



DELHI UNIVERSITY
LIBRARY

B A S I C P R I N C I P L E S O F



SPEECH

REVISED EDITION

BY **LEW SARETT, A.B., LL.B., LITT.D., PROFESSOR OF PERSUASION AND
PROFESSIONAL SPEECH, SCHOOL OF SPEECH, NORTHWESTERN UNIVERSITY**

AND **WILLIAM TRUFANT FOSTER, PH.D., LL.D., FORMERLY PROFESSOR
OF ENGLISH AND ARGUMENTATION AT BOWDOIN COLLEGE, AND PRESIDENT
REED COLLEGE**

46

BY LEW
COPYRIGHT, 19
ALL RIGHTS
IF

TRUFANT FOSTER
D WILLIAM TRUFANT FOSTER
; THE RIGHT TO REPRODUCE
ERROF IN ANY FORM

The Riverside Press
CAMBRIDGE MASSACHUSETTS
PRINTED IN THE U S A.

CONTENTS

PART ONE: DELIVERY

<i>Chapter 1:</i> SPEECH IN EVERYDAY LIFE	3
<i>Chapter 2:</i> SEVEN BASIC PRINCIPLES	13
<i>Chapter 3:</i> DEVELOPING CONFIDENCE, POISE, AND POWER	52
<i>Chapter 4:</i> THE BASIC PATTERN OF MODERN SPEECH	93
<i>Chapter 5:</i> BODILY ACTION	127
<i>Chapter 6:</i> A METHOD OF SELF-MOTIVATED ACTION	151
<i>Chapter 7:</i> PRINCIPLES OF BODILY ACTION	165
<i>Chapter 8:</i> THE VOICE	200
<i>Chapter 9:</i> MELODY	234
<i>Chapter 10:</i> TIME	260
<i>Chapter 11:</i> FORCE	295

PART TWO: SPEECH COMPOSITION

<i>Chapter 12:</i> FIRST STEPS IN COMPOSITION	317
<i>Chapter 13:</i> FINDING, CHOOSING, AND RECORDING IDEAS	331
<i>Chapter 14:</i> METHODS OF ARRANGING IDEAS	348
<i>Chapter 15:</i> OUTLINES	361
<i>Chapter 16:</i> THE INTRODUCTION	384
<i>Chapter 17:</i> THE BODY: EXPOSITION, DESCRIPTION, NARRATION	421
<i>Chapter 18:</i> THE BODY: ARGUMENTATION	439
<i>Chapter 19:</i> THE BODY: PERSUASION	478
<i>Chapter 20:</i> THE CONCLUSION	510
<i>Chapter 21:</i> SUGGESTION	525
<i>Chapter 22:</i> THE LANGUAGE OF SPEECH	545
<i>Chapter 23:</i> RADIO SPEAKING	569
ACKNOWLEDGMENTS	593
INDEX OF TOPICS	597
INDEX OF AUTHORS	602

LIST OF PLATES

	<i>Between pages</i>
1: SPEAKER SEATED, ADDRESSING THREE MEN	72 and 73
2: DWIGHT D. EISENHOWER	72 and 73
3: MRS. FRANKLIN DELANO ROOSEVELT	72 and 73
4: EDWARD STETTINIUS AND FRIENDS	72 and 73
5: FRANKLIN D. ROOSEVELT AND FRIENDS	136 and 137
6: HAROLD STASSEN	136 and 137
7: ERIC JOHNSTON	136 and 137
8: ORSON WELLES	136 and 137
9: GIRL SPEAKING TO CLASS	168 and 169
10: FIORELLO LA GUARDIA	168 and 169
11: PHILIP MURRAY	168 and 169
12: ANTHONY EDEN	168 and 169
13: TEACHER INSTRUCTING STUDENT	168 and 169
14: AUDIENCE OF CHILDREN	456 and 457
15: OZARK COUNTRY STORE	456 and 457
16: LAWYER PLEADING BEFORE JURY	456 and 457
17: MOLOTOV AND STALIN	456 and 457
18: STUDENTS READING RADIOSCRIPTS	456 and 457

PART ONE

DELIVERY

SPEECH IN EVERYDAY LIFE

1

“**THE POWER** which has set in motion the greatest avalanches in politics and religion has been, from the beginning of time, the magic force of the spoken word — that and that alone.” This was said, several years ago, by an ambitious nobody, who then, by the use of the spoken word, proceeded to set in motion the most destructive avalanche of all time. His name was Adolf Hitler.

It should not take another Hitler and another World War to convince us that men of good will should do more than ever before to use the spoken word to save the world, before men of demoniac will use the spoken word to destroy the world.

Destroy the world — that is not exaggeration. If another mad leader, in another world crisis, uses the oratorical powers of a Hitler to arouse men and the atomic bomb to kill men, that will be the end — literally — of all that humanity has built up through thousands of years of struggle — all that we call civilization.

For obvious reasons speech has immeasurably more power now than in previous generations. At the beginning of the century, it was uncommon for anyone to be reached by public speaking more than once a week. Now a majority of us are reached several times a day. The greatest orators of former generations spoke to scarcely a million hearers in a lifetime. Now it is an everyday occurrence for a speaker over the radio to reach several millions at one time, and for a speaker in motion pictures to be heard by millions years after his voice has been recorded. Other millions hear the spoken word through the

phonograph; others over communication systems in schools, mines, factories and offices, which enable anyone at a central station to talk to one department at a time or all departments at once, or the engineer of a moving train to talk to a brakeman in the caboose, or a fisherman in a rowboat on Lake Placid to talk to his secretary in New York City. More than seventy million times a day the telephone is used by men and women who would rather talk than write. In short, more than a hundred million speakers and listeners every day use mediums that did not exist in the days of their grandfathers. If we think of the life of man on this planet as covering twenty-four hours, it is only in the last minute that anyone has been able to talk to millions at one time; only in the last minute that any speaker has been heard after he was dead.

Everyone in our day is convinced that it is important to know how to write, and to write well, yet most of us speak at least twenty times to every time that we write.

Who are the most influential men and women in the world today? In any list you are likely to make of these leaders, the chances are that nine out of ten are able to speak in public to good purpose. Even in your own community, the score will be about the same. It cannot be merely by chance that effective leaders everywhere are also effective speakers.

Lowell Thomas, who has had longer success on one radio program than any other speaker, says: "As I look back on it now, if given the chance to do it all over again, and if obliged to choose between four years in college and two years of straight public speaking, I would take the latter, because under proper direction it would include most of what one gets from a four-year Liberal Arts course, and then some." It is fortunate for speakers, as well as for audiences, that no such choice is forced upon us. We can have both years of college studies and years of public speaking; and nowadays, *even while we are in college*, we can have varied experiences in public speaking under proper direction.

THE FICTITIOUS JOHN DOE

Let us begin, then, with the fictitious John Doe. He may live in a large city whose citizens can and do speak grandly of its greatness; or he may live in a remote village which is superior in scenery but relatively lacking in eloquence. He may be anyone who is trying to earn a livelihood, to play his part in his community and in his age, to affect the behavior of other human beings, in short, to make known to good purpose himself and his ideas.

Imagine, then, John Doe. He is in good health, educated, and eager to count for something in business, in community affairs, in social groups. He possesses all his faculties — all except one. This particular John Doe is mute, literally, he cannot utter a single syllable. A mistake of nature in creating his vocal mechanism renders him utterly, permanently dumb.

John Doe has but one life to live. He wishes to live it richly, completely. To do that, he must develop and utilize his knowledge and all the personal traits with which he is endowed. But he lacks one faculty; he cannot speak.

As a college student he is eager to be heard. In a class meeting, he is moved to defeat the stupid motion that seems about to pass; in a fraternity meeting, he wishes to urge the election of a friend; in a social gathering, he desires to appear at his best as he mingles with young women. Indeed, in a hundred situations, he *must* function if he is to preserve his self-assurance and his morale. Yet in each case he remains inarticulate.

After he graduates, John Doe must earn a living, but he cannot become an effective lawyer, minister or teacher, nor can he succeed in any vocation that demands even the usual use of speech. He cannot engage even in simple conversation. He is frustrated.

In the evening John Doe attends a community meeting. Taxes are discussed which he is obliged to pay; building restrictions which affect the value of his property; public health measures which may save the lives of his children. His fellow citizens, ignorant and short-sighted, are about to take unwise

action solely because nobody has made them take certain facts into account. John Doe is excited. He is moved to stand up and express himself. Splendidly endowed with personal powers and with enthusiasm for good causes, he is eager to play his part, yet he is speechless.

The remote consequences are more serious than the immediate consequences. As a result of John Doe's inability to adjust himself to society, his constant sense of inadequacy and defeat, his inability to meet the demands of life, he disintegrates. His faith in himself weakens day by day. The zest of life goes out of him. Little by little he reconciles himself to an ineffective niche. He becomes lost in the throng of mediocrities.

When a man thus loses faith in himself and the will to make himself count in his community and age, he is done for. He marks time to the end of his life. Somehow, it is true, society finds room for him, but it is merely a special nook where he may work out a half-way mode of living.

PLIGHT OF THE REAL RICHARD ROE

The plight of the mute John Doe is, indeed, tragic; but, you may say, his case is extreme, he cannot speak at all; most of us can make intelligible sounds, we are not totally dumb.

That is true. Most of us belong to a real family — the family of Richard Roe. Richard Roe has all the machinery of speech; his vocal organs function. Yet at times he, too, is inarticulate. In social situations, he is all but speechless. He has sudden attacks of self-consciousness, or a chronic feeling of inferiority, or merely an habitual reserve which inhibits his speech. His articulation is so slovenly or his voice so weak that he barely makes himself understood; or his conversation is ineffective because he is unable to organize his ideas.

What difference is there between John Doe and Richard Roe? Both men are inarticulate. Both are socially maladjusted. The main differences between them are in the degree and in the cause. Of what avail is the machinery of speech that Richard Roe possesses, if he cannot use that machinery when

he needs it? He, too, sinks back with a feeling of frustration. He, too, neither meets the challenge of life nor takes advantage of its opportunities. He, too, suffers the consequences of his social inadequacy: a loss of morale, a lack of resourcefulness, and so he, too, gets lost in the crowd. Even in matters that affect him profoundly, he has little to do with shaping the thought and behavior of other human beings. There is, then, in the sorry results, no essential difference between John Doe and Richard Roe.

Most human beings, in one degree or another, are Richard Roes. They have failed to develop the ability to communicate effectively, not only on the public platform, not only in the less formal meetings of small groups, but also in the informal, everyday, often equally important business and social meetings from which there is no escape.

The world is a complex, social machine with wheels and gears that interlock at a million points. Every human being, a cog in that machine, touches thousands of other units. If he has the power of speech, he can work smoothly and to good purpose with other units, if he has not, he remains a more or less isolated gadget. Many men who might have been leaders in noteworthy causes have been so colorless in speech or so crippled by fear that they have failed to inspire confidence. Many other men have succeeded who, without unusual powers of speech, could not have gone far.

WHAT TRAINING IN SPEECH MAY DO TO A MAN

The setting up of good speech habits trains the mind in many ways. Efforts to speak well force a man to clarify his more or less nebulous thoughts, to strike out the irrelevant, to synthesize materials, to subordinate minor points, to drive at the heart of issues, and to state them without waste of words. A man is never the master of an idea until he can express it clearly. A speaker who studies his art to good purpose discriminates between the logical and the illogical, between the artistic and in-artistic, between what is good taste and what is bad taste. All

these efforts leave the mind more discriminating, and discrimination is one of the chief ends of education.

Training in the interpretation of literature also develops powers of value. No one can interpret great literature orally over a long period without developing, in some degree, finer perceptions, finer sensibilities, more responsive emotions and better taste.

Training in speech — the right kind of training — develops character. By character we mean all those attributes which give color, beauty, vivacity and strength to personality. They are as the sands of the sea. They are not confined to the “noble virtues.” They include the qualities of a man’s mind, its keenness and depth; the qualities of his heart, tolerance and compassion; his aspirations, balance, courage and initiative — these and countless other attributes.

Character, as thus defined, is developed through contests with tough adversaries, through wrestling with real problems, through mastering difficult situations. Every time a speaker confronts an audience, large or small, he must fight for self-mastery, he must pit his will and his opinions against the will and the opinions of other human beings. If a man wishes to condition himself physically for a football game, he tests himself over and over again in scrimmage against worthy adversaries. No man develops muscles by sitting in a rocking chair. Similarly, no man can confront other human beings day after day in speech situations without adding to his courage, poise, resourcefulness and self-mastery.

THE DOMINANT PURPOSE OF SPEECH

Effective speech is not the grandiloquent outburst which still is common among political orators. It is not the monotonous, rhythmical utterance which still is heard from some pulpits. It is not the colorless, unimaginative recitation of facts before dozing students. Certainly it is not the over-dramatic, saccharine performances of elocutionists, nor the staccato utterance of high-pressure salesmen of the “go-getter” type. Nor is

it the wooden declamatory utterance that is heard at times from school and college orators. Above all, effective speaking is not the artificial, pedantic speaking of those who are rigidly governed by rules devised by writers who rarely come to grips with real audiences.

Effective speech is direct utterance adapted to the needs of the audience and the occasion. It is simple, sincere, earnest, warm, and spontaneous. In other words, good public speaking has the best characteristics of good conversation, but to these are added force, vocal energy, dignity, and deliberateness, in so far as they are made necessary by a large audience and a large auditorium.

The speaker, whether he be an interpreter or an orator, has one primary purpose: he aims to communicate ideas, feelings, and moods, in order to win response of some sort; to make his audience think, feel, believe, vote, buy, or live larger lives. Any other purpose the speaker may have is secondary. In other words, the primary purpose of the speaker is to communicate and thereby to influence human behavior.

EXERCISES

SECTION A: EXERCISES IN EXTEMPORANEOUS SPEECH

I. *Exercises that draw on personal experience*¹

Select one of the following subjects, prepare a rough outline of your major ideas on the subject, and deliver a short extemporaneous speech in class. These subjects tap the reservoirs of your own experiences, your enthusiasms, your personal interests. They require no reading; no research of any kind. This type of assignment may help you to: (1) accustom yourself to audiences easily and quickly;

¹ At the beginning of the course, the teacher may not wish to concentrate on speech-composition, on finding, organizing, and outlining materials; but rather on delivery with a secondary stress on composition. There is much to be said for this procedure. We suggest, therefore, that at this time the instructor assign for cursory reading Chapters XII, XIII, XIV, and XV, or selected topics in these chapters. In this way the speaker may learn enough about the essentials of outlining and composition to serve him temporarily. Later these chapters should be studied intensively.

(2) adjust yourself as quickly as possible to the speech-situation in your class; (3) feel more at home with your classmates; (4) break down your habitual reserves in speaking, (5) establish your own identity in the class through the knowledge gained of your background, experiences, enthusiasms, (6) discover the identity of your classmates.

1. Why I study "speech"
2. The region I come from: its people, its traditions
3. My impressions of Europe
4. My book for that desert island
5. The kind of education I need
6. How I earned money to go to college
7. The man I most admire
8. Life on a submarine
9. The clash of personalities at my last job
10. My experience as a salesman
11. Contacts in hitch-hiking
12. A lesson learned from the War
13. Favorite economies of my friends
14. An eccentric character in my home town
15. A great teacher I have known
16. First impressions of this city
17. A radio program I like
18. My pet aversion
19. What I have learned about the Germans
20. A book that has influenced me
21. A soldier I shall always remember
22. A radio program I detest
23. Red tape in the Army
24. What parents do not know about children
25. The fine art of persuading parents
26. The big city versus the small town
27. What we show visitors in my town
28. A moment I shall never forget
29. What military training does to a man
30. Speaking of courage
31. My first trip in an airplane
32. My favorite sport
33. The life of a paratrooper

34. Forces that shape us as children
35. My experiences behind the footlights
36. Human nature as seen by a clerk in a store
37. My experiences with babies
38. Some experiences of a "G.I. Jill"
39. Touring with a Red Cross Unit
40. Any other subject that tends to draw you out of your shell, that moves you to wish to speak, and that directly or indirectly establishes your identity.

II. *Exercises that relate to speech*

Select one of the following subjects and develop a speech as suggested in Exercise I:

1. Why I plan to study law
2. Why the field of interpretation interests me
3. Why my major interest lies in the drama
4. When I first realized the value of effective speech
5. The leaders in my city as public speakers
6. What I hope this course will do for me
7. The ablest speaker I have ever heard
8. My first experience before an audience
9. A great contemporary actor
10. Why I am studying for a career in radio
11. Why I hope to teach speech
12. Why I hope to be a speech correctionist
13. A speaker who failed
14. Public speaking and the "stream of history"
15. Public speaking in Congress (or in my state legislature)
16. Public speaking and success in business
17. A successful radio speaker
18. Why my experience in debating (theater, etc.) has meant much to me
19. Why a student should participate in oratory
20. Any other subject that lends itself to this assignment.

III. *Assignment for the entire course in speech*

Read regularly a weekly magazine of news and parts of a daily newspaper. Give special attention to world conditions, to national issues in politics, business, labor, capital, religion, and the arts, and

to matters before Congress. Read, also, at least one monthly magazine that carries enlightening discussions of paramount issues.

Such regular reading will provide ideas for speeches, stimulate your thinking, and so stir you that you will be moved to speak. Furthermore, it will help prepare you to take your place in democratic society as an informed, thoughtful citizen. In a short time you will be "on your own" legally and economically. If you are to meet successfully the challenges and opportunities of the time in which you live, you must think your way through its big problems. The place to begin is where you are. The time to begin is now.

Among the weekly journals to be considered are *Time*, *Nation*, *Newsweek*, *The New Republic* and the *Saturday Evening Post*. Among the monthly magazines are the *Atlantic Monthly*, *Harper's Magazine*, and the *Reader's Digest*. Especially useful to a student of speech is *Vital Speeches*.

SECTION B: SELECTIONS FOR INTERPRETATION AND DECLAMATION ¹

If the first speech assignment is to memorize and deliver a passage of poetry or prose, turn to the collections at the end of Chapters II, III, and IV. In all the exercises for all chapters, the selections may be memorized or read, as suits the purposes of the instructor.

¹Throughout Part One, we provide two major groups of exercises at the end of each chapter. Section A, exercises for extemporaneous speeches, Section B, selections of prose and poetry for interpretation and declamation. Thus anyone who wishes to study the fundamentals of delivery through extemporaneous speeches finds suitable assignments, and anyone who prefers to approach the fundamentals through interpretation and declamation finds exercises that lend themselves to this approach. We have not provided such selections for Chapter I, however, because we believe that the first speech assignment should be extemporaneous, even though the instructor may choose to emphasize later on in the course interpretation or declamation.

The instructor whose approach to the fundamentals of speech is largely or solely extemporaneous may follow either of two general procedures. The first semester he may devote chiefly or solely to fundamentals of delivery. In this case he may assign all the chapters in Part One but only three or four chapters in Part Two, Chapters XII, XIII, XIV, and XV, and these only for cursory reading. In the second semester he may concentrate on Part Two. Or if he prefers, in the first semester he may have the class study simultaneously the fundamentals of delivery in Part One and the fundamentals of speech-construction in Part Two, assigning for concurrent study a chapter in Part One and a chapter in Part Two, and in class criticism giving equal emphasis to delivery and speech-construction.

SEVEN BASIC PRINCIPLES

2

IF YOU were about to build a house or a cathedral, you would not start with bricks and mortar. First you would prepare blue prints, clear the ground and build foundations. Then you would erect the frame work. Then, and only then, would you be ready to lay bricks and install windows. The foundations determine all the details of construction. At the outset, a builder must decide on the functions of his building and the principles of construction. If these principles are sound, his structure will be basically sound. If they are faulty, no amount of ornamentation will remedy the weakness.

So it is with the art of speaking. Hence this discussion of seven principles which are the foundation of the art and science of effective speech.

These principles concern the sole legitimate *functions* of speech; they set forth the *nature* of effective speech; they serve as a *blue print* of the art of speech—a guide to the foundations, beams and girders. Thus, these principles constitute a *philosophy of speech* which gives point, coherence and symmetry to the discussion which follows of the techniques of speech.

Here and throughout Part One, we are concerned primarily with delivery, only secondarily with substance. It goes without saying that what a man says is more important than how he says it. Nevertheless, how a man says it may give point and power to what he says.

FIRST BASIC PRINCIPLE

*Effective Speech is not for Exhibition but for
Communication*

Anyone speaks in any situation for the *immediate* purpose of communicating to others his desires, his knowledge, his feelings, his opinions, to influence others. In our daily life the spoken word is a medium of social exchange, a tool that enables us to act as members of society. This is the one important function of speech.

By the same token, a *public* speaker is justified in using the time of his audience only when he is governed by the will to communicate ideas and feelings. Whether the speaker is a teacher, a debater, a politician, or a minister, his sole aim should be to communicate with human beings in order to inform them and influence their behavior. If the speaker is an interpreter of literature, an impersonator or an actor, his chief purpose is not to display his skill as a performer, but to stir up ideas and feelings.

Any other purposes are trivial or vicious. Speech is a significant social tool. It should not be used as an Atlantic City runway by means of which linguistic bathing beauties display their curves and wearing apparel. If, consciously or unconsciously, a performer exhibits the grace of his gestures, the sonorous qualities of his voice, the splendor of his language, his aim is low; so low that an audience has little patience with him.

Moreover, his efforts are largely futile. For weary decades, speakers, orators, interpreters of literature, elocutionists, actors, and spell-binders have practiced social exhibitionism. As a result, their speeches may have had the heroic sound and fury of great utterance, but they have lacked the sense of great speech. In this realistic, starkly honest, forthright age, such declaimings are grotesque.

How can an audience respond to an interpreter who recites Keats' "Ode on a Grecian Urn" for the purpose of displaying

her fluid gestures, lovely modulations of voice and skill in the use of dramatic pauses? Happily, the day of such flamboyant and pretentious speaking is past. It belongs to an artificially heroic age, an age of self-display.

Exhibitionism in English composition is equally futile. Writers who revel in splendid rhetoric, who spread perfumed purple ink on every page, with their "eyes in a fine frenzy rolling," have no place in this day. Some of Walter Pater's writings, for example, show that he was intent on displaying his literary dexterity and elegance. Thomas de Quincey, likewise, made words turn linguistic handsprings, at times to no good purpose.

Suppose we were to say to you: "Ah, beloved and patient reader, we are grateful to you beyond utterance that, notwithstanding innumerable solicitations for your attention, you are disposed to yield to our pale writings a golden moment of your time." What would you say? You would snort in disgust. We should be exhibiting the artful language of another age. Whenever public speakers parade such rhetoric, we scorn their studied elegance; we do not respond to an idea which is self-consciously woven in such embroidery.

