nymph, and bring with thee
Jest, and youthful Jollity,
Quips and Cranks and wanton Wiles,
Nods and Becks and wreathèd Smiles,
Such as hang on Hebe's cheek,
And love to live in dimple sleek;
Sport that wrinkled Care derides,
And Laughter holding both his sides.
Come, and trip it as you go,
On the light fantastic toe.

Come, Pensive Nun, devout and pure,
Sober, steadfast, and demure,
All in a robe of darkest grain,
Flowing with majestic train,
And sable stole of cypress lawn
Over thy decent shoulders drawn.
Come, but keep thy wonted state,
With even step, and musing gait,
And looks commercing with the skies,
Thy rapt soul sitting in thine eyes.

But even if it is impossible to attend to all this in writing, much may be accomplished by delivery. If the long syllables are neglected, the effect will not be so much in accord with the sentiment expressed by those syllables, while the ordinary effect of such a passage may be heightened by an unusual dwelling on them.

The same holds true of the short syllables. If they are struck off quickly, they have their correct effect but they must not be prolonged.

CAUTION. — The prolonging of short syllables is what is generally known as drawling. Pick out the short syllables, stop prolonging them, and the drawl will disappear.

NOTE. — If attention is paid to prolonging the indefinite syllables, the passage is said to be delivered in long quantity; if the short

syllables are given the attention, that is, are given quickly, and the indefinite syllables are slighted, the passage is said to be given in short quantity. If neither of these methods is followed, the passage is probably given in medium quantity.

EXERCISES

82. Extend the arms parallel in front, palms down. Depress the wrists. Revolve the hands until the tips of the fingers point down. Now bring the hand back to the shoulder by bending the elbow. Raise the elbows and revolve the hands so the palms are outward. Now push out with the hands. At first do this to a count of 1, 2, 3, 4, 5, 6, rather jerkily. Soon, however, smooth it down until your counts run together and there is nothing left but a smooth serpentine motion.

83. Repeat Ex. 82, but extend the arms out at the sides.

84. Practice the following sentences in their appropriate quantities :

1. Move on, thou arm of law.
2. Pick it up quick, Jack.
3. Let them try him.
4. And he rolls, rolls, rolls, rolls a pæan from the bells.—POE.
5. How they tinkle, tinkle, tinkle in the icy air of night. — POE.

— From FULTON and TRUEBLOOD'S *Practical Elocution*.

LESSON XXXV

TONE COLOR

MORE subtle and delicate, and yet perhaps more effective, than any of the means of expression yet described, is what is known as *tone color*. By this is meant the *quality of voice taken on in the manifestation of any particular mood*. Of course, as the possibilities of our moods, with their various blendings, are practically infinite, so there are infinite possibilities in tone color, for there is a voice for every emotion; but a few of the more common of our moods give rise to certain quite plainly distinguished qualities, and it is to every orator's advantage to learn their control and use. For convenience we may classify these into a few large groups.

GROUP I

ORDINARY, EVERYDAY, CONVERSATIONAL QUALITIES

The first large group of qualities is that which we use in our everyday life, — the kind we use when we are *explaining something to a friend, or reciting a lesson, or telling of some ordinary incident that does not excite us greatly*.
Examples :

A thing of beauty is a joy forever;
Its loveliness increases; it will never
Pass into nothingness; but still will keep
A bower quiet for us, and a sleep
Full of sweet dreams, and health, and quiet breathing.

— KEATS.

I am little accustomed, Gentlemen, to the part which I am now attempting to perform. Hardly more than once or twice has it happened to me to be concerned on the side of the government in any criminal prosecution whatever; and never, until the present occasion, in any case affecting life. — WEBSTER in *White Murder Trial*.

The reign of Napoleon may be defined as the old world reconstructed by a new man. He covered over with glory the threadbare centuries. He was the first among soldiers, but not among statesmen. He was open to the past, but blind to the future. If this judgment be found too harsh, a mere glance will serve to convince one of its justice. Men are judged not by their fortune, but by their work. He had in his hand the greatest force Providence ever placed in the hand of a mortal to create a civilization or a nationality. What has he left? Nothing but a conquered country and an immortal name. — LAMARTINE.

GROUP II

EXTRA LARGE, STRONG, FULL, RICH QUALITIES

A second well-defined group of qualities is that which we use when our natures expand to their fullest and best. These are larger, stronger, fuller, richer qualities than those we use in our ordinary existence, — they come only in the great moments of life, when one's being is fully roused. They are used in *reverence, patriotism, courage*, etc. The best way to cultivate these qualities, which are among the most important to the orator, is to take sentiments of a grand, lofty, and sublime nature, and try to fill a large room full of all this grandeur and sublimity, or, still in a large room, you can imagine yourself in the presence of some of Nature's grand scenes, and try to speak as you would if you were to express this grandeur by the very way you said your words. Examples:

Roll on, thou deep and dark blue ocean, roll. — BYRON.

NOTE. — Imagine yourself on a great high cliff, with the vast ocean rolling and tossing at your feet, and give this line so that you will suggest all the grandeur of the sea. Get a deep, full voice.

NOTE. — Imagine yourself in the midst of battle, speaking the following in a very impassioned manner to your soldiers:

On, on, you noble English,
Whose blood is fet from fathers of war-proof,
Fathers, that, like so many Alexanders,
Have, in these parts, from morn till even fought,
And sheathed their swords for lack of argument.
Dishonor not your mothers: now attest,
That those whom you called fathers did beget you:
Be copy now to men of grosser blood,
And teach them how to war: — and you good yeomen,
Whose limbs were made in England, show us here
The mettle of your pasture; let us swear
That you are worth your breeding, which I doubt not,
For there is none of you so mean or base,
That hath not noble luster in your eyes.
I see you stand like greyhounds in the slips,
Straining upon the start. The game's afoot;
Follow your spirit; and, upon this charge,
Cry — God for Harry! England! and Saint George!

— SHAKESPEARE'S *King Henry V*.

Reunited — glorious realization! It expresses the thought of my mind and the long-deferred consummation of my heart's desire as I stand in this presence. It interprets the hearty demonstration here witnessed, and is the patriotic refrain of all sections and all lovers of the Republic.

Reunited — one country again and one country forever! Proclaim it from the press and the pulpit; teach it in the schools; write it across the skies. The world sees it and feels it. It cheers every heart North and South, and brightens the life of every American home. Let nothing ever strain it again. At peace with all the world and with each other, what can stand in the pathway of our progress and prosperity?

— WILLIAM MCKINLEY.