If we keep in mind that the immediate justification of speech is the communication of ideas in order to stir up corresponding ideas, we shall avoid ludicrous errors, and we shall achieve the honesty and naturalness which are essential in speech as in every other form of social intercourse. We shall be sound at the foundations of our speech-education.

SECOND BASIC PRINCIPLE

Effective Speech Has for its Ultimate End the Winning of Response

Usually speech is employed not only for the *immediate* purpose of communicating ideas but also for an *ultimate* purpose: to get things done. That end is called "response." A speaker strives to move others to believe as he believes; or to act by

voting for Senator Green, or by writing a letter to the President, or by signing a contract, or by dropping a dollar in the contribution box. Or a speaker may try to win no more than an emotional response: for example, to make the audience laugh, or feel compassion, or enjoy the beauty of literature.

This concept of speech is basic: the rules and implications that flow from it are legion. For instance, the President of an airplane company is about to speak at a banquet of employees. The Chairman turns to him; "Mr. President, will you say a few words?" Unmindful of this opportunity to make himself and his ideas felt to good purpose, he casually reaches into his mind for "something to say." For thirty minutes he meanders along. Far better if he had used his opportunity not merely to "say a few words" but to say words to a definite end; for example, that the assembled men work with confidence in the strength of the company and in the worth of its product. If he had been moved by this purpose, he might have formulated a definite response that would have given to his speech direction and force.

So, too, an interpreter of literature should keep in mind a desired response. Usually it should be the response which the author sought. If the selection is Keats' "Ode on a Grecian Urn," the reader might well say to himself: "I wish my hearers to lead their lives to some degree in accord with the philosophy of the poem." Such an aim gives point and power to his recital.

If a speaker is not governed by a definite purpose, his efforts are largely wasted — wasted even if the audience says, "What a clever speaker!" "What a pleasing voice!" "What masterful use of language!" No speaker is a master of language if the only response he wins is applause for his skill; a master of language is one who influences his audience to some worthy end. It is not the business of a speaker to get pleasant things said of his art but to get things done.

THIRD BASIC PRINCIPLE

*An Effective Speaker Uses the Techniques of Speech in
Order to Bring Attention to a High Peak on the
Response He Seeks*

Suppose a speaker stands like a hitching post and utters bromides in pedestrian language. After a few minutes nobody listens to him: attention wanders. The minds of the audience keep drifting to bills that have to be paid or to the next football game; but if the audience *does not even listen*, how can the audience *respond* to the speaker's ideas? Every speaker needs to use the techniques of securing and holding attention, for he *may win response by keeping the minds of his listeners sharply focused on the desired response*; by that means and by no other. As William James puts it, "What holds attention determines action."

"It seems," James continues, "as if we ought to look for the secret of an idea's impulsiveness . . . in . . . the *urgency with which it is able to compel attention and dominate in the consciousness*. Let it once so dominate, let no other ideas succeed in displacing it, and whatever motor effects belong to it by nature will inevitably occur. . . . What checks our impulses is the mere thinking of reasons to the contrary. . . . The idea to be consented to must be kept from flickering and going out. It must be held steadily before the mind until it *fills the mind*."¹

Some men question the unqualified declaration that "what holds attention determines action." Beyond question, however, what holds attention *tends* to determine action. Suppose a speaker is striving to induce you to contribute to a social settlement in the slums of Chicago. You will deny him that response only if you think of reasons why you should not do as he asks. If he keeps your mind focused on his aim until the idea becomes urgent, and if in the meantime he avoids stirring up contrary ideas, sooner or later you tend to respond. The higher

¹ William James, *Psychology: Briefer Course*, Henry Holt and Company, New York, 1892, pp. 448 ff.

and more constant the peak of attention, the more certain your response will tend to be.

There are many methods of achieving this end. A speaker, therefore, does well to study the fundamentals of speech — voice, bodily action, melody, time, force, composition, diction, style — toward the end of using them not only as methods of communicating and winning response, but also as methods of controlling attention and bringing it to a high peak.

Any technique of speech that draws undue attention to itself defeats its purpose. Since a speaker must hold attention focused sharply on his central idea or response, any technique of speech that distracts attention defeats his purpose. Therefore, mechanics of speaking or phrasing that draw attention to themselves by their crudeness, or virtuosity, or eccentricity are bad. A speaker who thinks mainly of *how* he is expressing an idea, cannot focus attention on *why* he is expressing that idea.

We wear clothes primarily for protection against cold and heat, snow and rain. If the clothes are attractive, so much the better. Indeed, we choose them partly to provide a foil for personality. We try to choose clothes that “become” us. That is why a short, stout woman avoids horizontal stripes. More important, however, is the personality inside the clothes.

Suppose Mr. T. Wadsworth Willowby — a thoroughly fine person — wears a dashing checkerboard suit, a vermillion tie and a glittering diamond of spectacular size. Do you see the human being? Hardly! You see the suit, the scarf and the diamond. The scarf may be beautiful, the diamond valuable, yet Mr. Willowby’s bad taste defeats him.

So it is with the art of speech. When a speaker sports linguistic gaudy clothes and diamonds which interfere with attention to his central purpose and the response that he seeks, he defeats himself. The techniques of speech should be used solely for the purpose of promoting the desired response. *What* a speaker is saying, not *how* he is saying it, should command attention.

Crudeness, awkwardness, and eccentricity draw attention to

themselves and therefore are defective art. A speaker with rigid posture makes one gesture. He is like a semaphore signalling a train. His voice sounds like gravel rolled in a tin bucket. It is hard work to attend to his ideas. He says, "I reckon," "seem' as how," "I like to of died." He pronounces "athlete," "athalete." His errors attract our attention.

So, too, with extreme mannerisms. If a speaker rocks rhythmically on his heels, or twiddles his thumbs constantly, or slaps his arms like a scarecrow in the wind, we cannot think of *what* he is saying, we are too much distracted by *how* he is saying it

Virtuosity, pomposity, and grandiloquence which attract attention are bad art. Suppose we say of a professional gambler: "He is smooth, suave, and oleaginous." Oleaginous may be the perfect word for this man's oily sleekness. Yet that word — which should be an unobtrusive detail — stands out like a lighthouse in a fog. For a moment the central idea is in the shadow. We have defeated our purpose by yielding to the allure of one word

Another speaker has a "gift" for complex and fluid gestures. He plays the instrument of his voice with studied artfulness, he is indeed a "silver-tongued orator." He has a passion for florid phrases. He uses sixty-four dollar words of Latin origin. He declaims: "Ah, my devoted constituents, far to the north, where the wide, white Arctic snows ripple in silence and solitude for interminable miles, where Aurora Borealis wavers tremulously over the nocturnal sky, under the flagellations of electronic waves ——" Enough! If you listen at all to this speaker, you become so engrossed with his style as to overlook what he was saying.

To conclude: in order to win response, a speaker must bring attention to a high peak and hold it focused sharply on his central idea. Toward that end, he must avoid any crudeness or eccentricity in the mechanics of his task which may divert attention from his central idea, and thus defeat his main purpose.

FOURTH BASIC PRINCIPLE

Effective Speech is Disarming in its Apparent Spontaneity and Artlessness, its Ease and Simplicity

Why must an audience be disarmed? Consider a typical open forum in Pittsburgh, made up of one thousand mature men and women. In one degree or another, they are unconsciously resistant to pressures that would modify their beliefs and their behaviors, and to any speaker whose manner of speech suggests "high pressuring" or artfulness.

Among them is a fairly typical man whom we shall call Stephen Galloway. He is forty years old, a Republican, a Presbyterian, a Mason, a graduate of Swarthmore College, a hardware merchant, a member of the Chamber of Commerce. Consider the forces that have made him intellectually and spiritually what he is. For forty years his beliefs and his behavior have been influenced by many social forces: by his own experience, by his parents, by the precepts and the examples of many teachers, by the patterns of behavior set by his friends, his church, and his neighbors, by newspapers, journals, and books. Forty years of this conditioning have set him rigidly in more or less fixed habits of thinking and conduct.

True, he may think that he has an open mind. Actually, he resists unconsciously any speaker who *obviously* strives to change his convictions. Those convictions are solidly set.

Now comes a speaker who, directly or indirectly, tries to modify Galloway's beliefs — precisely what a good speaker usually tries to do. Will Galloway readily change his convictions at the suggestion of a speaker who is *obviously* trying to convert him? Hardly! Naturally, he becomes wary and critical. He listens, not with the will to weigh all arguments impartially, but expecting to find flaws in the speaker's thinking, and with the tendency to give undue weight to those arguments that reinforce his own beliefs. That is human, well-nigh universal. The speaker, therefore, must catch him off his guard and disarm him.

Again, audiences distrust speakers with obvious skills: high-flown language, glib tongues, patent artifices, in short, all "the tricks of the trade", cunning lawyers, melodramatic evangelists, "silver-tongued orators." Suppose someone said to you. "I wish you to meet Robert Simpson. He is a wonder; our star high-pressure life insurance salesman." Would you open your mind to him? You would not! Or suppose a chairman introduced a speaker with the words: "I present Thomas McCann, the cleverest speaker on the American platform, a master of persuasion." You would say to yourself: "Fair warning! He will not persuade me!"

So, too, when an interpreter of literature is presented as "an irresistible artist, for whom an audience is like putty in her hands." In that moment you are armed against her. "Not I!" you say. "I'll be putty in nobody's hands! I'll not be pushed around emotionally by any artful person."

Similarly, we are put on our guard when a *speaker himself* tells us by his obvious techniques that he is "clever," studiously artful, striving to tamper with our emotions.

How, then, does it come about that we go to hear a play with the will to yield ourselves emotionally, to do exactly what we are expected to do — to love the heroine and curse the villain? How is it that we respond to an actor who is artfully pretending to be what he is not? The answer is that we attend a drama with a psychological set different from that which rules us when we listen to speakers and readers. We enter a theatre *expecting* to be pushed around emotionally. We know very well that the situation on the stage is make-believe and that the actor is playing a part. We leave at home our customary defenses. It does not occur to us to refuse to be moved by the sufferings of King Lear on the stage, because we happen to know that in real life all the actor's own daughters are loving Cordelias. When the curtain goes down, however, and the actor steps out of his rôle, his audience is transformed immediately into the kind of audience with which public speakers and readers have to deal. Now pretense and artfulness are quickly perceived, resented, and resisted.

Even in a theatre, which we enter disarmed, we resent patent art. We do not wish to see the despairing heroine put glycerine tears in her eyes, nor detect her effort to vibrate her voice in a melodramatic tremolo. Witness the knock-down and drag-out melodrama in which the widow, thrown out of her mortgaged home on a cold Christmas Eve, kneels at the lighted door of a church as the bells toll, bemoans her fate in studied tremolo, and wrings her pale hands in graceful, anguished gestures. Seeing the machinery at work, we laugh when we are supposed to cry. We will not be exploited emotionally by artifice, not if we know it.

Today's audiences are skeptical, sophisticated; they are speech-wise, quick to detect tricks. Years of attending lectures, readings, movies and plays and of listening to radio have made them aware of "hokum" and the mechanics of art. As a result, they are critical of speakers. Only skillful speakers can catch them off their guard.

What arms an audience? There are many ways of closing the minds of an audience: obvious artifice or cleverness, labored didacticism, forthright sermonizing; loud haranguing; constant hard driving, persistent aggressiveness, ornateness; too evident use of technical skills.

How may a speaker disarm an audience? A speaker may keep the mind of his audience open and responsive not only by what he says, not only by avoiding elaborate artfulness, but also by developing in his speech those characteristics that make for *apparent* artlessness: ease, spontaneity, and simplicity.

Great art conceals art. In great speaking as in great painting, the techniques of expression never obtrude unduly; they are never labored, never encrusted with ornamentation. To be sure, in the preparation and the delivery of a speech there may well be labor, skill, and calculation. A speaker may labor long and hard to make his speech *seem* effortless and spontaneous. But the speech itself must bear no mark of his effort to use the mechanics of speech. When the hearers think about *how* a speaker is trying to achieve effects, they tend not to respond. There is a difference between artifice and artistry;

between artfulness and art. Artifice and artfulness defeat a speaker; artistry and art win response.

That is why we reject certain ideas concerning speech which still have a few devoted followers. If we were forced to choose between formal, elegant, elaborate oratory and speech so intimate, simple, and informal as to seem casual, we should take the latter extreme. Such a choice, however, is not necessary. There is a happy medium.

To repeat: The techniques of speech are not ends in themselves but means to an end — unobtrusive means. Follow this premise and you will be amazed to discover the number of old speech practices that are automatically discarded.

Great art is as simple as its theme, its innate character, and its function will permit it to be. There is no sure way of disarming an audience apart from what the speaker says. It helps, however, to keep one's speech relatively simple, free from excessive embellishment, complexity, and pretension. In developing such art one not only disarms an audience but he may also achieve uncommon distinction and beauty in his speaking.

Suppose you are judging two black horses for their power and beauty. One, "Rajah," is strutting in a show-ring, drawing an ornate rig. He is bedecked with shining black harness, with gleaming bit, bridle, and blinders, spangled with silver buckles and medallions. White satin ribbons are braided in his mane. On his head is a black plume. He is a "show-horse." Beautiful? Yes.

But now look at his brother, "Thunderbolt," alert and electric, on the range under a western sky. He wears no artificial ornament. He is simply a beautiful broncho, the way nature made him, except that he is well-groomed. Look at him! Under his black hide, smooth and shining like satin, his muscles ripple with every movement, like fluid bands of steel. He carries his head free and high. He has pricked-up ears, quivering nostrils, and in his eyes the glint of a fiery spirit. He whinnies, rears suddenly, and his front hoofs strike out with fury. He runs. His black mane and tail flow in the wind. From his quivering nostrils to his streaming tail, he resembles a thunderbolt. This natural horse on the range is also beautiful.

Well, which of these horses is more beautiful? For most of us, on most occasions, and for most purposes, the natural horse. Why? Because he is a genuine horse. The circus horse is mostly silver buckles, shining harness and plumes, he is only incidentally a horse. The broncho from first to last is all horse. No finery obscures his native beauty and power. His beauty is *innate*, not superficial. Thus he is a more convincing horse.

True, there are a few pompous occasions for which the show-horse is appropriate, such as a coronation ceremony; but nowadays kings, coronations, and occasions that call for linguistic show-horses are few.

So it is in the art of speech. Great art is as simple and as free from embellishments as its theme and functions permit it to be. This is true both of speaking and of writing. Speech is a functional tool. It is at its best when it achieves its ends without waste in ornamentation.

By simplicity in speech we do not mean bareness or drabness. All speaking should have color, vitality, distinction. What we object to is ornamentation *for its own sake*. Whatever is appropriate in view of the aims of speech is good.

The Book of Genesis is simplicity in art. An account of the creation of the universe is so overwhelming in its grandeur and complexity that a speaker might feel called upon to use "grand" language. Yet consider this passage:

In the beginning God created the heaven and the earth. And the earth was without form, and void; and the darkness was upon the face of the deep. And the Spirit of God moved upon the face of the waters.

And God said, Let there be light: and there was light. And God saw the light, that it was good: and God divided the light from the darkness. And God called the light Day, and the darkness He called Night. . . . And God said, Let there be a firmament in the midst of the waters. . . . And God said, Let the waters under the heaven be gathered together unto one place, and let the dry land appear; and it was so. And God called the dry land Earth; and the gathering together of waters called He Seas: and God saw that it was good.

With all its simplicity, such writing achieves grandeur, power, and beauty.

There are some subjects and situations, however, that demand elaborate utterance and relatively complex art. When complexity is *inherent in the subject or in the situation*, then appropriately the expression is somewhat complex: for example, studies of human beings, their struggles, evolution, disintegration, as in *Hamlet* or in some of Robert Browning's monologues. Even so, the principle holds: the expression should be as simple as the inherent nature of the theme permits it to be.

To sum up, here are touchstones for the art of speech and of writing: In this day, great art is *streamlined*: like an airplane, a submarine, an automobile. It is like a racehorse, not like a gilded merry-go-round horse that has no destination. Perfection in art is approached, not when one strives to find where he can add something, but when he finds that there is nothing he can take away without loss.

FIFTH BASIC PRINCIPLE

*An Able Speaker Is an Able Person, in a Good Emotional State,
with a Good Attitude Toward Himself and Toward
His Audience*

You have had many teachers who tried to shape your beliefs and behavior. One teacher — remember him? — was always sour and caustic. He sneered at everybody and everything; he was destructive, malicious. There is one like him in many a college. You did not open your mind to him. Why?

Another teacher — a bubbler, coy, effusive, saccharine — twittered like a wren. You always discounted heavily what she said. Why?

You had still another teacher whose mind was like a keen wind that searched every nook and crevice of his field. He was hard after the truth. He always called the balls and strikes as he saw them. He was warm of spirit and eager to share his knowledge. You respected him for his strength; you liked him

for his warmth. There are many such in our colleges today. You open your mind to them completely. Why?

This question goes to the foundations of speech. Briefly, there was something basically wrong in the first two speakers. They were deficient inwardly. The third speaker was inwardly "right." He was a strong man and a man of "good will." He dramatizes a basic principle of speech: other things being equal, *an able speaker is (1) an able person, (2) in a good emotional state, (3) with a good attitude toward himself and toward his audience.*

Other things being equal, the better man, the better the speaker. "What you are speaks so loud I cannot hear what you say."

Leopold Stokowski, the famous symphony conductor, explaining the power of the pianist, Paderewski, said: "Paderewski is not only a great musician but also a great man. It is not the instrument but the man behind the instrument that counts." If that is true of a man who plays a musical instrument, where mechanical skill counts heavily, it is equally true of a man who plays the instrument of his own voice, body, mind and heart.

That is because speech is a form of self-expression and there are two aspects of self-expression: one is the self; the other is the expression. Consciously, a speaker expresses his ideas, unconsciously, he reveals his self. In short, a speaker cannot *express* himself without sooner or later *revealing* himself. If the self he reveals is unworthy, his skill in expression may miss fire. Aristotle said:

The character (*ethos*) of the speaker is a cause of persuasion when the speech is so uttered as to make him worthy of belief, for as a rule we trust men of probity more and more quickly about things in general, while on points outside the realm of exact knowledge . . . we trust them absolutely. . . . His character (*ethos*) is the most potent of all the means of persuasion.¹

Again and again Quintilian, in his *Institutio Oratoria*, defines the orator as "a good man skilled in speaking."

¹ Aristotle, *The Rhetoric*, translated by Lane Cooper, D. Appleton & Co., New York, 1932 Book I, pp. 8-9

In one form or another, Seneca, Cicero, St. Augustine and many other rhetoricians have declared that great speaking cannot be divorced from great personalities committed to good causes.

Usually, when a speaker or an interpreter of literature addresses an audience, he is trying to modify its beliefs. He is asking it to yield its mind and its emotions to him for shaping. In the audience are men and women whose convictions have been established firmly by years of experience. They are not disposed to yield themselves to a speaker unless they have confidence in him; unless they respect him as a man for what he is, for his mind, his courage, his poise; or unless they like him for his warmth of spirit. From scores of cues which he unconsciously gives, audiences build up a conception of the man. If they feel in him strength that commands respect and warmth that breeds liking, the speaker must be exceedingly inept to fail to win the desired response.

Examples. Consider the first of the three requirements. Suppose the speaker is *not an able person*. You may soon become aware that he is dull of mind, unscrupulous, or petty. You are not likely to follow his counsel. Suppose a reader of literature is affected, pretentious, superficial. You are not likely to open your mind to him.

Consider the second part in this trilogy: an able speaker is an able person *in a good emotional state*. You have heard a speaker who betrays instability: his hands tremble; his eyes furtively evade yours; his voice quivers. You are not likely to follow his leadership. Since he cannot control himself, he cannot hope to control you. Another speaker reveals no emotion at all: he is phlegmatic and indifferent. You respond with similar apathy. A third speaker is excitable, taut and jittery. You are not likely to yield yourself to him.

Consider the third part of the trilogy: *The speaker must have a good attitude toward himself and toward others*. Suppose you listen to a timid speaker; one who evidently lacks faith in himself. You do not follow him. Or suppose a speaker shows that he is egotistical and his attitude toward you is patronizing. You slam the doors of your mind.

Your own observations support this principle. Consider Winston Churchill, stubby, underslung of jaw, bold and bright of eye, a symbol of indomitable British will; a man of such vigor of mind and such warmth of feeling that he held the confidence of his people in the darkest days. What man could fail to yield an open mind to Winston Churchill, even though he might differ with him on certain principles? Audiences responded to the strength of Abraham Lincoln — the mingling of courage and compassion, of insight and faith, of humor and sadness. Theodore Roosevelt, too, revealed warmth of emotions, intellectual honesty and fearlessness. No tricks of elocution could compensate for the loss of those attributes. Gandhi! Less than one hundred pounds of flesh and bone, scrawny and toothless, yet with a resolute will, limitless courage, and consecration to a cause which transfigured him spiritually. The “self” in Gandhi did more for his “self-expression” than tricks of expression could do for any man. Joseph Stalin, passionately committed to a cause, Anthony Eden, self-assured, friendly, tolerant. Study these speakers and other world leaders: Madame Chiang Kai-shek, Thomas Dewey, Harold Stassen, Norman Thomas, Leverett Saltonstall, General Eisenhower, Admiral Nimitz. In each case you will find that important sources of the person’s power are in his *ethos*: his basic self, his emotional stability and his good will.

You have heard speakers who were rhetorically and sardonically elegant, suave and clever; but, sensing in them basic deficiencies, you did not respond to them. On the other hand you have heard speakers so vibrant of mind and spirit that you responded to them gladly. They were able and of good will. You permitted some of them to shape not only your convictions, but also your very life.

Whether a student of speech can possibly become a world leader is beside the point. The point is that if he wishes to become an influential speaker *in his own world*, he must give thought to these matters and do something about them. There is much that he can do.

An able person is not necessarily an able speaker. A man

SEVEN BASIC PRINCIPLES

may have such defective voice and articulation that he cannot make himself heard, or he may not know how to organize his ideas, or he may be so inhibited by self-consciousness that before an audience he is not his best self. Many able men are not able speakers, because they cannot reveal the powers that make them able men.

Do *you* do justice to yourself before an audience? You know that you do not. That is one reason why you are studying speech.

We have had much to say about the "character" of the speaker; much about a "good" man. Those terms are used by various men with various meanings. The Greek and Roman rhetoricians believed that to be a good speaker a man must be a "good" man in all respects. It is true that moral "goodness" helps, but a speaker may be an "able person," "an effective character," and still not exemplify all the noble virtues.

Character defined. By "character" we mean those qualities — mental, physical, emotional, spiritual — which distinguish one man from another. "Personality" is what others see or feel of what a man is. The character of an "able person" is the sum total of the attributes of his mind, body, heart and spirit. Personality is the sum of those attributes that other men see or feel.

Audiences cannot help appraising the personality of a speaker. They like him or dislike him. Given enough time, audiences usually gauge a speaker's dominant characteristics quite accurately. For good or for ill, he reveals himself as a person.

True, now and then the genuine character of a speaker is not evident. At the time he may be in ill health, or the footlights may create shadows that obscure otherwise revealing cues. As a rule, however, the audience feels the personality of the speaker, and the personality reflects his character.

A speaker may be an "able person," and yet not a "good man" in the popular sense. It may be that his character liabilities are more than offset by his character assets. For example, he may be selfish, dishonest and cruel, yet may possess extraordinary mental powers, tenacity of purpose and courage. Or,

again, he may possess such sheer brute vitality that despite his shortcomings he achieves power for the time being.

Adolf Hitler, for example, though notorious for moral turpitude, devoid of the "noble virtues," had power over huge audiences. True, he achieved this power partly through storm troopers and the Gestapo and through the exploitation of primitive passions, yet he was an able person by virtue of deep fervor, passion as a crusader, genius for organization and iron will. Even so, morally he was basically wrong and could not last long.

Occasionally a person wins applause because he exploits the weakness of his audience. Rarely, however, does such a speaker permanently influence convictions. In the long run, nothing will make a cogent speaker out of a man who is not able to command the respect and liking of the audience. Soon or late the audience "gets his number."

A speaker fails when the audience perceives in him *characteristics* that alienate it: cruelty and dishonesty, or cheap cynicism and smart-aleck spirit, or cunning and furtiveness, or confusion of mind, or bad taste and breeding, or lack of humanity. Audiences also fail to respond to a speaker whose *attitudes* do not build confidence; to one who is hostile toward his hearers, or fearful of them, or arrogant or patronizing.

Audiences gather impressions from innumerable cues; cues in the speaker himself and in the manner in which he speaks and thinks. These cues are largely within the control of the speaker.

SIXTH BASIC PRINCIPLE

Impressions of the Speaker Are Derived from Signs of Which the Audience Is Often Unaware

No doubt you once heard a political speaker who seemed to you insincere, a posturer, a slick rascal. On another occasion you heard a speaker who left you cold, for somehow you knew that he was shallow. How did you know? Partly, no doubt, from what he said, but also from these three major sources:

SEVEN BASIC PRINCIPLES

1. *Through perception: the immediate interpretation signs, cues, or stimuli of which you were clearly aware.*

2. *Through supraliminal (i.e., perceptible) signs operating in the marginal fields of attention.*

3. *Through subliminal signs or stimuli.*

A speaker reveals himself through signs or cues which are for the most part within his control, immediate or remote: for example, through the muscular tone of his body, his gestures, his facial expression, the timbre of his voice and the rate of his utterance.

In some cases we are clearly aware of the signs that build impressions, such as the speaker's trembling hands and quavering voice. In other cases, we respond to cues of which we are not aware. We are not aware of some of these cues because they operate in the marginal fields or fringes of attention. They are *supraliminal* signs, that is to say, the cues are big enough to be picked up by the senses, but we do not perceive them clearly because we are not sharply attending to them. When our attention is drawn to them, we can and do perceive them. We are not aware of still other cues because they are *subliminal* stimuli, so faint or so fleeting that our senses cannot pick them up *individually*.

Definitions. Before we go further we must fix in our minds certain definitions:

1. *Perception* is the awareness of external objects, qualities or relations which ensue directly upon sensory processes.

2. *Limen*, or sensory limen, means the threshold of the senses; that point at which a stimulus becomes perceptible by virtue of its size, intensity, or duration

3. *Subliminal stimuli* are those cues that fall below the sensory limen; that is to say, they are so faint or fleeting that our senses cannot and do not pick them up when they operate *alone*. Nevertheless, when they operate in *combinations* they make themselves felt and lead to definite impressions.

4. *Supraliminal stimuli* are those signs that lie above the limen and are therefore perceptible: those cues of sufficient size, intensity and duration to be picked up by the senses.

Sometimes we are clearly aware of them. At other times, we are not clearly aware of them because they are working in the remote fringes of attention.

5. *Center of attention* means that portion of the whole field of attention upon which the mind is most sharply focussed.

6. *Marginal field or fringes of attention* are those areas on which our attention is less clearly focussed.

7. *Supraliminal signs operating in the margins of attention* are perceptible stimuli, definitely above the sensory limen, cues of which we are not clearly aware because our attention is not sharply focussed on them, but to which nevertheless we are responding.

INTUITION

Recall some of the mysterious reactions that you call "intuitions." You meet a good friend on the campus. Today he seems cool toward you: something is wrong. When you try to put your finger on the cause for your feeling, you fail. You call it "intuition." Actually, it is something more definite and understandable than that.

Again, you plan to ask your father after dinner for an additional allowance. Yet when the moment comes, you feel somehow that this is not the time to speak. Your father is as pleasant as usual, not a word or act accounts for your feeling. You merely have a "hunch" that this is a bad time. Why?

You have impressions of most of the students in your class. "I like A," you say to yourself. "He is honest and friendly." You look at B. and think, "He is sullen and self-centered." Then your eyes fall on Miss C. and somehow you feel, "This girl is too hard and sophisticated." Of Miss D. however, you say, "She is genuine; she is like a breeze blowing over a field of clover." Well, how did you get those impressions? In some cases you are not sure: you "just know."

You may "just know" that the man who talked last night at the political rally cannot be trusted; that another speaker is as excitable, tense and panicky as a mother of six small boys on

SEVEN BASIC PRINCIPLES

the Fourth of July; and that a third is as strong and dependable as a plow-horse.

Well, you know all this from phenomena which are far more tangible and controllable than "intuitions" and "hunches." You know from stimuli which in a sense are lost in a fog. The fog may persist. You may never bring to clarity the concrete evidence upon which your impressions are based; but the evidence may be just as real and the failure of a speaker to influence you may be just as certain as though, item by item, you could photograph and label the evidence.

The characteristics, emotions, and attitudes of the speaker which the audience gathers "intuitively" may make the speaker or break him. This is one of our basic principles.

Other common explanations. How do we explain "intuitions"? One of us evades the question by saying, "I have a *hunch*." Another says, perhaps with a laugh, "telepathy"; and still another says, "Well, I can read character from the face." None of these answers is sufficient for our purposes. Nearly all that is ascribed to telepathy may be accounted for by well-known natural causes, chiefly the reception and interpretation of certain stimuli.

HOW AUDIENCES EVALUATE SPEAKERS

Audiences gather impressions of speakers, not by means of mystical or occult processes, but by means of ordinary natural phenomena.

Appraising the speaker through perception. Many of our impressions of a speaker are derived from signs of which we are clearly aware; that is, through perception. Thus, when a speaker is rigid in his posture, when his hands are clenched, and when he nervously clears his throat and wets his lips, we are definitely aware that he is under emotional strain. When his voice is harsh and rasping and of unusual volume, we know that he is angry. When his gestures and vocal modulations are over-nice, we know that he is effeminate. In later chapters, we shall discuss many cues in speech that lead us,

with awareness of what we are doing, to conclusions concerning the speaker and his emotions and attitudes, and sometimes concerning even the ideas that secretly dominate him.

As you continue your study of speech, you will learn which signs to look for in speakers, you will become more observant, and you will learn to control these signs as you, yourself, speak. You will develop skill in isolating and interpreting them, and some of your impressions, now purely "intuitive," will be based on evidence which you readily perceive.

Supraliminal signs in the fringes of attention. Many of our judgments, however, result from the interpretation of stimuli of which we are *not* clearly aware. The cues may be operating in the *marginal* fields of our attention. For example, at the center of our attention as we enter a room are big red roses in the wall paper. We definitely perceive the roses, but less clearly the faint lattice on which the vines climb, because that is in the fringes of attention. The lattice becomes clearly perceptible only when our attention is drawn to it.

Now try an experiment. Attend sharply to this printed word: **ATTENTION**. While you are doing so you see also, but with less awareness, the neighboring words, the white margins of the page and, still more faintly, the walls of the room. All these are stimuli in the field of your attention, and you are dimly aware of them, but you are sharply aware only of the word, "ATTENTION."

Let us apply this to speech. You know that a speaker is by nature dull in spirit, that his emotional state is lifeless, that his attitude toward his audience is one of indifference. How do you know? At the moment you cannot put your finger on the answer; but after a minute of backing away from the speaker for perspective, you discover these facts: At the center of your attention is the speaker's face and the words he is uttering; but in the *fringes* of your attention, less clear but definite, with your eyes and ears you are picking up signs that reveal the man and his attitude: his slovenly posture, his lifeless muscular tone, the lack of animation in his facial expression, the dead quality of his voice, the languid time-values in

SEVEN BASIC PRINCIPLES

his rate of utterance and in the drawling quantity of his words. Of all these signs you are aware in one degree or another. Without knowing that you are aware of them, you are responding to them. When, however, these signs are moved from the margins to the center of your attention, they are sharply perceived, an impression which you might have called "intuitive" or a "hunch" becomes easily explained. What has taken place is the operation of supraliminal signs in the marginal fields of attention. These examples and explanations throw light on *most* of the impressions of speakers which we arrive at without being aware of the sources.

Subliminally-determined perception. Sometimes when we gather such impressions, we react to *combinations* of subliminal stimuli. We do not perceive a *single* stimulus because it is below the sensory limen. When, however, it operates with many other similar stimuli, equally minute, we react to the combination. We do not hear one rain drop on the roof; but we react to it, nevertheless, when we hear it with many other rain drops.

The public speaker is concerned with these signs. What does this discussion of cues, easily perceptible or not, in the center of attention or in the fringes, have to do with the public speaker? The foundation for an answer is provided by psychologists. What Knight Dunlap says is to the point:

It is a fact that in much of our perception we perceive meanings without perceiving the signs on which the perception is based. In some cases, the signs could be perceived if attention were drawn to them [these are supraliminal signs operating in the marginal fields of attention]: in other cases, the signs cannot be discriminated even under the best conditions [these are subliminal stimuli]. . . . We are, therefore, forced to the conclusion that . . . the signs are physiological. . . . There are, in other words, changes in the voice, in features, in posture and in other bodily postures and movements which are perfectly competent to serve as indexes of ideational and emotional changes. . . . There would seem to be, therefore, a complex system of signs, not only of fleeting mental changes,

but signs also of character traits, provided we can make use of them.¹

Indeed, there *are* such signs in abundance! Indeed, we *can* make use of them, especially in the study of speech! There are innumerable signs in a speaker, clear or faint, which the audience picks up and interprets. They reveal his characteristics, his emotional state at the moment, and his attitude toward himself and his audience. *They are rooted in his control or lack of control of the fundamentals of speech which we are about to study.* They are revealed in the manner in which he stands, walks, sits, and gestures; in the muscle tensions of his face, his arms, and his body as a whole; in the quality and timbre of his voice, in his eyes, as they resolutely come to grips with the audience or shyly evade them; in the best traits of conversation which are preserved or not preserved in his speaking, in his indirectness or directness; in the inflection or melody of his speech, in the rate of his utterance, in the time-elements and force-elements, in the organization and flow of his thought, its coherence or incoherence, its clarity or vagueness, and in the language. Indeed, there is scarcely an attribute of delivery or speech-composition which may not reveal characteristics of a speaker, his emotional state and his attitudes.

These signs are for the most part within the control of the speaker. Most of these signs are within the speaker's *immediate* control, since they have to do with his use of the fundamentals of speech. If a speaker comes to understand these fundamentals as signs that may make him or break him, he may control them, but only in the long run by removing the causes of these bad signs: dubious characteristics, bad emotional states, and poor attitudes.

Other signs are within his *remote* control. He may do something about these by the slower, surer process of making himself intrinsically an abler person; of developing a healthy,

¹ Knight Dunlap, "Reading of Character," *Scientific Monthly*, August 15, 1922; vol. XV, no. 2, pp. 162-164.

stable, emotional state and a good attitude toward himself and toward others. Both the short way and the long way are necessary.

When a man cultivates an inner "rightness," he reveals that rightness through countless signs, both large and small. Then he cannot help making signs that advance him and his cause. An able speaker is an able person.

SEVENTH BASIC PRINCIPLE

Effective Speech Results in Part from Free, Properly-Motivated Bodily Action

In the light of these basic principles of speech, free bodily action — of the type we shall discuss — takes on new significance. Indeed, it is seen as an essential of good speaking. A speaker's varying postures, gestures, facial expressions and muscular tones are invaluable aids in achieving his primary purposes of communicating ideas and feelings and winning response. Action is equally important as one of the most effective means of holding attention at a high peak. Furthermore, "an able speaker is an able person," but no speaker can release his powers as a person completely, if his body does not respond to his thought and feeling in free activity.

Do you, yourself, appear at your best on the platform? Certainly not, if you are repressed physically.

Next, return to our premise: a speaker to be effective must be in a healthy emotional state. He cannot be, however, when a rigid, unresponsive body intensifies nervousness and self-consciousness. Invariably, the rigid muscular tone and inflexible stance intensify nervousness and thus betray his bad emotional state.

Again, recall the fact that audiences pick up signs from the speaker which reveal his characteristics, his emotions, and his attitudes. Of these signs none is more important than his bodily tensions and movements. As we have pointed out, innumerable muscular cues, overt and covert, big and little, are seen in the speaker's posture, in his muscle tensions, in his gestures, in

the play of muscles in his face, and in the muscular tone of his body as a whole.

As we proceed, bear this in mind: we favor action not only for its effect upon the audience but also for its effect upon the speaker, and this applies even when before a microphone, the speaker is unseen.

These seven principles having to do with delivery of speeches have governed men of all eras who were fighting for causes which were bigger than themselves. Without reference to these seven principles, no one can understand why, in the discussions which follow, we have abandoned many traditional rules of speech and have offered many new ones.

Finally, we mention again a principle of still greater importance: what a speaker says has more to do with his success than how he says it. The substance of the speech is the subject of Part Two.

EXERCISES

SECTION A: FOR EXTEMPORANEOUS SPEECH

I. *Exercises that relate to communication versus exhibition*

Select one of the following subjects, prepare a simple outline of your major ideas on the subject, submit it to your instructor, and deliver in class a short extemporaneous speech. In addition to discussing the communicative and the exhibitory attitudes in the speaker you select, show a truly communicative spirit in your own speech before the class. For suggestions on the making of your outline, see the footnote.¹

¹ At this early stage some students do not understand outlining. For helpful suggestions turn to Chapter XV. If the teacher wishes to concentrate early in the course on the fundamentals of delivery rather than on speech construction, we suggest that he assign Chapters XII, XIII, XIV, and XV at this time for a more or less cursory reading, or selected topics in these chapters. In this way the student may grasp enough of the essentials of outlining and speech construction to serve him temporarily. Later in the course the student may concentrate on the details of skillful speech construction. Or if the teacher prefers to study simultaneously the fundamentals of delivery and the fundamentals of speech construction, he may assign for concurrent study chapters in Parts One and Two.

1. Exhibitionists on the platform
2. A "Mr. Micawber" of the platform
3. Why elocutionists irritate me
4. An exhibitionist in writing
5. Political spellbinders
6. Exhibitionists in radio commercials
7. Pompous orators
8. A commencement address that was an inspiration
9. Persons who love the limelight
10. Any other subject that lends itself to this assignment.

II. *Exercises that relate to the principle: what holds attention determines action*

Prepare a short, extemporaneous speech on one of the following subjects. Submit a simple outline of your major issues to your instructor. Do not confine yourself to a discussion of the attention premise but demonstrate in your own speech the principle you are discussing, your own ability to arrest and hold attention. For suggestions on the making of your outline see the footnote on page 9.

1. Why I bought a set of books (or a dress, or a pen, or a utensil) that I could not afford or did not need
2. A skillful teacher I know: how he holds attention
3. A poor teacher I know: why he loses attention
4. A great speaker I heard. his power in holding attention
5. How an evangelist leads men to "hit the sawdust trail"
6. How writers of stories arrest attention
7. The attention-arresting factors in a current advertisement
8. What salesmen do to get and hold attention
9. Our local preacher: his ability to hold attention
10. Any other subject that lends itself to this assignment.

III. *Exercises that relate to the principle: great art is usually disarming in its simplicity and seeming effortless and spontaneity*

Select one of the following subjects, prepare an outline of your major ideas, and deliver an extemporaneous speech in which you not only discuss this premise theoretically but also demonstrate it in your speaking. For suggestions see the footnote on page 9.

1. Lincoln's "Farewell Address" at Springfield, Illinois: the sources of its strength (see page 125)
2. Why Longfellow's poetry appeals to the people
3. Why the Bible is great literature
4. A painting, an essay, a poem, or a book marked by too much artifice, effort, self-consciousness, and ornamentation
5. Overplaying a rôle in drama
6. The strength and beauty of Greek architecture
7. Is the Sermon on the Mount a great speech?
8. What virtues should mark a genuinely moving story, poem, play, or novel?
9. Why radio speeches often miss fire
10. Any other subject that lends itself to this assignment.

IV. *Exercises that relate to the principle: an able speaker is an able person, in a good emotional state, with good attitudes*

Select one of the subjects in Group A, prepare an outline and an extemporaneous speech for class, and in your speech analyze the person you have chosen for discussion, the source of his power, some of the cues you observe to his characteristics and attitudes, and how you respond to them.

Group A:

1. The most effective speaker I have heard
2. The ablest man or woman I know
3. My nomination for Public Bore No. 1
4. A hypocrite
5. A poser
6. A quaint character in our country
7. A big man in a little position
8. A man all wool and a yard wide
9. A man in whom I have great faith
10. An able interpreter of literature
11. My favorite actor or movie star
12. Winston Churchill
13. General Eisenhower
14. Joseph Stalin
15. Anthony Eden
16. Harold Stassen
17. A great naval officer

18. The ablest man in the President's Cabinet
19. A man of influence in my state
20. Any other subject that lends itself to this assignment.

Group B:

Why I respond deeply to the writings of Milton, Chaucer, Dante, Bryant, Wordsworth, Browning, Keats, Shelley, Burns, Franklin, Whitman, Longfellow, or any other writer.

Group C

Why I should like to have known personally one of the following: Ralph Waldo Emerson, Edgar Allan Poe, Oliver Wendell Holmes, Walt Whitman, James Whitcomb Riley, Eugene Field, Wendell Phillips, Theodore Roosevelt, Henry Grady, Edwin Markham, John Muir, John Burroughs, Robert Louis Stevenson, Jane Addams, or any other man or woman to whose utterances you respond deeply.

V. *Exercises that relate to two or more of the basic principles*

Prepare a paper or an extemporaneous speech on one of the following subjects. Analyze the subject from the points of view set out in Chapter II. In your own speech-manner, demonstrate some of the principles discussed in this chapter.

1. The sources of power in the ablest speaker I have heard
2. What makes a good teacher
3. A truly great artist in his field
4. A great sermon I heard
5. The Scrooge of our town
6. What constitutes a lady?
7. What constitutes a gentleman?
8. What are the earmarks of a good book?
9. My favorite author
10. The life of the party
11. What I like in a speaker
12. Lowell Thomas as a radio speaker
13. How speakers betray themselves
14. A man is a part of everything he sees and reads and hears
15. The sources of power in John Lewis
16. A man victorious even in defeat
17. A graduate of the University of **Hard Knocks**

18. What the world expects of the college man
19. Jesus as a speaker
20. Any other subject that lends itself to this assignment.

SECTION B: EXERCISES IN ANALYSIS

I. *Exercises in analysis of poems*

Read the following selections, first silently, then aloud. Analyze them carefully, holding in the mind all the principles discussed in this chapter. Record your findings in a paper. Come to class prepared to read the selections aloud and to discuss them in class. Consider them from the following standpoints.

1. Do these selections suggest different personalities? (If they do, how much more clearly we should perceive these differences if these writers spoke their words, if in the flesh they further revealed themselves through their actions, their voices, inflections, and so on!) Describe some of their characteristics. Which person would you respond to most deeply? Believe most readily? Respect most highly? Yield your mind to most easily for shaping if he were on the platform? Which would you be slow to yield your mind to? Why? If you have feelings about these writers, as effective persons or ineffective persons, try to bring to the surface some of the factors that subtly account for your feelings.

2. Which of these selections is most disarming in its simplicity, spontaneity, and effortlessness? Which is most self-conscious? Artful? Effortful? Cite specific evidence to support your conclusions.

3. Which of these selections is most communicative in spirit? Which is most exhibitatory? Cite evidence in support of your contentions.

THE COW IN APPLE TIME

Something inspires the only cow of late
 To make no more of a wall than an open gate,
 And think no more of wall-builders than fools.
 Her face is flecked with pomace and she drools
 A cider syrup. Having tasted fruit,
 She scorns a pasture withering to the root.
 She runs from tree to tree where lie and sweeten
 The windfalls spiked with stubble and worm-eaten.

She leaves them bitten when she has to fly.
 She bellows on a knoll against the sky.
 Her udder shrivels and the milk goes dry.

ROBERT FROST

CHERRY-RIPE

There is a garden in her face
 Where roses and white lilies grow;
 A heavenly paradise is that place,
 Wherein all pleasant fruits do flow;
 There cherries grow, which none may buy
 Till "Cherry-ripe" themselves do cry.

Those cherries fairly do disclose
 Of orient pearl a double row,
 Which when her lovely laughter shows,
 They look like rosebuds filled with snow;
 Yet them nor peer nor prince can buy
 Till "Cherry-ripe" themselves do cry.

Her eyes like angels watch them still,
 Her brows like bended bows do stand
 Threatening with piercing frowns to kill
 All that attempt, with eye or hand,
 Those sacred cherries to come nigh
 Till "Cherry-ripe" themselves do cry.

THOMAS CAMPION

THE MAN WITH THE HOE

Bowed by the weight of centuries he leans
 Upon his hoe and gazes on the ground,
 The emptiness of ages in his face,
 And on his back the burden of the world.
 Who made him dead to rapture and despair,
 A thing that grieves not and that never hopes,
 Stolid and stunned, a brother to the ox?
 Who loosened and let down this brutal jaw?
 Whose was the hand that slanted back this brow?
 Whose breath blew out the light within this brain?

Is this the Thing the Lord God made and gave
 To have dominion over sea and land;
 To trace the stars and search the heavens for power;
 To feel the passion of Eternity?
 Is this the dream He dreamed who shaped the suns
 And markt their ways upon the ancient deep?
 Down all the caverns of Hell to their last gulf
 There is no shape more terrible than this —
 More tongued with cries against the world's blind greed —
 More filled with signs and portents for the soul —
 More packed with danger to the universe.

EDWIN MARKHAM

II. *Exercise in analysis of prose*

Read the following passages, first silently, then aloud. Compare them from the standpoints set out in the previous exercise. Write a paper or discuss them in class. Consider them chiefly from the points of view of the basic premises.

IRON SHACKLES

When down the hoary corridors of time there echo ever and anon the deep gaunt cries of multitudes in pain and poverty, chained to the chariot-wheels of despotic governments, scourged by the stinging lash of ruthless tyrants, and trembling perilously upon the brink of dark oblivion — then, then, my countrymen, it falls upon the free, god-fearing nations of this earth to hearken to the cries of the oppressed, to determine here and now to strike the grinding shackles from their fettered limbs, and deal one final, iron blow to tyranny.

ANONYMOUS

SECOND INAUGURAL ADDRESS

With malice toward none; with charity for all, with firmness in the right, as God gives us to see the right, let us strive on to finish the work we are in; to bind up the nation's wounds; to care for him who shall have borne the battle, and for his widow, and his orphan — to do all which may achieve and cherish a just and lasting peace among ourselves, and with all nations.

ABRAHAM LINCOLN

SECTION C: SELECTIONS FOR INTERPRETATION AND DECLAMATION

Read aloud *all* the following selections. Memorize one of them and deliver it in class. Discuss its virtues or defects from the standpoint of the principles discussed in this chapter. Do the different selections suggest different persons? (If the written word alone reveals something of the nature of the writer, how much more will he be revealed if he appears before you in the flesh supplementing the cues he gives in his words by the innumerable cues he gives you in his voice, his actions, etc.) What kind of person does each selection suggest? What characteristics do you attribute to him? Do you respect him? Do you like him? If you were in an audience would you be disposed to respond to him? To yield your mind to him for shaping? Are these writers genuinely communicative? Or are they exhibiting their skills, their virtuosity, their oratorical powers, their literary tricks? Are they disarming in their simplicity, their seeming effortlessness and spontaneity?

When you read your selection orally demonstrate, if possible, in your own speaking the principles which are discussed in this chapter.

AN OLD WOMAN OF THE ROADS

Oh, to have a little house!
 To own the hearth and stool and all!
 The heaped-up sods upon the fire,
 The pile of turf against the wall!

To have a clock with weights and chains,
 And pendulum swinging up and down!
 A dresser filled with shining delph,
 Speckled and white and blue and brown!

I could be busy all the day
 Clearing and sweeping hearth and floor,
 And fixing on their shelf again
 My white and blue and speckled store!

I could be quiet there at night
 Beside the fire and by myself,

Sure of a bed and loth to leave
 The ticking clock and the shining delph!

Och! but I'm weary of mist and dark,
 And roads where there's never a house nor bush;
 And tired I am of bog and road,
 And the crying wind and the lonesome hush!

And I am praying to God on high,
 And I am praying Him night and day,
 For a little house — a house of my own —
 Out of the wind's and the rain's way.

PADRAIC COLUM

A BALLAD OF TREES AND THE MASTER

Into the woods my Master went,
 Clean forspent, forspent.
 Into the woods my Master came,
 Forspent with love and shame.
 But the olives they were not blind to Him;
 The little gray leaves were kind to Him;
 The thorn-tree had a mind to Him
 When into the woods He came.

Out of the woods my Master went,
 And He was well content.
 Out of the woods my Master came,
 Content with death and shame.
 When Death and Shame would woo Him last,
 From under the trees they drew Him last:
 'Twas on a tree they slew Him — last
 When out of the woods He came.

SIDNEY LANIER

GIVE ME THE SPLENDID SILENT SUN

Give me the splendid silent sun, with all his beams full-dazzling;
 Give me juicy autumnal fruit, ripe and red from the orchard;
 Give me a field where the unmow'd grass grows;

Give me an arbor, give me the trellis'd grape;
 Give me fresh corn and wheat — give me serene-moving animals,
 teaching content,
 Give me nights perfectly quiet, as on high plateaus west of the
 Mississippi, and I looking up at the stars,
 Give me odorous at sunrise a garden of beautiful flowers, where I
 can walk undisturb'd,
 Give me for marriage a sweet-breath'd woman, of whom I should
 never tire;
 Give me a perfect child — give me, away, aside from the noise of
 the world, a rural, domestic life,
 Give me to warble spontaneous songs recluse by myself, for my
 own ears only;
 Give me solitude — give me Nature — give me again, O Nature,
 your primal sanities!

WALT WHITMAN

THE CROWN JEWELS OF AMERICA

No royal crown or scepter or orb, no throne or sword of state exists in this country — nonetheless we have crown jewels of more than regal splendor and of priceless worth. What are they?

There's the shrine of Plymouth Rock where the weary Pilgrims landed, there's a country church at Richmond where epic words were spoken that burn with meaning yet, there's the Old North steeple, Boston, where the signal lanterns hung; there's a river bridge at Concord where once the embattled farmers stood, there are pleasant dells at Valley Forge where the winter snow lay heavy; there's a room in Philadelphia where grave men wisely wrought; there's a farm on the Potomac where our Cincinnatus lived, there's a cherished spot at Yorktown where a storied struggle ended; there's a Hermitage in Tennessee whence a lionheart emerged; there's the Alamo in Texas, mute memorial of sacrificial gallantry; there's a cabin in Kentucky where an emancipator first beheld the light. These are some of the crown jewels of America.

Yet these are not all. Among the Rockies there are cloud-capped peaks named for men that made them sign-posts for the westward-faring people. There are handcarts at Salt Lake City, dragged a thousand miles over prairie and mountain by men and women seeking freedom. There are missions and harbors and cities all up

and down the Pacific coast sacred to the pioneers. And then the landmarks of American enterprise — from the early iron forges and milling machinery of Pennsylvania and the cotton gin of Georgia, to the electrical wizardry of Edison that lighted the world from New Jersey, and the giant irrigation dams that, as works of man, excel the pyramids. At the San Francisco Fair a gold spike was exhibited, of greater worth than gold, because it symbolized the pony track widening to the wagon track and that hardening into the railroad track of the nation's westward progress. These also are among the crown jewels of America. . . .

We may think of these and we may think of this rich land of our heritage that can abundantly provide for all. We may think of our flag — look at that flag! Women and children never have fled in terror before that flag! We may think of our temple of covenanted liberties — the Constitution — for a century and a half an impregnable dike against encroachments of power.

Who can name or number the crown jewels of our nation? If you would see them all, then you must see every city and village, every street, every shop and farm and home. The crown jewels of America are everywhere.

W. J. CAMERON

PRAYER

God, though this life is but a wraith,
 Although we know not what we use,
 Although we grope with little faith,
 Give me the heart to fight — and lose.

Ever insurgent let me be,
 Make me more daring than devout;
 From sleek contentment keep me free,
 And fill me with a buoyant doubt.

Open my eyes to visions girt
 With beauty, and with wonder lit —
 But let me always see the dirt,
 And all that spawn that die in it.

Open my ears to music; let
 Me thrill with Spring's first flutes and drums —

But never let me dare forget
The bitter ballads of the slums.

From compromise and things half-done,
Keep me, with stern and stubborn pride,
And when, at last, the fight is won,
God, keep me still unsatisfied.

LOUIS UNTERMEYER

EARTH-BORN

No lapidary's heaven, no brazier's hell for me,
For I am made of dust and dew and stream and plant and tree;
I'm close akin to boulders, I am cousin to the mud,
And all the winds of all the skies make music in my blood.

I want a brook and pine trees, I want a storm to blow
Loud-lunged across the looming hills with rain and sleet and snow;
Don't put me off with diadems and thrones of chrysoprase —
I want the winds of northern nights and wild March days.

My blood runs red with sunset, my body is white with rain,
And on my heart auroral skies have set their scarlet stain,
My thoughts are green with spring time, among the meadow rue
I think my very soul is growing green and gold and blue.

What will be left, I wonder, when Death has washed me clean
Of dust and dew and sundown and April's virgin green?
If there's enough to make a ghost, I'll bring it back again
To the little lovely earth that bore me, body, soul, and brain.

ODELL SHEPARD

WHEN I HEARD THE LEARN'D ASTRONOMER

When I heard the learn'd astronomer;
When the proofs, the figures, were ranged in columns before me;
When I was shown the charts and the diagrams, to add, divide, and
measure them;
When I, sitting, heard the astronomer, where he lectured with much
applause in the lecture-room.

How soon, unaccountable, I became tired and sick;
 Till rising and gliding out, I wander'd off by myself,
 In the mystical moist night-air, and from time to time,
 Look'd up in perfect silence at the stars.

WALT WHITMAN

FROM PULVIS ET UMBRA

What a monstrous-spectre is this man, the disease of the agglutinated dust, lifting alternate feet or lying drugged with slumber, killing, feeding, growing, bringing forth small copies of himself, grown upon with hair like grass, fitted with eyes that move and glitter in his face, a thing to set children screaming, — and yet looked at nearer, known as his fellows know him, how surprising are his attributes! Poor soul, here for so little, cast among so many hardships, filled with desires so incommensurate and so inconsistent, savagely surrounded, savagely descended, irremediably condemned to prey upon his fellow lives: who should have blamed him had he been of a piece with his destiny and a being merely barbarous? And we look and behold him instead filled with imperfect virtues. infinitely childish, often admirably valiant, often touchingly kind, sitting down, amidst his momentary life, to debate of right and wrong and the attributes of the deity, rising up to do battle for an egg or die for an idea, singling out his friends and his mate with cordial affection, bringing forth in pain, rearing with long-suffering solicitude, his young To touch the heart of his mystery, we find in him one thought, strange to the point of lunacy. the thought of duty, the thought of something owing to himself, to his neighbour, to his God: an ideal of decency, to which he would rise if it were possible, a limit of shame, below which, if it be possible, he will not stoop. The design in most men is one of conformity; here and there, in picked natures, it transcends itself and soars on the other side, arming martyrs with independence; but in all, in their degrees, it is a bosom thought: — Not in man alone, for we trace it in dogs and cats whom we know fairly well, and doubtless some similar point of honour sways the elephant, the oyster, and the louse, of whom we know so little: — But in man, at least, it sways with so complete an empire that merely selfish things come second, even with the selfish, that appetites are starved, fears are conquered, pains supported, that almost the dullest shrinks from the reproof of a glance,

although it were a child's, and all but the most cowardly stand amid the risks of war, and the more noble, having strongly conceived an act as due to their ideal, affront and embrace death. Strange enough if, with their singular origin and perverted practice, they think they are to be rewarded in some future life; stranger still, if they are persuaded of the contrary, and think this blow, which they solicit, will strike them senseless for eternity. I shall be reminded what a tragedy of misconception and misconduct man at large presents: of organized injustice, cowardly violence and treacherous crime, and of the damning imperfections of the best. They cannot be too darkly drawn. Man is indeed marked for failure in his efforts to do right. But where the best consistently miscarry, how tenfold more remarkable that all should continue to strive; and surely we should find it both touching and inspiring, that in a field from which success is banished, our race should not cease to labour.

ROBERT LOUIS STEVENSON

SECTION D: OTHER SELECTIONS IN MODERN LITERATURE

Go to your library and find the following poems in Monroe and Henderson's *The New Poetry*, or in Louis Untermeyer's *Modern American Poetry* and *Modern British Poetry*, or in Drinkwater, Canby and Benét's *Twentieth Century Poetry*. Select one poem, memorize it and deliver it in class, or read it from the book, and discuss it from the several points of view presented in this chapter.

1. Edna St. Vincent Millay, "God's World"
2. John Masefield, "Sea Fever"
3. Humbert Wolfe, "The Old Lady"
4. Louis Golding, "Ploughman at the Plough"
5. John Neihardt, "Prayer for Pain"
6. William Davies, "Leisure"
7. Rudyard Kipling, "Danny Deever"
8. Elinor Wylie, "The Eagle and the Mole"
9. Robert Frost, "Birches"
10. Your choice among other poems.

DEVELOPING CONFIDENCE, POISE, AND POWER

3

NATURALLY the first difficulty which many a speaker has to overcome is excessive self-consciousness, timidity, apprehension of failure, and all those muscular tensions and emotional disturbances which, for want of a better term, we call "stage fright." A speaker, therefore, should early strive to achieve emotional stability and resultant poise before an audience.

POISE

Emotional instability ranges widely from the status of genuine fright to the more or less normal apprehension of any speaker who is about to meet a crisis, from extreme muscular tensions to less obvious reserve and shyness. The term "stage fright" should be applied only to extreme emotional instability. Such cases are rare: at worst, most speakers experience only normal concern over the prospect of coming to grips with an audience.

The immediate cause of lack of poise. The immediate cause is fear, in some respects groundless. Fear of what? Fear of forgetting and becoming a spectacle, fear of the audience, fear of failure. The speech-situation is merely one more unfamiliar social situation. For that reason alone, a speaker may stand before his audience ill at ease.

Poise and the basic principles. Recall our fifth basic principle: An able speaker is an able person, in a good emotional state, with a good attitude toward himself and toward his audience. Such a speaker moves us to yield our minds to him for shaping. When, however, a speaker is emotionally unstable

we have no confidence in him. We do not follow frightened leaders. Furthermore, if a man's instability is chronic, if it bothers him in all social situations, in this respect he is not an able person, when he is afraid, he reveals *an attitude toward himself of distrust*. If a speaker shows that he has no faith in himself, he cannot expect an audience to have faith in him.

Recall our sixth basic principle: an audience gets its impressions of a speaker's emotional state from many signs, big and little, of which it is either aware or unaware. A speaker must learn to control these signs; to get rid of the bad ones and to develop inner attitudes that result in a good emotional state.

Recall, also, the principle that whatever draws attention away from the central idea is bad art. Inevitably, the signs of nervousness — trembling, averted eyes, extreme tenseness — attract attention and thus defeat the speaker's purpose.

Nervous tension is natural and good when controlled. Nervousness in a speaker may be a force for good. Most of our seasoned speakers are tense before they take the platform. Many who speak well admit that before they speak they are as tightly strung as fiddle strings, that they tremble when they begin to speak, and do not breathe normally. That is natural. The task is a challenge to all the force and fire that a man has. He confronts many mental hazards, known and unknown, real and imaginary. In the face of such hazards, tension is as natural for a speaker as for a football player just before the first whistle blows

Madame Schumann-Heink, the concert singer, once said: "I grow so nervous before the performance; I become sick, almost. But after I have been on the stage a few minutes, I am so happy nobody can drag me off."

Most manifestations of nervous tension should not be feared; they should be welcomed and controlled. When directed into good channels they are priceless assets. When, on the contrary, a speaker goes to the platform as cool as the proverbial cucumber, he may find it rather difficult to generate fervor and drive. Fear gives a speaker powers which he does not

have in marked degree when his emotional state is placid. When, on a dark night in a melon patch, the owner appears with his shotgun, a boy runs faster than he can hope ever to run again except under equal pressure.

One trouble with an unpracticed speaker is that he magnifies beyond all reason the dangers of his undertaking and the prospects of defeat. He creates for himself mental hazards, and he keeps on doing just that until he learns the techniques for avoiding emotional jams and directing his nervous energy into good channels.

THE CAUSES OF LACK OF POISE

Before we can deal intelligently with the problem, we must understand emotional turmoil, its manifestations and its causes. When we understand the causes, we are half way toward serenity. It is the ghost we cannot see that troubles us most.

The causes and the manifestations vary among individuals, but in nearly all forms, emotional instability is a learned reaction. It is a reverberation of unfortunate former experiences and associations. Other common causes we shall discuss briefly, in each case offering specific techniques for the control of nervousness and the development of poise.

Physiological factors in emotional turbulence on the platform. Nervous tension is in part nature's way of preparing the body for activity in meeting an emergency. It is an instinctive adjustment to a danger signal — the assembled crowd. Nature's method does not work perfectly for all persons at all times. The method is good when it is well-directed.

When anyone encounters a critical situation — a rattlesnake about to strike, an enemy advancing for a kill — fear comes swiftly. Under such pressure, his body responds in physiological changes: in heightened glandular, visceral and muscular activity. His adrenal glands and probably his thyroid precipitate secretions into his bloodstream which increase his physical power enormously. Fear deposits in his blood increased sugar, a source of energy. Fear speeds up the rate of

breathing, the heart-beat and the circulation of blood. Fear whips up the muscles. All these heightened inward activities appear in heightened outward signs, such as a flushed face and perspiration; but also in heightened personal powers, in fervor and intensity, in mental agility, and in resourcefulness. He develops powers which he could not summon except through the impact of an emergency. So it is when a speaker confronts an audience: the crisis stirs him inwardly; nature prepares him emotionally, mentally, and physically to meet it. Nature gives him a "shot in the arm."

True, sometimes Nature overdoes it; the pressures that pile up get out of hand, but this is rarely the case. By means of a few simple methods, the speaker achieves control of these forces and puts them to good work. Shortly we shall discuss these methods.

The speech-situation is unfamiliar and complex. A speaker about to take the stage feels the pressure of many complex factors. He doubts his ability to cope with all of them at once. He must acknowledge the chairman's introduction graciously and walk with ease on the platform. He foresees disturbing moments when he looks out upon a "sea of faces," moments when he must remember his opening words, moments when he cannot continue unless he recalls his outline. He knows, too, that he must control his breathing. In addition, he may be aware that he is not well-prepared. This is a social situation, unfamiliar to a young speaker.

A wise speaker — through practice — makes the unfamiliar situation a familiar one. In many ways he simplifies it. He reduces the strain by planning to meet the real hazards, and by ignoring the imaginary ones. We shall suggest techniques for the purpose.

The speaker's ego as a factor in his lack of poise. Some speakers are apprehensive partly because they are self-centered. They are too much concerned with what others think of them and say of them. Such speakers cannot help saying to themselves: "Will they laugh at me? Am I going to make a spectacle of myself?" Since most men and women wish to be

respected, liked and admired, they are concerned unduly with what others think of them. The chief remedy is for the speaker to focus his attention on something outside himself. This not only reduces apprehension but also contributes positive powers which may be acquired in no other way.

The fixed feeling of inferiority and lack of poise. In other cases a speaker's emotional turmoil, timidity or reserve is caused by a fixed feeling of inferiority; that is, a chronic sense of inadequacy in comparison with others, a set notion of inability to cope as well as others do with *any* social situation. A person so obsessed with concern about himself finds it difficult to feel at ease at a party, or in a committee meeting, or even in ordinary conversation. He is socially maladjusted. Something happened to him to make him so, probably early in his life. For him, making a speech is merely one more baffling social situation. He fails to meet it with poise and confidence, not only because of the more or less normal concern induced by the thought of the audience, but also because habitually he is unable to face any kind of social emergency.

The common denominator in the causes of nervousness. In all cases of emotional instability there is one basic cause: fear. Fear of a crowd, fear of an unfamiliar, complex situation, fear of the loss of standing with others.

The signs of emotional instability. If a speaker is to achieve poise, he must control not only the inner forces but also the outward signs of his turmoil. These signs, as we have said, are numerous. They are not the same with all speakers. Many are bodily activities: extreme muscular tension, tautness and trembling, rigid posture, shuffling feet, and quivering knees. Other signs are hands that are clenched tightly behind the back or rammed into the pockets; hands that rove aimlessly to the cheeks or head, or twirl a pencil, or pick at coat buttons, or play with a watch-charm.

Other signs are tense facial muscles. Others are in the speaker's voice: lack of vocal energy, lack of "body" in tones, huskiness or tightness. Still others are rapid rate of respiration and shallow breathing, abnormally high pitch, too rapid rate

of utterance, inability to pause in order to take a breath or to think; pauses nervously filled in with the meaningless "er" or "ah." There are cues, as well, in eyes that avoid the audience and find solace in the floor or ceiling; in flushed face, in frequent moistening of the lips or swallowing, or in nervous clearing of the throat. Usually all these signs indicate undue apprehension.

WHAT TO DO ABOUT IT: A PROCEDURE FOR DEVELOPING POISE

We now suggest specific techniques which help a speaker (1) to control the outward signs of emotional instability; (2) to make good use of heightened physiological reactions to the speech situation; (3) to simplify that complex situation; and (4) to shift attention from himself to interests outside himself. These methods help to reduce extreme tensions to the point at which the speaker has sufficient fervor and excitement to speak with enthusiasm, yet not enough to interfere with self-control. These methods have to do with (I) choice of subject; (II) preparation of the speech; (III) control of the physical machinery, and (IV) development of helpful mental attitudes.

I. CHOICE OF A SUBJECT

In the beginning it is wise to choose subjects that make everything as simple for you as possible, and that move you to shift your attention from yourself to your subject.

Choose a subject out of your own experience. Talk about something which you have discussed informally with your friends many times. If you have told whopping fish stories to skeptical but understanding friends, you do not have to search for ideas or words on that subject. Such a subject simplifies the situation for you and reduces the hazards.

Choose a subject that tends to induce in you a helpful mental attitude. Choose, for example, a subject that makes you eager to share your enthusiasm or knowledge with the audience; perhaps what you like on the radio, in the movies, in books or in music; or what you found intensely interesting in Mexico.

Africa, Italy or France. When you choose such a subject, you tend to forget yourself and what others say or think of you.

Choose a subject that induces in you a fighting spirit. If you are an ardent Republican you might choose to attack what you regard as an outrageous opposition party. Many men believe so profoundly in a cause, a principle or an institution that whatever happens to them personally seems of no great moment. That accounts for the power of many a speaker. If a man believes passionately in the vital need of safeguarding American democracy, he is likely, while speaking on that issue, to forget any concern he may have had about facing an audience.

II. PREPARATION OF THE SPEECH

The American public expects every noted speaker to talk without warning on almost any subject, but the more a speaker knows about his craft, the more pains he takes to avoid such emergencies. When a speaker prepares thoroughly he thereby reduces the hazards. When, however, he knows that he is unprepared, he faces more than the normal dangers. What man has not been disturbed by the prospect of standing before an audience, his mind a blank, desperately groping for an idea that is lost in the turmoil of his emotions! Confronted by such hazards, no wonder a man who is about to take the platform is nervous. Fortunately, with proper preparation such nervousness can be nearly banished.

Prepare a detailed outline in which the ideas have unity and coherence. Record your major topics and supporting ideas, facts and examples in detail. Give special thought to unity and coherence. Unity demands one central idea and avoidance of all others. Coherence demands logical sequence of ideas. If, at any point, the speech you have prepared lacks unity or coherence, at that point you are liable to forget.

The outline is like a blazed trail; it protects you from the panic which seizes you when you are lost and have no idea where to go next. If an inexperienced speaker jots down only two or three ideas, without a clear indication of how these

ideas are related to each other, he is liable to flounder. To be sure, if a man has extraordinary self-control, a responsive vocabulary, ability to think under fire, and command of his field, he may get on without any outline at all. Few men are so richly endowed. Even professional speakers rarely gamble on their ability to find their way with no more help than a fragmentary outline.

Write completely the first three or four sentences and memorize them. Starting a speech is like plunging into cold water. After the initial shock the experience becomes exhilarating. It is in the first minute that you are in greatest danger of forgetting. If, therefore, you write the opening sentences and fix them firmly in mind, you reduce your greatest memory hazard.

Moreover, the first minute is the most complex. In that minute you must keep your mind on many matters — acknowledging the chairman's introduction, choosing ideas, finding words for those ideas, establishing a comfortable posture, controlling signs of nervousness, coming to grips with your audience. It is wise to take steps in advance to simplify that situation. Preparing the opening words helps

You are not obliged to use them. The ablest speakers adapt their opening remarks, as a rule, to what the presiding officer or a previous speaker has said, or to a happening that could not have been foreseen. However, the prepared opening should be ready. Even sink-proof ships are equipped with life-preservers.

Write completely and memorize the last few sentences. First impressions and last impressions are important. If you begin firmly and close firmly, the instants of wavering in between may be forgotten. Moreover, if you know that you have a definite, strong conclusion, that knowledge helps to keep you steady.

Memorize the outline so thoroughly that when you close your eyes you can see every main-head and sub-head. You are likely to remember the sequence of ideas if you have in mind a clear mental picture of the entire structure.

Take your outline to the platform and if necessary place it

on the speaker's stand. If you feel need of the moral support of an outline, take it with you. It may be reassuring to know that you have something to fall back on if you get into a jam. It is good for your morale. Do not glance at the outline, however, unless it is imperative.

If you are a student in training you will do well to try to get along without once looking at your outline. Such boldness forces you to begin the fight at once. If a man is ever to win his fight, he must not coddle himself; he must come to grips with the enemy immediately. It is a Spartan discipline, occasionally painful, but it is the quickest way to win.

One of the best safeguards against forgetting is a clear outline, logically organized, sufficiently detailed, and stamped on the mind.

Methods of memorizing. Many speakers and interpreters suffer the fear of forgetting and the consequent lack of poise because they memorize words — words only. When, therefore, they forget words, they are lost. Here is a better method of memorizing. It combines several methods. Each part, on account of individual differences in human beings, helps certain persons more than it helps others. Take the steps in this order:

1. Read the selection many times without trying to memorize the words. Strive to fix in your mind the structure and thought as a whole, and the movement of major units.
2. Read the selection paragraph by paragraph, in order to fix in your mind the central idea of each paragraph.
3. Close the book and silently recall, paragraph by paragraph, the sequence of major ideas.
4. Read the entire selection in order to get, sentence by sentence, the sequence of ideas.
5. Close the book and silently recall the sequence of ideas, paragraph by paragraph, and sentence by sentence.
6. Memorize the words. This step at this point is, as a rule, comparatively easy.
7. Fix your attention on the written or printed page, in order to stamp a picture of the page on your mind, with the indentations, spaces and other typographical landmarks.

8. Set aside the book or manuscript, and recall the picture.
9. Read the selection *aloud* in order to become familiar with its pattern of sounds.
10. Shut your eyes and recite aloud the entire selection, idea by idea, word by word.
11. Stand up and read the selection with whatever bodily movements you feel impelled to use. This tends to fix a pattern of the selection in your muscles. If you forget a phrase, your muscles may move in a gesture that will call to mind the accompanying phrase.
12. Finally, stand up and deliver the entire selection aloud from memory, under conditions as to place, lighting, acoustics and so on, which are as much as possible like the conditions under which you are to speak in public.

III. ACQUIRING PHYSICAL CONTROL TO INSURE POISE

The natural physiological reactions caused by fear — Nature's way of preparing a man for an emergency — work for good when they are controlled. Two of these preparations are increased tension of the muscles and increased rate of breathing. These two physiological factors not only result from apprehension, but at times cause increased apprehension.

The two vicious circles. When a speaker becomes tense his tensions are not only physical effects of fear; they are also in part the causes of fear. To some extent he is not tense because he is afraid; he is afraid because he is tense. He trembles because he is frightened; then he becomes more frightened because he trembles. Again, Nature impels him in an emergency to breathe at an abnormally fast rate; then, becoming aware of his fast breathing, he breathes even faster. These vicious circles must be broken at some point.

How to break the vicious muscle circle. Once you relax the muscles, you take a big step toward reducing nervousness. To break this circle, take the following steps:

1. Before you go forward to speak, relax in your seat. Relax utterly the muscles of your arms, neck, legs, torso, and jaw.

Slouch in your seat if necessary, thus giving your body comfortable muscle-tone.

2. When you walk to the platform, relax; walk at an easy pace; resist the inner pressure to walk rapidly.

3. When you reach the platform, take a comfortable posture. Put the weight of your body on the back foot and relax the muscles of your torso, arms, neck and jaws. If, in your first speeches you are battling with nervousness, it may be advisable to take this far from perfect posture. What you thereby lose in dignity and aliveness you may offset by a gain in composure, which is more to be desired at the moment than other virtues. You need a relaxed posture especially in the first few minutes. Later on you may assume a more alert and more dignified posture. In extreme cases of tension, it is helpful to lean on the speaker's stand. Such a posture lacks dignity and is slowly, but it does help relax many muscles. Later, with increasing assurance, you should abandon reliance on the speaker's stand.

4. Sometimes it is helpful to provide for muscle movements that relieve tenseness. In the first minute or two in your speech and occasionally thereafter, pick up a book from which you plan to quote, thumb its pages and lay it down, or turn to a page and quote from it, or arrange the cards on which you have recorded statistics, or walk to the blackboard, erase what is on it, pick up a piece of chalk and draw a diagram; or write anything on the blackboard which may help you; or adjust the lamp on the desk or your papers; or stack your books in the order in which you plan to quote from them. Such activities call your muscles into play and lessen their rigidity.

In short, properly-motivated bodily action in walking and gesturing helps toward a healthy muscular tone that induces poise.

How to break the vicious breathing circle. Before you enter the auditorium, breathe deeply many times in order to fill your lungs with fresh air. Before you are called upon to speak and as you walk forward, breathe deeply. When you reach the speaker's stand, pause before you speak, again breathe deeply

and establish a normal rate of breathing. Throughout your speech pause now and then, not only to organize your ideas but also to give yourself a chance to breathe. Resist the pressure to speak too rapidly and breathlessly. If a speaker cannot control any one factor in his speaking, such as breathing, he is not likely to control other factors, but if he breathes always at a normal rate and occasionally pauses to take a deep breath, he goes far toward achieving poise.

IV. DEVELOPING MENTAL ATTITUDES WHICH INSURE POISE

To acquire poise a speaker should shift his attention from himself to something outside himself. Here are three mental attitudes which help: (1) the "Eager-to-Share" mental attitude; (2) the "Will-to-Fight" mental attitude; and (3) the "Speaking-for-a-Cause" mental attitude. The right subject for a talk helps to induce these attitudes.

1. *The eager-to-share mental attitude.* When you choose selections for interpretation or subjects for speeches that fill you with enthusiasm, you tend to forget yourself and your worries. You are eager to get at your subject; you are intent not on yourself but on giving knowledge and delight to others.

Before you speak and while you are speaking on this type of subject, say to yourself: "I must make my hearers understand this and appreciate it as I do. I can and will do something worth doing for them." Insofar as you maintain this attitude you banish apprehension.

Call to mind a party where everyone is so eager to talk about his hobby that even the shy ones break through their shells. Betty speaks with animation of her summer on a ranch in the Rockies. Barbara can scarcely keep from interrupting in order to tell about the art treasures she picked up in Mexico. Meanwhile, Bill, the Arizona cow-puncher in the corner, strains at the bit; give him half a chance and he will gallop into a thrilling account of a rodeo; while Jim, the Marine who fought in the Pacific, seems about to lose his reserve and start telling about life on an atoll. Everyone knows something which he

is eager to share with others. When his turn to speak comes, he is not troubled by fear of forgetting or fear of anything else. His subject takes him outside himself.

If you are enthusiastic about airplanes, stamps, autographs, pottery, butterflies or woodcraft — if you not only possess knowledge of your subject but are also possessed by it — you are likely to make an interesting speech, and to be too much engrossed with what you are saying to be unhappily self-conscious.

2. *The will-to-fight mental attitude.* Robert Louis Stevenson said: "You cannot run away from a weakness. You must some day fight it out or perish; and if that is so, why not now and where you stand." One help to a healthy mental attitude is a subject that induces this will to fight.

Nearly two thousand years ago, Tacitus said, "Peace no doubt is infinitely preferable to war, but it is the latter only that forms the soldier. It is just the same with eloquence: the oftener she enters, if I may so say, the field of battle, the more wounds she gives and receives, the more powerful the adversary with whom she contends, so much the more ennobled she appears in the eyes of mankind, whose nature it is to look distastefully on what is tame and placid."

Many a speech is a battle. The speaker fights for self-control and audience-control. If he is afraid, the sooner he faces the fact and does something about it, the better. He should say to himself, "This is a fight; there is no dodging it. Sooner or later I must make this fight for self-mastery or reconcile myself to failure. This is the time — right now — to make that fight." Accordingly, he may choose a controversial subject on which he has deep convictions; one, preferably, which impels him to attack a principle with force and feeling, even with anger. Such a subject may induce in him an aggressiveness which is transferred from the subject to the audience.

He should say mentally: "This is a show-down. Spiritually I have to whip you or else you whip me. You, over there, with a sneer on your face: either I 'get' you or you 'get' me — and, by the eternal, you will *not* 'get' me! You, over yonder, bored

and inattentive: you are going to listen to me; you are going to 'take it' and 'like it!' One of us must dominate this situation, and I am determined to be the one! If I do not make this fight here and now, I shall fix the habit of running away from all social situations that fill me with fear. I have nothing to fear except fear itself. Right now I shall whip that fear — and you, too!"

If a speaker goes before his audience with this will to fight, and makes repeated efforts for self-mastery, it is only a matter of time before he makes gains in courage and in poise. From a dozen cues the audience knows that he is determined to win. The audience respects him for this will to fight. Little by little, he acquires a more serene and less outwardly aggressive courage, in place of the desperate courage of his early efforts.

This attitude, it is true, tends toward excessive belligerence which may antagonize an audience. It is advocated, therefore, only for a beginner who must fight fear or resign himself to cowardice. As he grows in power, he should enter the lists still inwardly governed by the will to fight but outwardly pleasant and at ease. Such power can be achieved, not through reading books, memorizing rules, practicing gestures, or swallowing pills, but only through wrestling repeatedly with tough audiences. There is no easy road. This way prepares a man not only to face audiences, but to meet other situations in which he has to come to grips with men.

3. *The speaking-for-a-cause mental attitude.* When a speaker is eager to fight for a cause, an issue, a principle, or an institution, he is truly girded for battle. When he is not only eager to share his knowledge but also his passion for a cause, he is likely to lose his fears in something bigger than himself and bigger than his audience; something of greater moment to him than anything his audience can say of him, or think of him, or do to him.

The cause to which he consecrates himself is a spiritual battery that charges him with power. Nearly every great speaker is energized in that way: he draws much of his strength from the cause that fires him. The cause may be political reform,

social justice, religious revival, or the pursuit of truth. He may have a burning urge to set men free or to defend minorities. The cause is the flint that strikes fire in him and in his speech.

How can you develop this mental attitude? First — as we suggested earlier — select a subject that opens up a cause that is terribly real to you. Second, before you speak and while you are speaking, say to yourself: “I am a potential force. I am important in so far as I can make my life count for good. As a social instrument I have a place. The only thing that matters is that I stir my hearers with this great cause and incite them to do something about it. This cause — infinitely bigger than any audience or any speaker — is worth living for and fighting for.”

When a speaker’s attention is thus focused on a great principle, it cannot be focused on anything as small as himself. As a rule his apprehensions for himself vanish. He acquires, in any event, coolness and courage. Scores of airplane pilots and bombardiers who swept out of the clouds and through showers of flame and steel over Germany testify to this truth. Countless soldiers, sailors and marines who advanced against fiery death in Africa, Italy, France, Germany and the Pacific understand what we are talking about. Booker T. Washington, Abraham Lincoln, John Brown, Joan of Arc, Martin Luther, John Knox, Socrates, Froebel, St. Francis of Assisi, Jesus Christ: such heroic leaders rise like a cloud of witnesses to prove that anyone who is gripped by a great purpose outside himself is not liable to be gripped by the fear of an audience.

That many men and women in their college years should be absorbed by momentous, dynamic convictions may be too much to expect; but it is not too much to expect that they should begin to tire of some of the juvenile interests, the petty politics, and the superficial social standards that often prevail in college life; begin to grow impatient with spiritual bankruptcy among college students, their tragic unawareness of the real world, and their indifference to the forces, let loose today, that have the power to blast their complacency to bits. It is not too much to expect men and women who are about to become

citizens in this bewildered age, to begin to think about great issues, and to write and speak about them. Most college men are big enough to rise to the challenge of these times.

Consider how wrought up students become over a relatively trivial matter. Markland College is playing its rival, Stockton. The score is one to one in the ninth inning. The umpire calls the Markland batter "out." It is a questionable decision. The Markland men run towards the umpire. Every one of those ball players, in the circumstances that usually attend public speech, may be reticent, timid, nervous, diffident. But not now! Those boys speak fluently to the umpire. They reason with him; they plead with him, they gesture in patterns unconventional and unrestrained, but vehemently expressive. Indeed, those reserved boys become so eloquent that their vocabularies outrun the dictionaries. They become so prophetic that they foretell in detail the dark future of the umpire! You have guessed it. These boys are speaking to a large audience, but in their devotion to a cause that commands their undivided attention they have lost their fears. When these boys become equally absorbed in fighting for great humanitarian ends, no audience will upset their equilibrium

A case in point. Consider Sascha Sinkievich, a son of foreign-born parents, thoroughly loyal to America, as he confronts an excited audience of Ku-Klux-Klansmen, an audience which has just been stirred up by a rabble-rouser who, figuratively, wrapped himself in the Stars and Stripes, hid behind the Cross, and denounced everyone not of the "right" birth, color or religion. Sascha sees that the movement is directed against him and his parents and a million other equally loyal Americans. He resents such injustice, such intolerance; to his mind it is a betrayal of everything Jesus Christ lived, fought and died for. He holds in contempt the Klan with its cowardly persecutions under cover of darkness.

Now Sascha has an opportunity to speak to the Klan. Ordinarily far from self-assertive, he is now moved to express his convictions in a situation full of danger. Through his mind run these thoughts: "What hazards I encounter tonight before

a hundred Klansmen! Other men have been tarred and feathered for saying one-tenth of what I shall say, but I *must* say it. I must meet this crisis. It does not matter what happens to me. What matters is justice to my father, my mother and a million other Americans, whose sole offense is that they were born elsewhere and hold a religion which does not please these self-appointed guardians of my country. This is my chance to fight for true Americanism. I must speak tonight and, God help me, I will speak the truth, come what may."

Does Sascha fear for himself? Far from it. Is he nonchalant? Not at all. No man is nonchalant in such circumstances. In the first minute he is tense, but after that there is no tremor in his knees or in his voice. Not for one moment does he fear that he will forget what he wishes to say, or look ill at ease, or retreat before hostile eyes. Everything fearful is lost in his cause.

Do things like this happen? Indeed they do. In fact, this very thing happened. Similar experiences have come hundreds of times, to hundreds of men, fighting for hundreds of causes. You may be sure that the hostile audience listened intently to Sascha. American audiences know when a speaker is in the grip of a conviction, and they respect him for his honesty and courage, however they may differ with him on a specific issue.

It is as true on the public platform as it is elsewhere in life, that he who finds his life shall lose it, and he who loses his life in any great cause shall find life, and find it more abundantly.

FURTHER SUGGESTIONS FOR DEVELOPING POISE

Here are further suggestions having to do chiefly with the speaker's inner state.

Your anticipation of trouble is worse than the trouble will be. You are usually more nervous before you face an audience than when you actually confront it. After the first minute on the platform, your apprehensions are usually dispelled; you

are so busy doing your work that you forget your misgivings. As in a football game, action usually dispels nervousness.

Do not talk about your apprehensions. Talking too much about your worries — or your pains or any other troubles — does no good. It intensifies your awareness of them.

Except in rare cases do not mingle with people just before you speak. Well-meaning but thoughtless friends can disturb you by advice or commiseration. In any event, they may get your mind off your subject. Keep to yourself and concentrate on your big opportunity to do good.

Remember that most of the catastrophes we fear do not befall us. Just before you speak, think of the philosopher who said: "I am a very old man and I have had many, many troubles, but most of them never happened."

Finally, do not be ashamed of your nervousness. Fear is a normal reaction to any situation that contains hazards. The only man who does not experience apprehension in a hazardous situation is one who cannot foresee its dangers, or who is reckless of its consequences. Such a man is not courageous; he is foolhardy. The courageous man, in speech or on the battlefield, is one who is intelligent enough to foresee the dangers, and yet has the will to fight. The coward runs away; the courageous man, though afraid, stands on his feet and fights.

THE FEELING OF INFERIORITY

Diffidence, self-consciousness, lack of self-control, timidity — all that we have summed up under the term "stage fright" — often is caused by a chronic feeling of inferiority. If the speaker is habitually disposed to depreciate himself, if in this respect he is socially maladjusted, he must take steps at once, in his speech class and out of it, to establish a more wholesome mental attitude.

We repeat, a fixed feeling of inferiority is a chronic — not a temporary — sense of one's inadequacy in comparison with others; it is a habit of comparing oneself unfavorably with others, in personal appearance, heredity, attainments — in al-

most anything. It is a constant feeling of social insecurity. The habitual self-depreciator easily finds, if necessary, all sorts of real or imaginary evidence of his inferiority, but usually he needs no evidence, he *feels* his incapacity to adjust himself to life. To be sure, he does have real defects. So, for that matter, had Hitler and every other seemingly cocksure man; but the man with chronic self-distrust magnifies his defects beyond all reason.

Causes of chronic feelings of inferiority. The causes are innumerable. A boy who is very short or very tall is dubbed "Runt" or "Slats." His playmates keep thrusting before him the idea that his physical deficiency is a calamity. This constant derision develops a sense of inadequacy. He becomes diffident, apologetic, timid. A man with a deformed hand or a scar on his face almost invariably overestimates the extent to which the world notices his defect.

Other persons have feelings of inferiority which are bred of ridicule or discrimination against them, because of their race, religion or color, or because of bad family reputation, or because they live on the "wrong side of the railroad tracks." Stutterers and lispers also have defects of the spirit. The laughter evoked at their expense by cheap comedians and others affects not only their powers of speech, but also the emotional tenor of their lives. Those whose parents are illiterate and those who wear poor clothing often suffer a sense of social insecurity.

College fraternities and sororities — which may or may not deserve a place in college life — account in part for innumerable cases of social inferiority. The good they accomplish for the elect is partly offset by the spiritual damage which they do to some of the non-elect, who are made to feel that they do not quite "measure up." And who are the non-elect? Those who fail to conform to the standards of thirty or forty undergraduates, who sometimes appraise a man by his clothes, his family tree, the preparatory school to which he happened to be sent, the sophistication which he may have acquired by wasting his time and his father's money. Men and women who are black-

balled because they do not conform to such superficial requirements usually take the matter too seriously. They are not mature enough to scorn the opinions of these not infallible judges. They are not aware that every large college class, at its twentieth reunion, looks up with greatest pride to some of its members who, as undergraduates, were social outcasts.

Whatever the cause, a self-depreciator must start at once to overcome his feelings. Every student of speech should take account of his own difficulties. He should determine whether or not he has a chronic disposition to undervalue his powers. If he is habitually restrained by such feelings, he must fight to overcome them in his day-to-day social contacts. There is no better place to start than in the class in public speaking, where the matter is relevant to the work, and where he may find sympathetic direction and the assistance of fellow students.

He must not evade the issue. Every time he runs away from the thing he fears, he fixes his cowardice in deeper grooves. Every time a man dodges any kind of responsibility, he weakens his moral fiber. Every time a student, fearful of the eyes of an audience, puts off the day when he will speak, he becomes less able to summon the will-to-fight. If he gives in completely, he acquires permanent characteristics that make him a less effective human being than he might well become.

OVERCOMPENSATION

The signs that reveal feelings of inferiority are many and varied. Usually the signs are what we should expect them to be: obvious timidity, extreme humility, averted eyes, shyness in speech-situations, an apologetic air, diffidence, extreme reserve, a disposition to avoid all social situations, and extreme nervousness.

Frequently, however, the signs are not at all what we should expect them to be. The sufferer, consciously or unconsciously, tries to hide his sense of inadequacy. He builds a defense mechanism; he bristles like a porcupine. He tries to cover up his shortcomings, real or imaginary, by assuming contrary per-

sonality traits. Sometimes, in an effort to cover up his weakness, he cultivates the outward signs of overaggressiveness and cocksureness. He so acts as to make it appear that a feeling of insufficiency is the last thing in the world that would ever bother *him*, and sometimes he does the job so well that he fools not only others but himself — almost. Often in his eagerness to make up for his shortcomings, he *overcompensates*; he leaves the impression that he is egotistical and arrogant.

An overcompensation is an unintelligent, usually unconscious effort made by a socially maladjusted person to offset or cover up his fixed feeling of inadequacy. It is a smoke-screen which he throws habitually over his weaknesses. To put it another way, anticipating a blow from society, he tries to beat the world to the punch. It is "unintelligent" because the characteristics which he assumes are obnoxious.

Signs of overcompensation. Some of the signs of overcompensations are an extremely belligerent air in speaking, a blustering voice and manner, seeming indifference to the opinions of others, apparent egotism, exhibitionism in speech, bragging, the habit of cynical criticism of everything and everybody. These are not always signs of overcompensation. They often indicate obnoxious characteristics which, unfortunately, are real, but a speaker who seems to have egotism, arrogance, ruthlessness, cynicism and excessive belligerence is sure to alienate his audience, even if his show of those traits is merely a defense mechanism.

HELPS IN CONTROLLING THE FEELING OF INFERIORITY

We rarely fear what we clearly understand. If, therefore, you have a feeling of inferiority, you will do well to drag the cause to the surface: whether it is your color, race, poverty, physical deformity, height, stoutness, childhood experiences, or social buffetings and disappointments. Confront the facts. Then try to think about them without emotion and without the distorted sense of values that you may have acquired from too much brooding about your defect. Better yet, go to some-



Black Star

SPEAKER SEATED, ADDRESSING 3 MEN STANDING

Speech Is a Social Tool Training in speech fits men and women to take their places in society as articulate human beings. It helps them to bring themselves and their ideas to bear effectively on others, in innumerable situations which every man encounters in every day life when he interviews an employer or establishes business contacts, when, as in this picture, he confers with his colleagues, when he serves on a committee recites in a class-room, speaks in his club, or takes part in informal discussions. Well-trained speakers meet such situations, as the man in this picture does, with poise and confidence, with a high degree of communicativeness, and with the ability to command attention and organize and present their ideas effectively. Training in speech is a training for life.



International

DWIGHT D. EISENHOWER

he Foundation of Speech At the foundation of effective speech is this principle. An able speaker is an able person, in a good emotional state, with good attitudes. Despite apparent exceptions, no shoddy personality, no weakling, no bluffer, however clever, can fool the world very long. The better the man, the better the speaker. Soon or late, in many ways, from many signs, an audience gets the measure of a speaker. These signs make him or break him, on the platform and in every day life. From these points of view, what are your impressions of Dwight D. Eisenhower?



Morismeyer

MRS. FRANKLIN DELANO ROOSEVELT SPEAKING

The Key to Poise and Power A speaker must develop physical and emotional poise, the ability before an audience to stand alert yet at ease — comfortable and confident. Even in her hand Eleanor Roosevelt here reveals this healthy emotional state. The best way for a speaker to overcome emotional turmoil is by shifting his attention from himself to something outside himself, by ignoring what others may think or say of him. He must lose his fears by centering his attention on the ideas he is eager to share, on the good he may do, on the principle for which he is fighting, something bigger than himself. The greatest speakers of all ages were fired by great causes.



Press Association

EDWARD STETTINIUS AND FRIENDS

The Basic Pattern of Modern Speech A good public speaker preserves the best elements and only the best of good conversation. its intimacy, spontaneity, ease and, above all, its high degree of directness. Edward Stettinius, conversing with these men, illustrates those essentials. Before a larger audience on a more formal occasion, when dealing with momentous issues, a speaker "steps-up" these elements, amplifies them, energizes them and modifies them in other respects. Even so, at the bottom of all cogent public speaking is honest talk.

one who is wise in the ways of the world, who thinks straight, who has deep understanding, and who is willing to talk with you about your defect. He may restore your sense of values.

If the cause of your feeling of inferiority lies deep and has developed a serious emotional problem, you may need expert help. Your teacher of speech or your family physician may be able to help you, but there are cases which call for an expert in mental hygiene.

After you have discussed the matter with someone in whom you have confidence, do not talk about it with others. The less said about it the better. Do your utmost to shake off the emotions that invariably color and distort your thinking on your problem. If you have a crippled left hand, you do not think straight about your left hand; you fancy it is far more conspicuous than it really is. One student who had lost the index finger of his left hand was afraid to make a gesture. On ordinary social occasions he carried his left hand in his pocket. When he had to lift that hand, he furled his fingers in an attempt to cover up his loss. His mind seemed to be constantly on the missing digit. Thus an otherwise intelligent person allowed a trivial thing to loom large in his life. Many persons, figuratively speaking, have a "missing finger" about which they brood until they develop a feeling of inferiority. Half your classmates, no doubt, are so keenly aware of "missing digits" that they feel some sense of social inadequacy and carry that feeling into the speech-situation. Often they manifest the fact by cues which seem to be signs of stage fright.

If you are one of these, reconstruct your sense of values. Reason your way to sound standards. It is not the body that counts but the spirit. There was Theodore Roosevelt, who built himself from a puny invalid to a robust leader of men. There was Franklin D. Roosevelt who, smitten with paralysis on the threshold of his career, conquered through sheer force of will. There was Napoleon, ridiculous in stature. There was the persecuted Jesus, an outcast, driven from pillar to post, His body bleeding and broken — His spirit triumphant. Nothing matters much but the brains that lie in a man's skull and the heart that beats under his ribs.

COMPENSATIONS

A person who suffers a fixed feeling of inferiority should try to compensate intelligently for his real or imaginary defects, he should make definite efforts to develop traits, engage in activities and acquire attitudes which offset his sense of inadequacy. He must do so, or quit the fight and dodge all social situations that may intensify his troubles, but such a tragic retreat from life is unthinkable for any normal person.

A helpful compensation is the result of an intelligent effort to offset an undesirable circumstance or trait by calling into play a desirable one. An overcompensation is the result of an unintelligent effort — unintelligent because it develops traits which harm the victim and lead to unhappy social consequences. A bad compensation is sometimes a good one carried to excess.

Here are a few among many good methods of compensation.

Compensating directly by overcoming the defect. Some of the causes of a fixed feeling of inferiority may be overcome by direct and continuous battle. If the trouble is stuttering or lisping, the sufferer is on the road to conquest as soon as he determines to overcome it. Or, to use another example, if a man recalls with shame many situations in which he was an arrant coward, he may make up his mind to face every situation that frightens him, day after day, year after year, until in desperation he has built up courage.

Compensating by developing other virtues. If the victim cannot do much directly, he may compensate by achieving some kind of superiority. Examples of this sort are common. A boy who is physically undersized and frail knows that he can never be a star athlete. There is no use fighting this sense of weakness — physically he will not be born again; but the track and the gridiron are not the only places where boys may win distinction and build self-confidence. Physical weaklings may compensate — and many have done so to the good of mankind — by becoming scholars, sculptors, musicians, preachers, statesmen.

Men and women who feel inferior because they are not outwardly attractive often compensate, consciously or unconsciously, by developing traits of character that endear them to others: kindness, good humor, gentleness, courtesy, generosity. Men and women who have sense enough to do that find that their ugliness has shown them the way to a radiant spirit and a larger life.

Compensating by helping other unfortunates. It is only comparison with others that occasions in us a sense of inadequacy. If, then, we endeavor to help those who are even more unfortunate than we are, in the process we may gain morale. In this way some of those who work among the social derelicts and the poverty-stricken develop feelings of worthiness.

Compensating by finding a post of authority. Many a man fortifies his morale by his leadership as scout master, usher in a church, officer in a neighborhood club, watcher at the polls, solicitor for the community chest, or linesman at a tennis match. As another example, consider fraternal organizations. Here are men who, day in and day out, are followers. Many of them are clock punchers; in most of their waking hours they do nothing more satisfying to their ego than to form a dull background for the shining activities of other men. But how different on Monday night at a meeting of the Royal Order of King's Potentates! These ordinarily shy spirits, now arrayed in tinsel and sashes and crowns, are suddenly invested with power over a more or less imaginary kingdom. In such a kingdom, as Lord High Keeper of the Archives, a man may compensate for the feelings of duller days. Laugh at him if you must, but after you have had your fill of mirth, go thou and do likewise. Find some social situation — your life work, if possible, but if not that, some other — in which your superiority over certain other human beings is evident and acknowledged.

Compensating by working for a cause or an institution. Surely you have met men and women in your home town and in your college who had reason for retreating from social situations. Surely, too, you have noticed that some of them refused to retreat. Somehow they gained power and personal

lustre. How did they do it? Some of them offset their sense of social insecurity by submerging themselves in worthy causes — the lame woman who became the spark-plug for a kindness to animals society, the pock-marked lawyer who led every fight for civic welfare, the undersized student who worked on the endowment campaign for his college. Every strong social group has a few such unsung heroes. They are not only doing something for the good of others, but incidentally they are doing much good for themselves. They are wise. They are gaining morale and personal powers which they could not acquire by brooding over their shortcomings.

SUMMARY: THE SUREST ROAD TO POISE, COURAGE AND MORALE

Many factors contribute to the failure to effect a happy adjustment to the audience situation or any other social situation. These factors are physiological, psychological and social. The physical factors may be curbed, controlled, and directed intelligently in the ways we have suggested.

One of the basic causes is a wrong mental attitude. A person's attention may be focused too steadily on himself. As long as he remains inward-looking, painfully concerned with what others say of him, think of him, do to him, he has to do battle with inner turmoil. In the moment he begins to shift his attention to ideas, principles, causes and other persons, he begins to find new powers. We repeat the paradox: he who loses his life in any good cause finds life, and finds it more abundantly. That is not visionary; it is as solid as the ground under your feet. Bring to mind any able speaker. Probe into the corners of his mind and heart, and you will find that he has committed himself to a cause far bigger than he is. You, yourself, may not like the cause. That is beside the point. To him the cause is overpowering. It gives his life dignity, purpose, zest; it fortifies him with confidence and courage. That is the key to the power of nearly every man, famous or obscure, rich or poor, in high places or low, who has gloriously lighted up his community, his country and his age.

EXERCISES

SECTION A: EXERCISES FOR EXTEMPORANEOUS SPEECH ¹

- I. *Exercises for overcoming nervousness and establishing poise through the setting up of the following mental attitudes: contending for a deep conviction; the will to fight; losing oneself in a cause; intelligent compensation*

Select one of the following subjects and prepare an extemporaneous speech to be delivered in class. Prepare an outline and fix it in mind before you speak. Memorize the first three sentences. Use the methods of overcoming nervousness, establishing self-control and poise discussed in the chapter. If necessary, take to the platform a book or some other object. Follow our suggestions especially with reference to establishing good muscular tone and control of breathing. Above all, select a subject so moving that you can lose yourself and your fears in the issue, the conviction or the cause.

Group A:

Subjects that tend to open up convictions; induce the will to fight; open up a cause; or lead to compensation

1. What things in life are worth fighting for?
2. What is wrong with this age?
3. A new social order
4. What youth can do to prevent war
5. False social standards
6. The American government is sound
7. Every man is entitled to a job
8. If Christ were to return today
9. The worship of the God Mammon
10. The problem of the American Negro
11. He died for an idea
12. A great military leader
13. What is right with the President? (or Congress?)

¹ If the teacher wishes to concentrate early in the course on delivery rather than on speech-construction, we suggest again that he assign at this time for a more or less rapid reading Chapters XII, XIII, XIV, and XV. In this way the student may learn enough about the rudiments of speech-preparation to serve him temporarily in building outlines. Later in the course, he should study these chapters intensively.

14. What is wrong with the President? (or Congress?)
15. Do fraternities justify their existence?
16. What is "a good fraternity"?
17. Wall Street and Washington
18. The rights of minorities
19. The kind of world I'd like to live in
20. What World War II has done to my thinking
21. No man is whipped until he admits it
22. Socialism as a crusade
23. A square deal for the farmer
24. A square deal for labor
25. A square deal for the small businessman
26. A square deal for the consumer
27. What religion means to me
28. What the church must do to reach youth
29. Our need for a stronger navy
30. World peace and world disarmament
31. Racial discrimination
32. Propaganda
33. "My pal"
34. A cause that gives men power
35. Child labor
36. Cheap compromisers
37. Am I my brother's keeper?
38. Men valiant in defeat
39. What every man owes to his community
40. Shall we subsidize college athletes?
41. Poverty in the midst of plenty
42. Is the human race still uncivilized?
43. Why I attend church
44. Why I do not attend church
45. Intolerances that are rooted in ignorance
46. Why I like the profession of my choice
47. Beaten before they began to fight
48. What America means to me
49. Political intolerance
50. A mental attitude with which to fight
51. Government interference with business
52. The shape of the world to come
53. We fear that which we cannot understand

54. What is moral courage?
55. The returned service man's place in life
56. The biggest issue before Congress
57. A successful failure
58. The uses of adversity
59. When a man closes his mind he ceases to grow
60. Any other subject that opens up an issue, a conviction or a cause that moves you to fight for it, a cause in which you can lose your fears and find yourself.

Group B:

Subjects that open up other causes, aspirations, and convictions identified with men and women who have lost their fears and found themselves.

Prepare an extemporaneous speech on any person in the following list and discuss the principle, cause, institution, or idea for which he fought:

Socrates, Plato, Aristotle, Alexander, Jesus, Paul, Moses, Peter the Hermit, Savonarola, St. Francis of Assisi, Joan of Arc, Martin Luther, Wesley, Voltaire, Rousseau, Oliver Cromwell, Galileo, George Washington, Alexander Hamilton, Thomas Jefferson, John Brown, Patrick Henry, Henry Grady, Wendell Phillips, William Lloyd Garrison, Henry Ward Beecher, George Curtis, Ralph Waldo Emerson, Henry David Thoreau, Nathan Hale, Robert E. Lee, Abraham Lincoln, John Burroughs, Walt Whitman, Horace Mann, Mary Lyons, Florence Nightingale, Louis Pasteur, Luther Burbank, Theodore Roosevelt, Woodrow Wilson, Thomas A. Edison, Franklin D. Roosevelt, Winston Churchill, Joseph Stalin, Charles de Gaulle, Wendell Willkie, Henry Wallace, George Carver, Admiral Nimitz, General Doolittle, Bob Hope, Kate Smith, Rabbi Stephen Wise, Ralph Sockman, John Haynes Holmes, Pope Pius XII, Madame Curie, the Wright Brothers, or any other man or woman, famous or obscure, whose devotion to a cause inspires you.

II. Exercises in overcoming emotional instability by establishing a good mental attitude: an eagerness to share

Select one of the following subjects and deliver an extemporaneous speech in class. Prepare an outline, memorize the outline and the first three sentences and submit the outline to your in-

structor before you speak. Use the methods of establishing poise and self-control discussed in this chapter. Select a subject so interesting to you that in your eagerness to share your enthusiasm, you are likely to forget yourself and your fears.

1. A memorable experience
2. Flirting with death
3. The training of a flier
4. What I think of the British (Australians, French, Italians, Japanese, etc.)
5. What the French think of Americans
6. Acrobatics in aeronautics
7. The beauty of commonplace things
8. A college president I admire
9. Self-expression through music
10. Unique ways of earning a living
11. Why I like to fish
12. The discharged soldier looks for a job
13. Raising chickens for profit
14. Catastrophes in amateur dramatics
15. A day spent in a social settlement
16. An apology for polite prevarications
17. The American Red Cross in the War
18. Movie plots and movie photography
19. What I like in broadcasting
20. Waste spaces in the curriculum
21. Hunting with a camera
22. Alaska
23. Ethics in advertising
24. How to get along with children
25. Earning your way through college
26. Training dogs to guide the blind
27. Kin and kith I don't want to be with
28. How it feels to be under fire
29. Radar
30. Effect of regimentation on character
31. My experience as a Coast Guard
32. What I learned as a salesman
33. What I learned about dogs
34. Women in industry

35. My favorite radio show
36. My favorite movie performer
37. Modern warfare
38. An amusing experience
39. My most embarrassing moment
40. Any other subject that touches your own experience, interests, hobbies, or enthusiasms in such a way as to make you wish to share them with others.

III. *Assignment for reading*¹

Read thoughtfully all the selections that follow in Section B. They are an integral part of this book.

SECTION B: SELECTIONS FOR INTERPRETATION AND DECLAMATION

I. *Exercises that aid in overcoming nervousness*

1. Read *all* the following selections aloud. Choose one of them to which you respond mentally and emotionally. Study it; assimilate its meaning, its mood, its beauty, its implications. Memorize it, using "the whole method" of memorizing. Deliver it in class, governed primarily by your eagerness to share its ideas, its beauty, or challenge, or by your will to fight for the conviction or issue that it expresses, or by the disposition to lose yourself in the cause. Use the many other methods of acquiring poise discussed in this chapter, especially those calculated to establish good breathing and good muscular tone.

2. If at the bottom of your diffidence lies a more or less chronic feeling of inferiority, an habitual timidity and reserve, choose a selection that enables you to compensate intelligently while you are speaking, and suggests a permanent compensation; or choose one that strengthens your morale because of its spirit and ideas. Most of the selections tend to establish good mental attitudes and good compensations.

¹ Although the teacher's course may be primarily extemporaneous in character, we urge him, nevertheless, to require the class to read all the selections of prose and poetry in this book. They are an integral part of the book. They are helpful to the extempore speaker in moving him to agree or protest, in suggesting subjects for original speech, in enlarging his horizons, and in developing him as an articulate person.

ON THE BIRTH OF A CHILD

Lo — to the battle-ground of Life,
 Child, you have come, like a conquering shout,
 Out of a struggle — into strife;
 Out of a darkness — into doubt.

Girt with the fragile armor of Youth,
 Child, you must ride into endless wars,
 With the sword of protest, the buckler of truth,
 And a banner of love to sweep the stars.

About you the world's despair will surge;
 Into defeat you must plunge and grope —
 Be to the faltering an urge;
 Be to the hopeless years a hope!

Be to the darkened world a flame;
 Be to its unconcern a blow —
 For out of its pain and tumult you came,
 And into its tumult and pain you go.

LOUIS UNTERMAYER

WHAT CAN I DO?

What can I do? I can talk out when others are silent. I can say man when others say money. I can stay up when others are asleep. I can keep on working when others have stopped to play. I can give life big meanings when others give life little meanings. I can say love when others say hate. I can say every man when others say one man. I can try events by a hard test when others try it by an easy test. What can I do? I can give myself to life when other men refuse themselves to life.

HORACE TRAUBEL

PRAYERS OF STEEL

Lay me on an anvil, O God!
 Beat me and hammer me into a crowbar.
 Let me pry loose old walls;
 Let me lift and loosen old foundations.

Lay me on an anvil, O God!
 Beat me and hammer me into a steel spike.
 Drive me into the girders that hold a skyscraper together.
 Take red-hot rivets and fasten me into the central girders.
 Let me be the great nail holding a skyscraper through blue nights
 into white stars.

CARL SANDBURG

WHAT IS A MINORITY?

What is a minority? The chosen heroes of this earth have been in the minority. There is not a social, political, or religious privilege that you enjoy today that was not bought for you by the blood and tears and patient sufferings of the minority. It is the minority that have vindicated humanity in every struggle. It is the minority that have come out as iconoclasts to beat down the Dagon their fathers have worshiped—the old abuses of society. It is the minority that have stood in the van of every moral conflict, and achieved all that is noble in the history of the world. You will find that each generation has been always busy in gathering up the scattered ashes of the martyred heroes of the past, to deposit them in the golden urn of a nation's history.

Minority! If a man stand up for the right, though the right be on the scaffold, while the wrong sits in the seat of government; if he stands for the right, though he eat with the right and truth a wretched crust; if he walk with obloquy and scorn in the by-lanes and streets, while falsehood and wrong ruffle it in silken attire—let him remember that wherever the right and truth are, there are always "troops of beautiful, tall angels" gathering round him, and God Himself stands within the dim future and keeps watch over His own! If a man stands for the right and the truth, though every man's finger be pointed at him, though every woman's lip be curled at him in scorn, he stands in a majority, for God and good angels are with him, and greater are they that are for him than all they that be against him!

JOHN B. GOUGH

CALVARY

Friendless and faint, with martyred steps and slow,
 Faint for the flesh, but for the spirit free,

Stung by the mob that came to see the show,
 The Master toiled along to Calvary,
 We gibed him, as he went, with houndish glee,
 Till his dimmed eyes for us did overflow;
 We cursed his vengeless hands thrice wretchedly —
 And this was nineteen hundred years ago.
 But after nineteen hundred years the shame
 Still clings, and we have not made good the loss
 That outraged faith had entered in his name.
 Ah, when shall come love's courage to be strong!
 Tell me, O Lord — tell me, O Lord, how long
 Are we to keep Christ writhing on the cross!

EDWIN ARLINGTON ROBINSON

WHILE DARING GREATLY

It is not the critic who counts; not the man who points out how the strong man stumbled, or where the doer of deeds could have done them better. The credit belongs to the man who is actually in the arena; whose face is marred by dust and sweat and blood; who strives valiantly; who errs and comes short again and again, who knows the great enthusiasms, the great devotions, and spends himself in a worthy cause; who at the best knows in the end the triumph of high achievement; and who at the worst, if he fails, at least fails while daring greatly; so that his place shall never be with those cold and timid souls who know neither victory nor defeat.

THEODORE ROOSEVELT

THE BASE OF ALL METAPHYSICS

And now gentlemen,
 A word I give to remain in your memories and minds,
 As base and finale too for all metaphysics.

(So to the students the old professor,
 At the close of his crowded course.)

Having studied the new and antique, the Greek and Germanic systems,
 Kant having studied and stated, Fichte and Schelling and Hegel,

Stated the lore of Plato, and Socrates greater than Plato,
 And greater than Socrates sought and stated, Christ divine having
 studied long,
 I see reminiscent today those Greek and Germanic systems,
 See the philosophies all, Christian churches and tenets see,
 Yet underneath Socrates clearly see, and underneath Christ the
 divine I see,
 The dear love of man for his comrade, the attraction of friend to
 friend,
 Of the well-married husband and wife, of children and parents,
 Of city for city and land for land.

WALT WHITMAN

THE MOST POWERFUL MOTIVE

The sense of somebody's need is, I believe, the most powerful
 motive in the world, one that appeals to the largest number of peo-
 ple of every age, race, and kind. It wakes up the whole nature, the
 powers that learn as well as those that perform; it generates the
 vigor of interest that submerges selfishness and cowardice; it rouses
 the inventiveness and ingenuity that slumber so soundly in students'
 classrooms. For many of us . . . work that is service taps a great
 reservoir of power, sets free some of our caged and leashed energy.

RICHARD C. CABOT

INVICTUS

Out of the night that covers me,
 Black as the pit from pole to pole,
 I thank whatever gods may be
 For my unconquerable soul.

In the fell clutch of circumstance
 I have not winced nor cried aloud.
 Under the bludgeonings of chance
 My head is bloody, but unbowed.

Beyond this place of wrath and tears
 Looms but the horror of the shade,
 And yet the menace of the years
 Finds and shall find me unafraid.

It matters not how strait the gate,
 How charged with punishments the scroll,
 I am the master of my fate;
 I am the captain of my soul.

WILLIAM E. HENLEY

RABBI BEN EZRA

Grow old along with me!
 The best is yet to be,
 The last of life, for which the first was made:
 Our times are in his hand
 Who saith, "A whole I planned,
 Youth shows but half, trust God: see all, nor be afraid!"

Not that, amassing flowers,
 Youth sighed, "Which rose make ours,
 Which lily leave and then as best recall?"
 Not that, admiring stars,
 It yearned, "Nor Jove, nor Mars;
 Mine be some figured flame which blends, transcends them all!"

Not for such hopes and fears
 Annulling youth's brief years,
 Do I remonstrate: folly wide the mark!
 Rather I prize the doubt
 Low kinds exist without,
 Finished and finite clods, untroubled by a spark.

Poor vaunt of life indeed,
 Were man but formed to feed
 On joy, to solely seek and find and feast;
 Such feasting ended, then
 As sure as end to men;
 Irks care the crop-full bird? Frets doubt the maw-crammed beast?

Rejoice we are allied
 To that which doth provide
 And not partake, effect and not receive!
 A spark disturbs our clod;

Nearer we hold of God
Who gives, than of his tribes that take, I must believe.

Then, welcome each rebuff
That turns earth's smoothness rough,
Each sting that bids nor sit nor stand but go!
Be our joys three-parts pain!
Strive, and hold cheap the strain;
Learn, nor account the pang; dare never grudge the throe!

ROBERT BROWNING

THE TRUE GLORY

One's philosophy of life should make one content with humble positions in the work of social reconstruction. The strife for personal advantage among the leaders of a movement may degenerate into petty personal warfare and a frenzied effort to win power, so that the movement is rendered far less efficient. Public service needs fewer prima donnas who demand the spotlight and the center of the stage. Trotzky, it was once said, would gladly have died for the revolution were there a million men looking on. It is seldom possible to provide applauding multitudes for deeds of heroism. No movement can conquer unless the vast majority of its supporters care more for the cause than for their own glory or advancement. Since only a comparative few can, in the nature of the situation, be leaders, it is important that most men and women be willing to serve in humble and inconspicuous ways. In relatively obscure tasks lies the true glory of many great social movements. There one may find multitudes of men and women wholeheartedly serving something greater than themselves.

PAUL H. DOUGLAS

A NOISELESS, PATIENT SPIDER

A noiseless, patient spider,
I mark'd, where, on a little promontory, it stood, isolated;
Mark'd how, to explore the vacant, vast surrounding,
It launch'd forth filament, filament, filament, out of itself;
Ever unreeling them — ever tirelessly speeding them.

And you, O my soul, where you stand,
 Surrounded, surrounded, in measureless oceans of space,
 Ceaselessly musing, venturing, throwing — seeking the spheres, to
 connect them,
 Till the bridge you will need be form'd — till the ductile anchor
 hold;
 Till the gossamer thread you fling, catch somewhere, O my Soul.

WALT WHITMAN

BELIEF

A competent scientist reports the result of a test with three men in the British Army: "I asked the three men to submit themselves to a test designed to measure the effect of their mental attitude on their physical strength, this strength to be registered by a single gripping device operated by the right hand. In their normal state, these three men had an average grip of 101 pounds. When, under hypnosis, I told them they were very weak, their utmost effort registered only 29 pounds. But when, still keeping the men under hypnosis, I told them they were very strong, their average strength jumped back to the normal 101 pounds and then rose to 142 pounds. They were actually 40% stronger when they believed they were strong, and actually 70% weaker when they believed they were weak."

AT THE CROSSROADS

If you observe a really happy man you will find him building a boat, writing a symphony, educating his son, growing double dahlias in his garden, or looking for dinosaur eggs in the Gobi desert. He will not be searching for happiness as if it were a collar button that has rolled under the radiator. He will not be striving for it as a goal in itself, nor will he be seeking for it among the nebulous wastes of metaphysics.

To find happiness we must seek for it in a focus outside ourselves. If you live only for yourself you are always in immediate danger of being bored to death with the repetition of your own views and interests. . . . It matters little, for psychological purposes, whether you interest yourself in making your city cleaner or enlist in the international campaign to rid the world of the illicit opium traffic, whether you go in for birth control or become a crusader against

the vicious influence of Comstockery and superstition. Choose a movement that represents a distinct trend toward greater human happiness and align yourself with it. No one has learned the meaning of living until he has surrendered his ego to the service of his fellow men. . . .

W. BERAN WOLFE

SCUM O' THE EARTH

I

At the gate of the West I stand,
On the isle where the nations throng.
We call them "scum o' the earth" . . .

5

Countrymen, bend and invoke
Mercy for us blasphemers,
For that we spat on these marvelous folk,
Nations of darers and dreamers,
Scions of singers and seers,
Our peers, and more than our peers.
"Rabble and refuse," we name them
And "scum o' the earth" to shame them.
Mercy for us of the few, young years,
Of the culture so callow and crude,
Of the hands so grasping and rude,
The lips so ready for sneers
At the sons of our ancient more-than-peers.
Mercy for us who dare despise
Men in whose loins our Homer lies;
Mothers of men who shall bring to us
The glory of Titian, the grandeur of Huss;
Children in whose frail arms shall rest
Prophets and singers and saints of the West.
Newcomers all from the eastern seas,
Help us incarnate dreams like these.
Forget, and forgive, that we did you wrong.
Help us to father a nation, strong
In the comradeship of an equal birth,
In the wealth of the richest bloods of earth.

ROBERT HAVEN SCHAUFFLER

ONLY A GANG OF SLAVES

But what is education? Of course it is not book-learning. Book-learning does not make five per cent of that mass of common sense that "runs" the world, transacts its business, secures its progress, trebles its power over nature, works out in the long run a rough average justice, wears away the world's restraints, and lifts off its burdens. The ideal Yankee, who "has more brains in his hand than others have in their skulls," is not a scholar; and two-thirds of the inventions that enable France to double the world's sunshine, and make Old and New England the workshops of the world, did not come from colleges or from minds trained in the schools of science, but struggled up, forcing their way against giant obstacles, from the irrepressible instinct of untrained natural power. Her workshops, not her colleges, made England for a while the mistress of the world, and the hardest job her workmen had was to make Oxford willing he should work his wonders.

Fifty million of men God gives us to mould, burning questions, keen debate, great interests trying to vindicate their right to be, sad wrongs brought to the bar of public judgment — these are the people's schools. Timid scholarship either shrinks from sharing in these agitations, or denounces them as vulgar and dangerous interference by incompetent hands with matters above them. A chronic distrust of the people pervades the book-educated class of the North, they shrink from that free speech which is God's normal school for educating men, throwing upon them the grave responsibility of deciding great questions, and so lifting them to a higher level of intellectual and moral life. Trust the people — the wise and the ignorant, the good and the bad — with the gravest questions, and in the end you educate the race. At the same time you secure, not perfect institutions, not necessarily good ones, but the best institutions possible while human nature is the basis and the only material to build with. Men are educated and the state uplifted by allowing all — everyone — to broach all their mistakes and advocate all their errors. The community that will not protect its most ignorant and unpopular member in the free utterance of his opinions, no matter how false or hateful, is only a gang of slaves!

WENDELL PHILLIPS

THE LEADERSHIP OF EDUCATED MEN

But every educated man is aware of a profound popular distrust of the courage and sagacity of the educated class. Franklin and Lincoln are good enough for us, exclaims this jealous skepticism, as if Franklin and Lincoln did not laboriously repair by vigorous study the want of early opportunity. The scholar appealing to experience is proudly told to close his books, for what has America to do with experience? as if books were not the ever-burning lamps of accumulated wisdom . . .

Emerson said that of all his friends he honored none more than a quiet old Quaker lady who, if she said yea and the whole world said nay, still said yea. One of the pleasantest stories of Garfield is that of his speech to his constituents in which he quaintly vindicated his own independence. "I would do anything to win your regard," he said, "but there is one man whose good opinion I must have above all, and without whose approval I can do nothing. That is the man with whom I get up every morning and go to bed every night, whose thoughts are my thoughts, whose prayers are my prayers, I cannot buy your confidence at the cost of his respect." Never was the scholarly Garfield so truly a man, so patriotically an American, and his constituents were prouder than ever of their representative who complimented them by asserting his own manhood.

It is the same voice which exposes the sophists who mislead the mob and pitilessly scourges the demagogues who flatter it. "All men know more than any man," haughtily shout the larger and lesser Talleyrands. That is a French epigram, replies the scholar, but not a general truth. A crowd is not wiser than the wisest man in it. For the purposes of the voyage the crew does not know more than the master of the ship. The Boston town-meeting was not more sagacious than Sam Adams. "Vox populi vox Dei," screams the foaming rhetoric of the stump, the voice of the people is the voice of God. The voice of the people in London, says history, declared against streetlamps and denounced inoculation as wanton wickedness. The voice of the people in Paris demanded the head of Charlotte Corday. The voice of the people in Jerusalem cried, "Away with Him! crucify Him! crucify Him!" "God is on the side of the strongest battalions," sneers the party swindler who buys a majority with money or place. On the contrary, answers the cool

critic, reading history and interpreting its lessons, God was with Leonidas, and not with Xerxes. He was with the exile John Robinson at Leyden, not with Laud and the hierarchy at Westminster.

GEORGE WILLIAM CURTIS

SECTION C: EXERCISES COMBINING EXTEMPORANEOUS SPEAKING AND INTERPRETATION

Use one of the foregoing selections as the basis of an original speech. You may use a poem or paragraph as the text of your speech, or as the climax, or as the conclusion of your speech. Or you may use it as a springboard. Most of the selections should push off your mind into issues, convictions, causes and attitudes that move you to wish to share an idea, to strive for or against it, to lose yourself in a cause; and most of them should move you to speak in your own character, extemporaneously.

SECTION D: FURTHER SELECTIONS IN MODERN LITERATURE

For other selections in modern literature suitable for achieving the ends suggested in Section B, Exercise I, choose one of the following poems in Monioe and Henderson, *The New Poetry*, or in Drinkwater, Canby, and Benét, *Twentieth Century Poetry*, or in Louis Untermeyer, *Modern American Poetry*, and *Modern British Poetry*.

1. John Masefield, "A Consecration"
2. Vachel Lindsay, "The Leaden-eyed"
3. Carl Sandburg, "Losers"
4. James Stephens, "The Snare"
5. Humbert Wolfe, "Thrushes"
6. Edwin Markham, "Lincoln, the Man of the People"
7. Edgar Lee Masters, "Silence"
8. Ridgely Torrence, "The Bird and the Tree"
9. Joseph Auslander, "Steel"
10. Your choice among the other poems.

THE BASIC PATTERN OF MODERN SPEECH

4

MODERN SPEECH preserves at its foundations the best elements of conversation; but these basic elements are modified, amplified, and supplemented in order to meet the demands of a public occasion, and to adapt the mode of speech to the character of the ideas and issues with which public speakers usually deal. The chief element of conversation which effective speech preserves is its intense communicativeness.

Suppose that you plan to speak on the theme, "Nature Has All the Answers to Human Problems," or that you are to interpret Walt Whitman's "To An Ugly Spider." For five minutes you will use the time of one hundred persons. What end have you in view that warrants the use of their time?

Suppose your manner betrays this objective: "I wish my audience to admire the perfection of my gestures, the rich tones of my voice, and my beautiful periodic sentences. I hope that they will exclaim, 'What an orator!'" Or suppose, as you begin to interpret "To An Ugly Spider," this thought runs through your mind: "I hope my audience will admire my new dress, my dramatic pauses, the co-ordination of my bodily movement, my beautifully modulated voice."

Imagine speakers with such mental attitudes, held consciously or unconsciously, and revealed to the audience by many subtle signs. Will they accomplish anything worth while? Will they have much effect on thinking or behavior? They will not. In order to exhibit themselves they will waste an opportunity to do something worth doing.

COMMUNICATION VERSUS EXHIBITION

The chief justification of a speaker is his success in communicating ideas that have value for his audience. Exhibitionism, either in speech or in writing, invites failure. A speaker on "Nature Has All the Answers" should say to himself: "The human race is governed by universal, ageless laws. Nearly all the sound ways of meeting human problems are dramatized in wild life. I wish my listeners to understand these laws, so that they can organize their own lives more intelligently." When a speaker has this mental attitude, the audience knows from many signs that he is genuinely communicating.

The interpreter should say to himself: "This poem is to me deeply moving. Here is an ugly spider desperately throwing out filament on filament, hoping that its web will catch on an anchor in a stormy world. I wish my hearers to see that an intelligent man keeps reaching out to find an anchor for his soul, something that gives him strength and security in a bewildering world." If, on the other hand, a speaker reveals a will to exhibit his skills, his work is always futile and usually ridiculous.

Even in contests of skills and techniques, the speakers should be judged by the extent to which they communicate ideas and win response to those ideas. Often speakers are not so judged. As a result, many orators and declaimers consciously or unconsciously proceed on an exhibition premise. Until they change to the premise of honest communication, their performances will remain ineffective. Such performances in interpretation, in college oratory, in sermons, and in political spell-binding, with their self-conscious gestures, inflections, labored achievements of technique, and a host of other affectations sometimes bring public speaking into disrepute.

COMMUNICATION AND BASIC PRINCIPLES

The ultimate objective of a speaker is the winning of response to his ideas. If attention is focused on an irrelevant mat-

ter, the speaker fails in his purpose. If the man who speaks on nature attracts attention to his tones and gestures, the audience may not even hear what he says.

Great art is usually unobtrusive art; it is seemingly effortless and spontaneous. A speaker who is honestly communicating is disarming; the audience opens its mind to him; but not if it detects the self-conscious use of the mechanics of expression.

A speaker who is genuinely communicative is direct: he establishes close contact with his audience. There is an easy intimate flow of thought and emotion. The audience feels it; the speaker feels it. It comes only when the speaker forgets himself and his techniques in his eagerness to communicate.

CONVERSATION AS THE BASIS OF EFFECTIVE SPEECH

Notice the ordinary, honest talk of a woman who is buying groceries, a man who is trying to sell a car, a teacher who is explaining a principle, a student who is urging his roommate to go to a dance. These speakers are striving to reveal ideas and to win response; they are not exhibiting arts. Notice, also, the closeness of contact and the absence of self-consciousness. The speech manner is direct and disarming.

The best qualities of effective conversation should be carried over, as a rule, from the informal level of conversation to the more formal level of public speaking. These best qualities are *spontaneity, ease, intimacy, communicativeness, and the rhythms and language which suggest genuine talk*. The manner of conversation is, however, only a beginning, for ordinary conversation has defects. It fails, in any event, to meet the varied requirements of public speaking.

Two speech-situations. The members of the sophomore class are listening to the Dean of Men as he condemns an editorial in the student paper. Out in the audience, John McCandless is whispering to his roommate with a lively sense of communication. He insists on freedom of speech. Several students begin to listen to McCandless. One of them says to him, "Get up on the platform and tell the crowd." When the Dean completes

his talk, a dozen men cry, "We want McCandless!" Under this pressure McCandless walks to the platform, addresses the presiding officer, and then says to the audience what he has just said to his roommate.

McCandless has met two speech-situations, one private, the other public. In what fundamental respects, if any, do they differ? In what respects are they alike? When does ordinary conversation become public speaking? What factors, if any, in the two situations warrant differences in the mode of speech?

When McCandless is engaged in ordinary conversation with his roommate, he is speaking to one man at his side. Between them there is constant give and take — extreme informality in manner and in language. McCandless speaks with little volume; he chooses his language without special care. When, however, he addresses a thousand persons, he must increase the volume of his voice. There may be disturbing echoes or dead spots, so he has to speak more slowly and clearly than in ordinary conversation. Moreover, part of his hearers are so far away that they cannot easily get fine shades of meaning. He may be obliged to use more varied inflections, a broader range, more pauses, and greater variations in force. Again, the public speaking situation has decorum and dignity. To be sure, public speaking is often ineffective because of too much formality. Still, in public a speaker naturally weighs his words more carefully than he does in conversation with a friend. He avoids colloquialisms. He qualifies his remarks with greater precision, in order to avoid misunderstandings that may arise because of the many different shades of opinion in his audience. He cannot safely be as impulsive, nor can he as freely use slang and the barbarisms which pass without censure among his intimate friends. He cannot present his ideas in the disjointed, fitful, and fragmentary manner which sometimes marks informal talk; he must present them clearly and coherently. There are, therefore, many differences between speaking in conversation and speaking in public. Good speech in public is based on good speech in private, but the manner changes constantly and widely. Good public speaking is good conversation lifted to a

higher level, amplified, energized, dignified, stepped-up in power and range, as befits a larger audience, a larger auditorium, and a more formal occasion.

THE BEST CHARACTERISTICS OF CONVERSATION

Some of the characteristics of ordinary conversation should be preserved at the foundations of public speaking. First of all, there is an eagerness to communicate. Second, there is a close contact between the speaker and the man with whom he is conversing, close in spirit usually, and close physically always. Third, among the fine characteristics of conversation is disarming informality. Fourth, conversation is ordinarily spontaneous, not studied and self-conscious in delivery or in language. A man who is conversing does not stand rigidly, his arms clamped to his sides, he does not strike pompous postures, or carefully place his feet at an angle of forty-five degrees, according to some of the prescribed methods. On the contrary, when a man is conversing, his muscles are in constant play, tensing and relaxing, in action either overt or covert, and this muscular tonicity reveals freedom of spirit and absence of inhibitions which are caused by self-consciousness. Again, in ordinary speech, a man uses a literary style marked by the rhythms and language of real talk, he avoids a formal and formidable style, literary elegance, and high-flown composition.

The best characteristics of conversation are essentials of effective speaking. Without them speakers are uncommunicative in attitude, exhibitory, and indirect. The ablest public speakers use, as a basic pattern upon which to make variations, the conversational manner of speech. They preserve in their speaking the *best elements* of conversation: its *intimacy*, its *spontaneity*, its *ease*, and its high degree of *communicativeness*. They preserve also the *rhythms* and *language* of *genuine speech* which reveal a communicative attitude.

This — let us emphasize the point — *does not mean that they speak on the platform exactly as they speak in conversation.* It is a mistake to say that they use the “conversational mode.”

Some of the traits of ordinary conversation should be avoided; often the range of voice is too narrow, the rate too rapid and too uniform, effective pauses are too few, language is too informal, and articulation poor. Unhappily, such speech is taken as a model by those who misinterpret the much-quoted advice, "a public speaker should be a gentleman conversing."

THE RHYTHMS AND THE LANGUAGE OF GENUINE SPEECH

Public speaking is *not* conversation. But — to repeat — effective public speaking does preserve the best elements of genuine conversation, not only in delivery, but also in composition. The best elements in composition are the rhythms and the language which prevail in honest talk, and which give to writing and speaking the spirit of intimate communication.

Modern public speaking and to some extent modern writing are built largely, though not exclusively, on the rhythms and the language of genuine talk. By genuine talk we mean the rhythms and the diction which well-bred people use when they speak with ease and dignity, with vitality and power in normal situations.

No doubt you have heard speakers on the radio or the platform who moved you to say: "This speech doesn't sound like talk: it sounds like an essay or an oration." That was because there are differences between writing for print and speaking to an audience. The differences are in the choice of words and rhythms. At times a writer appropriately uses formal diction and formal rhythms. In modern public speaking, however, most speakers most of the time — not always — use the flow and language of real talk.

Formal rhythms and diction. Most of the great prose and oratory of the past is formal. Formal rhythms are usually long and somewhat involved. They may be suave and elegant, or roundly rhetorical and sonorous. The language of formal prose tends to be polysyllabic, elegant, grand. Such is the language of most of the essays that have become classics. Their sentences rumble thunderously, break, and ripple out smoothly

into the nooks and crannies of the mind. Such classic literature achieves beauty and grandeur, *but a speech is not supposed to be a literary essay.*

Here is an example of formal literary rhythms. Read it aloud in order to get their ring:

SARTOR RESARTUS

System of Nature! To the wisest man, wide as his vision, Nature remains of quite infinite depth, of quite infinite expansion, and all Experience thereof limits itself to some few computed centuries, and measured square-miles. . . . To the Minnow every cranny and pebble, and quality and accident of its little native Creek may have become familiar, but does the Minnow understand the Ocean Tides and periodic Currents, the Trade-winds, and Monsoons, and Moon's Eclipses, — by all of which the condition of its little Creek is regulated, and may, from time to time (unmiraculously enough), be quite overset and reversed? Such a Minnow is Man; his Creek this Planet Earth, his Monsoons and Periodic Currents the mysterious Course of Providence through Aeons and Aeons.

We speak of the Volume of Nature, — and truly a Volume it is, — whose Author and Writer is God. To read it! Dost thou, does man, so much as well know the Alphabet thereof? . . .

THOMAS CARLYLE

Note the long smooth sweep of most of these sentences, their dignity, their grace. Such rhythms have a place in formal essays, in momentous state papers and even in certain types of public address; but modern speakers use for most occasions the rhythms of usual speech. For, offsetting the assets of classic rhythms is one serious liability: the lack of intimate communicativeness.

Oratorical style. In the past, many speakers used a high-flown oratorical style. Their utterances thundered in beautifully-wrought sentences and highly-colored words to climaxes, or they moved to the level of poetry.

Read the following passage aloud:

THE DIGNITY OF LABOR

The dignity of labor! Consider its achievements. Dismayed by no difficulty, shrinking from no exertion, exhausted by no struggle, ever eager for renewed efforts, in its persevering promotion of human happiness, "clamorous labor knocks with its hundred hands at the golden gate of the morning," obtaining each day fresh benefactions for the world! Labor clears the forest and drains the morass and makes "the wilderness rejoice and blossom as the rose." Labor gathers the gossamer web of the caterpillar, the cotton from the field, the fleece from the flock, and weaves it into raiment, soft and warm and beautiful, — the purple robe of the prince and the gray gown of the peasant being alike in its handiwork. . . . Labor hews down the gnarled oak, and shapes the timber, and gilds the ship, and guides over the deep, plunging through billows and wrestling with the tempest, to bear to our shores the produce of every clime.

J. HALL

This writing, with its carefully-turned sentences and highly-colored vocabulary, rises to the level of eloquence. There are times when the ideas and feelings of a speaker naturally move him to such eloquence. Often, however, a speaker succumbs to such grandeur of style without justification. Often his speeches attain the sound and fury, but not the sense, of great utterance.

Note, we repeat, that a speaker achieves such beauty of expression at a price — a loss of communicativeness. Nowadays, as a rule, effective public speaking is not florid oratory; it is not poetry; it is not sound and fury, however grand. Its rhythms are those of genuine speech. Its vocabulary is realistic and mainly Anglo-Saxon.

Speech-rhythms and speech-vocabulary. Compare the rhythmical movement and the choice of words in the following excerpt from a radio address delivered by Winston Churchill in 1941. Read it aloud:

BRITAIN'S PLEDGE TO RUSSIA

I see Russian soldiers standing on the threshold of their native land, guarding the fields which their fathers have tilled from time immemorial. I see them guarding their homes, where mothers and wives pray. . . .

I see advancing upon all this, invidious onslaught, the Nazi war machine, with its clanging, heel-clucking, dandified Prussian officers, its crafty expert agents fresh from cutting and cowing down a dozen countries. . . .

None can doubt what our policy will be. We have but one aim, one single irrevocable purpose. We are resolved to destroy Hitler and every vestige of his Nazi regime, from this nothing will turn us — nothing. We will never parley. We will never negotiate with Hitler or any of his men. We shall fight him by land, we shall fight him by sea, we shall fight him in the air, until, with God's help, we have rid the earth of his shadow and liberated his peoples from the yoke.

WINSTON CHURCHILL

Study that passage. Note its many clipped, short sentences, its relatively simple sentence-structure, and the resultant speech-rhythms. This has the ring of talk. It is intensely communicative. No rhetorical elegances get in the way of Churchill's determination to drive his ideas home. This passage, though lacking the sweep and sonority of some examples of prose style, achieves an eloquence of its own — a stark splendor, unadorned beauty and power. Note its diction: simple, strong Anglo-Saxon words, the vocabulary of every-day talk.

HOW TO DEVELOP A GOOD SPEECH STYLE

The differences in literary style among the three selections are chiefly differences in rhythms and in language. The differences in rhythms arise from variations in sentence-structure; the differences in diction from variations in the choice of words. A speaker should use as the basis of his speaking — much of the time *but not all the time* — the rhythms and vocabulary of genuine speech. When warranted by the speaker's

feelings and ideas and by the occasion, he may well use a more dramatic, a more highly-colored style.

Formal sentence-structure and diction. In literary or oratorical rhythms, many sentences are predominantly long and involved. Usually they are complex. They are fluid and smoothly turned. They move steadily and coherently from point to point. Often they are parallel in structure, balanced, antithetic, or periodic. In such formal speech many words are polysyllabic, of Latin origin, and abstract, sonorous, or even poetic. The sentences of daily speech, on the other hand, are usually short, crisp, and simple; sometimes compound, rarely complex. Sometimes they are loose in structure or broken by parenthetical comments.

For speech rhythms and eloquence, read the best speeches of Winston Churchill, Herbert Agar, Ernest Tittle, Stephen Wise, Harry Emerson Fosdick, John Haynes Holmes, and Ralph W. Sockman

THE PATTERN OF MODERN PUBLIC SPEAKING IN DELIVERY

In delivery the speaker should preserve the best elements of conversation. its intimacy, ease, spontaneity, and above all its directness. But public speaking demands more. There is, first of all, the difference in the size of the audience. One must speak with greater volume and greater force. Again, in ordinary conversation a speaker may relax his muscles and lean against a wall or on a chair or table, but usually before a large audience he should be more dignified and his muscle tone should be more alert. Again, in ordinary conversation his gestures may be incomplete, or he may use little bodily action, but when he is battling with nervousness before an audience and must find an outlet for pent-up energy, he must use abundant bodily action. Furthermore, when public occasions are formal, the speech manner must have more dignity, deliberateness and power; and because a larger audience is ready for more exalted appeals, a speaker may well increase his emotional and dramatic sweep.

Always the speech manner must be adapted to the occasion. If, in the high-flown manner of the veteran Shakespearean actor, a man says to the grocery clerk with a toss of his head and a pompous posture. "My good man, I should like to purchase a parcel of victuals," — well, that sounds ridiculous, but it differs only in degree from some current political oratory. By the same token, if a speaker who is accustomed to slovenliness in colloquial talk, urges a large and discriminating audience to support the Government in a crisis, and in such a situation speaks with the "please pass the butter" casualness of a boarding house, that, too, is incongruous. But, again, it differs only in degree from everyday performances. The manner of the speaker must suit the occasion.

ACOUSTICS

The pattern of speech is also affected by the acoustics of the auditorium. In a room with good acoustics the tones are carried to all parts without distortion; the walls and all other materials so reinforce the tones or deflect them that the speaker may, without extraordinary effort, create sound waves that are resonant and clear.

Unfortunately, not many auditoriums are so built. All experienced public speakers have found out, sometimes to their distress, that halls vary greatly. Some are so nearly perfect — the famous Tabernacle at Salt Lake City, for example — that the speaker need use no greater volume or slower rate than he uses in conversation. Other halls, for any one of a dozen reasons, so affect the sound waves created by the speaker that he is compelled to make drastic changes in his manner of speech. It is not safe to generalize; each auditorium is a law unto itself.

Echoes. The commonest defect is the echo. In halls that produce echoes the speaker feels himself slapped in the face by his own tones. Out of the welter of direct and echoed sounds and of echoes of echoes, the audience hears little. Every hall, acoustically bad, has an echo peculiarly its own. Therefore no one procedure for whipping echoes will serve for all halls.

Dead tones and dead spots. In some rooms the tones are clear, adequate in volume and resonant when they leave the speaker's lips, yet when they reach the audience they have lost their power and ring. They are "dead tones." In other rooms, the tones are bad only in "dead spots." The speaker sees that the men and women in these spots are straining to hear him, or have given up in despair. To adapt himself either to "dead spots" or to "dead tones," he must vary his speech.

Adapting speech to acoustics. No method is sure, because the conditions which cause the trouble vary greatly. A few suggestions, however, may help.

First. Do not speak rapidly. The rapid rate of ordinary conversation may create troublesome echoes.

Second. Break up the sentences into shorter phrases than are used ordinarily.

Third. Use frequent pauses. A pause gives the echo time to strike and spend itself. In some halls, it is effective to utter separate clusters of words at a rapid rate, and allow long pauses between the clusters, in other halls, shorter phrases, uttered slowly, with shorter pauses.

Fourth. Enunciate with special care. Slovenly articulation invariably increases the difficulty, clean-cut articulation invariably helps.

Fifth. Vary the volume and note results. In many cases a speaker who uses considerable volume can reduce echoes by decreasing his volume. Sometimes in this way he can completely solve the problem.

Sixth. Supplement words with action. In an auditorium racked with echoes, if the speaker uses much good bodily action, he helps the audience to follow him. They read meanings in his posture, gestures, facial expressions and general muscle-tone.

In combating echoes and dead tones, the speaker must modify his normal speaking manner in at least some of these ways. After much experimenting he may discover the combination of ways which he can use to best advantage. A hall which seems diabolically conceived to frustrate every effort of the speaker

to liven his tones — and many such halls have been not only conceived but, worse luck, constructed — puts a tax on sheer physical energy. Nevertheless a partial victory can be won.

So much for the modifications of the conversational manner in delivery which are necessary on account of the size of the audience, the acoustics of the hall, and the formality of the occasion. Whatever the adaptations may be, the speaker must preserve at all times the directness which characterizes conversation: a communicative attitude, mental and physical.

FORMS OF INDIRECTNESS

Oratorical or exhibitory indirectness. Exhibitory speaking or reading is always indirect. Many speakers and readers, intent on revealing their skill, have a mental attitude that is not communicative. The politician, minister or other platform performer who loves to “make the eagle scream” walks to the platform with pomp, strikes an heroic posture, and starts to speak with sonorous tones. He does tricks with his voice: he utters studied tremolos and fires volleys of ringing tones. He walks about the platform with conscious grace and makes elegant gestures. He says:

My fellow citizens, as we stand here in solemn conclave assembled, torn and distressed by a hundred conflicting emotions, lashed by the winds of adversity that assail us in these bitter economic times, drifting perilously between the Scylla of Fascism and the Charybdis of Communism, in these parlous times it behooves us to review the history of our country and to draw new strength from our heroic sires, Washington, Hamilton, Jefferson, and the multitude of other noble spirits who laid down their lives that this, our country, might live.

Plainly this “orator” is not striving to communicate ideas. He is making an exhibition. With a lively sense of communication, he might have said:

Fellow citizens, we meet today, in this time of distress, to take stock of our resources, to remind ourselves of the statesmen who brought this nation safely through other perilous times, etc.

Possibly this grandiose speaker does not intentionally exhibit his skills. Nevertheless his listeners gather from many cues that he is not intent on communicating, and therefore doubt his sincerity. Such a speaker may succeed in putting on a grandstand performance, but he fails to do the one thing, above all others, that an earnest speaker wishes to do. He does not affect thought and behavior.

Exhibitionists who interpret literature usually have skill and often the endowment of artists; almost always they understand the techniques of expression. That is one trouble: in a way, they understand them too well. Occasionally they seek, not an opportunity to reveal the meaning and beauty of prose or poetry, but to reveal their mechanical skill in interpretation. A woman comes to the platform with a grand bow; she begins "Sohrab and Rustum" with a voice manipulated to reveal its mellow qualities, she makes pauses with obviously studied art. In short, she displays herself. The audience knows it, it doubts her sincerity and questions her integrity as an artist.

Some actors and speakers are so well endowed with dramatic powers that they acquire what might be called the Grand Shakespearean Manner. It is heroic, exalted, melodramatic, unreal. Those who are afflicted with this manner cannot say anything so direct as "What time is it?" Their words, like their gestures, must have sweep and circumstance. So they say, "Ah, my good friend, may I be so presumptuous as to inquire what is the time of day?" — all this with inflections and gestures which indicate that asking the time of day is one of the heroic events of life. This type of indirectness is common among players of the old school, and even among some interpreters of today. It is effortful and self-conscious; a pompous form of exhibitory indirectness.

The indirectness of monorate and monomelody. A little girl laboriously reads: "I-see-a-cat. The-cat-sees-a-rat. Will-the-cat-catch-the-rat?" She reads these potentially tragic lines without variation in melody or rate. She shows that she is not thinking about the dramatic situation. She is merely uttering words.

This form of indirectness is common among speakers who read from manuscript. They tend to shift their attention from the meanings of words to the words themselves.

A student presents a declamation: "Four-score-and-seven-years-ago-our-fathers-brought-forth-upon-this-continent" etc. He goes through the entire address at one rate, usually too rapid, and at one pitch. Plainly, he is not communicating meanings and feelings. He is indirect because his mind is fixed on recalling words which mean little to him.

To overcome this form of indirectness: first, memorize the selection properly (see page 60, above), second, paraphrase the selection in your own language, however simple and inelegant that may be by comparison; third, read the selection with the will to communicate ideas.

Physical indirectness. Everyone has felt the remoteness of the speaker who does not look his audience in the eyes. For a minute or two he looks intently at a spot in the floor, then at a corner of the room; presently, for no evident reason, he contemplates his hand, his cuffs, a book on the desk — anything but the eyes of the men and women directly in front of him. He gives the impression of soliloquizing. He seems furtive, as if he had something to hide. This habitual failure to establish eye-contact with the audience is what we call physical indirectness.

Such a speaker seems to be uttering words with the hope that they may be overheard by his audience, but apparently without the will to *make* them heard. There is between himself and his audience a barrier of his own making. His speaking therefore lacks compulsion. The audience regards him more or less objectively, it does not feel, as it should, that the speaking is a sort of magnified conversation. There is no give and take of ideas and feelings.

Audiences, to be sure, seldom say anything aloud. They are, nevertheless, saying things all the time with their eyes, with smiles and frowns, and with movements forward or backward. If a speaker is at all observant, he senses these reactions. He must look his hearers in the eyes, not only to establish contact, but also to interpret the effect of what he says.

Some of the defects of indirectness are evident when a speaker wears heavy glasses or spectacles with convex lenses. Such glasses usually have high lights and reflections which make it almost impossible for the audience to see the speaker's eyes. Hence speakers who are compelled to wear glasses are to some extent physically indirect. They should not wear glasses if they can get along without them.

Physical indirectness is a serious defect. Physical indirectness is a bad sign, it usually reveals the fact that the speaker is not in a good emotional state, and toward his audience he is apprehensive. Moreover, if a speaker is communicating with a knot in the floor, he is not communicating with his audience. There are, it is true, a few physically indirect speakers who, in spite of their wandering eyes, establish mental contact with their hearers. But, as a rule, such speakers cannot even command attention. If their eyes are shifty and furtive, if they wander from the floor to the ceiling and then out the window, the attention of the audience is drawn to the speaker's embarrassment.

The most harmful effect of physical indirectness, after all, is that it gives the audience an unfortunate conception of the speaker's nature. If audiences feel that a speaker has strength, they respect him and are moved to go along with him; but if they feel that the speaker is weak, they do not respond favorably. Physical indirectness usually connotes embarrassment, timidity and lack of self-control.

The causes of physical indirectness. The eyes of some speakers shift furtively because the speakers are furtive persons. We are not here concerned with physical indirectness, so motivated. What we are concerned with is the most common cause of physical indirectness, namely timidity. The victim actually suffers because he is afraid. Afraid of what? He should be able to answer that question, but usually he is not, for there is little to be afraid of. No one in the audience intends to assault him; no one intends to jeer at him. Few, if any, will even leave the room, much as they might like to. As a matter of fact, most audiences, especially in the United States, are too patient and

too considerate. There ought to be an Amalgamated Order of Long-suffering Listeners, with walking delegates in every audience pledged to leave the room as soon as they feel bored. That would lift the level of public speaking.

Of what, then, *is* a speaker afraid? He knows only vaguely. Sometimes he is afraid of the expression in the eyes of his audience. He gets more moral support from the knothole in the floor; it is non-committal. If he looks at Robert Johnson there in the front row, he may be embarrassed because Johnson's eyes reveal poise. If he looks at Frank Guerney's eyes, he may become unnerved because Guerney's eyes show contempt. Mary Brown's eyes, for some reason he does not understand, are even more disquieting. Evidently these causes of physical indirectness are the speaker's own lack of poise, courage and self-control, or even a chronic feeling of inferiority.

How to overcome physical indirectness. First of all, the speaker must say to himself: "Yielding to my impulse seriously interferes with my ability to communicate with my hearers and to read their reactions; it distracts their attention. Worse still, my roving eyes betray such lack of self-possession that an audience cannot respect me as a person. I must do something about it at once. I must fight it out. Every time, therefore, that I confront a pair of eyes in conversation and feel the impulse to avoid them, I shall resist that impulse. I shall look into the eyes of those who trouble me, not with rude or ridiculous efforts, but frankly and resolutely. My class in speech is a good opportunity to begin. I am compelled every time I speak to confront many personalities; some of them are weak and easy to deal with; others are strong, or cruel or mocking. Every time I speak I am determined to hold my own in this psychic conflict."

There are other specific helps. Pick out one person in the audience, preferably in the first row, and address yourself exclusively to him until you feel that you have established communication with him and have resisted the impulse to look away. Look at him as pleasantly as you please, provided that you know that this is a battle, and that you are determined to win.

Now and then, if the occasion permits, go so far as to address him directly, using his name. "Stewart," you may say, "I do not know whether you are a radical or conservative in politics, but I do know some facts about the recent experiments of Government in business which are sure to interest you." This device helps because it puts pressure upon you to communicate directly with one man. Keep your eyes on him. Imagine that you wish to run a steel wire between his eyes and yours. As you speak, endeavor to draw the wire taut and to hold it firmly. You may fancy that the connection from eye to eye is not so real as that. Actually, speakers who have mastered directness find that the flow of spirit between their eyes and the eyes of an audience, whether an audience of one or of many, seems every whit as tangible as a steel wire.

When you have thus established contact with several persons, you are ready to establish contact with the entire audience. Not that you will run them down one by one in rows; that would be ridiculous. It is enough for you first to fasten your eyes on a few persons in one corner of the room, then on others in the center of the room, then on others in the rear of the room, paying special attention to those persons whose inattention or hostility disturbs you most.

There are no short cuts. The usual advice to speakers is to ignore objectionable faces and seek friendly ones. There is something to be said for this plan. Ignoring hostile persons helps to put the speaker at ease, whereas selecting them for attack tends to make him too belligerent. Nevertheless, our character premise demands the sterner course. The stronger the man, the stronger the speaker; and there is no surer way to develop strength than to face situations that demand strength. If a man wishes to lift heavy weights, he does not, day after day, pick out light ones because they are easier to lift. If there are men and women in the world so cruel or hostile or petty or cocksure that you are afraid to look them in the eyes, sooner or later you must get the better of them, or else reconcile yourself to the fact that you are a coward. That

thought is not easy to live with, it shakes a man's morale. The sooner a speaker faces the most trying individuals in his audience, the better for him. At times he may go down to defeat, but that matters little. What does matter is the fact that he is fighting for self-mastery. As long as he is fighting, he is not whipped.

It is well to keep in mind the conception of public speaking as a psychic and spiritual conflict, because it emphasizes the qualities which a speaker must possess if he is to affect the conduct of men. There is no easy way to develop courage, poise, resoluteness, self-mastery; there are no short cuts.

Mental indirectness and physical directness. A speaker may meet the eyes of his audience directly, yet leave the impression that his mind is not really intent upon his listeners. Physically he is at grips with his audience, but mentally he is not. He may show every outward sign of communication, yet a mysterious something in his eyes, a cue that defies description other than calling it a "vacant expression," reveals the fact that mentally he is detached from his audience, that his mind is groping in some other direction. Indeed it is. The speaker is detached from his hearers because he is searching for the words that he memorized. One remedy is a preliminary organization of material and a method of memorizing which fix his ideas and words firmly. (See pages 58-60)

Indirectness induced by extreme emotion and rhythm. Some preachers develop habits which rob their sermons of directness. They deal with emotional materials: noble aspirations, spiritual challenges, stirring principles and intense denunciations. Speaking under such emotional pressure, they become much too rhythmical. Sometimes the rhythms develop into distinct melodies. The preacher ceases to communicate because his attention is focused on his chanting; he loses his ideas in the loveliness of his song. At other times, under the pressure of emotion and rhythm, he varies his speech melody or pitch or quantity unintelligently. The chief remedy we have already discussed.

EMOTION AND ELOQUENCE IN THE PATTERN OF SPEECH

Our constant emphasis on the need for preserving the best elements of conversation may leave the impression that good speaking is necessarily quiet, restrained, casual; that emotional drive, intensity, and eloquence are out of style. Such is not the case. Drive and beauty of utterance are essential. Emotion and eloquence are still in fashion and will be as long as men have deep feelings. Moreover, most human beings will continue to be so constituted that they respond more to emotion than to logic.

The nature of most of the subject-matter of speech naturally induces emotion and eloquence in the speaker. The ideas with which public speakers deal much of the time are not the conventional, bread and butter matters which we toss about casually in conversation. They are more momentous, more freighted with feeling. They deal with the political, economic, educational, and religious matters which influence our lives. Moreover, as a rule a speaker has a deep conviction on the issue for which he is fighting, he is a crusader for his principles. He does not feel nonchalantly about them. Inevitably, therefore, his speech has more warmth, power, and distinction than his conversation. One does not express one's convictions on the need for world peace in the same tones as he says, "Do you prefer ketchup or mustard on your hot-dog?" Noble ideas call forth noble utterance.

Again, if an interpreter of a moving poem understands it, he is moved by it; and unless he shows that it is moving to him, his speaking lacks compulsion.

Shall the interpreter, then, express his feelings with abandon? Shall the orator give full range to his emotions? Certainly not. Effective speakers do not spend themselves; they keep some power in reserve. They are never too effusive or too dramatic. They know the difference between emotion and emotionalism, between the dramatic and the melodramatic. They know that Anglo-Saxon audiences dislike effusive emotionalists. They know that utterance gains in power when power is held

in restraint. If the lid of a tea kettle is removed, the power in the steam is diffused, but when the lid is on, the pent-up steam shakes the lid and gives the onlooker a sense of power. In much the same way, an effective speaker has a "head of steam" but does not give it full play.

Two extremes must be avoided. One extreme to avoid is the cold, emasculated kind of speaking which is practiced by those who lack deep convictions, or are too reserved, or have been misled by what they have heard about the "gentlemen conversing" as the ideal of public speech, or have acquired "Harvard indifference," or some other variety of the deadening notion that it is bad form to show enthusiasm. When a man has no enthusiasm about anything, he is spiritually dead and ready for the grave, even if he is not yet of age. Usually the indisposition of academic persons to act like vigorous human beings results from their limitations: their lack of physical robustness, the narrow range of their experience, their poverty of emotions, and their lack of warm humanity. Such colorless speaking is one extreme. The other is abandoned emotionalism. Between the two extremes is sound middle ground.

SUMMARY

The pattern of effective modern speech preserves at its base the best elements of good conversation: its directness, its intimacy, its apparent spontaneity, its comparative ease, its lack of affectation, pompousness, exhibitionism. Much is retained of the rhythms and language of genuine speech and its high degree of communicativeness.

These factors must be modified in order to enable the speaker to adapt himself to the speech-situation, which calls for more dignity and energy; to the size of the audience, and to the acoustics of the hall. Frequently the conversational basis of speech must be supplemented by intensity and fervor because the ideas are freighted with significance and emotion; it must be stepped-up to the level of eloquence because of the pressure the thoughts exert on the speaker. Even in such

moments, however, an able speaker never lets his emotions and eloquence get out of hand. He never uses eloquence for its own sake. He is eloquent because he *must* be eloquent, but even then he remains unqualifiedly *communicative*.

EXERCISES

SECTION A: EXERCISES FOR EXTEMPORANEOUS SPEECH

I. *Exercises for developing communicativeness, or directness, the best qualities of conversation and the ability to adapt speech to public occasions*

Select a subject from the following list or from the list in Chapter III. Build an extemporaneous speech and prepare an outline.¹ In delivering the speech (1) demonstrate directness, mental and physical, an absence of undue formalism, self-consciousness and exhibitionism, (2) preserve the best elements of conversation — a lively sense of communication; close contact with your audience in spirit; intimacy, disarming simplicity; spontaneity and liveliness; a responsive muscular tone, (3) preserve in your language the rhythms and diction of genuine talk, and (4) add to these the necessary factors for adaptation to a large audience in a large auditorium — increased volume, slower rate, more frequent use of pauses, and other means of stepping-up speech. In your eagerness to preserve the intimacy and simplicity of conversation, do not become too casual. Preserve the dignity and power demanded by the public occasion. Speak with fervor and eloquence whenever your ideas and your feelings about them impel you to do so.

1. Are college students open-minded?
2. The social standards of college women
3. True and false patriotism
4. The farmer's fight for a living
5. Radio commercials: a public nuisance
6. Those who dare to think differently
7. The philosophy of "getting by"
8. Intelligence tests
9. The lost illusions of our age

¹ See footnote on page 9.

10. The fine art of conversation
11. If I had a million dollars
12. Panaceas I have known
13. On taking oneself too seriously
14. Intellectual pioneers
15. Illusions we live by
16. The purpose of a college education
17. To thine own self be true
18. The new South
19. Argentine as a lone wolf
20. City bosses
21. Autocracy in labor unions
22. The man I most admire
23. A man's worst enemy is himself
24. What a little extra cash could do for me
25. An adventure in Alaska, the Pacific Islands, Africa, Italy,
France, England, Ireland, or Iceland
26. The Navy in modern warfare
27. The future of the atom
28. My favorite sport
29. How important is your ancestry?
30. Science: the new frontier
31. Detours around war
32. Man's greatest achievement
33. What society owes scientists
34. The difference between a rut and a grave
35. False aristocracies
36. The airplane and the new world order
37. The abuse of power by labor
38. American women in business
39. What shall women do with their freedom?
40. Destructive diets and food fads
41. The influence of understanding parents
42. Money as a measure of success
43. Inventions that grew out of the war
44. Soviet Russia as a world force
45. The cheap posture of the blasé
46. When enthusiasm for life goes, a man is dead
47. Books that have moved me
48. The war and moral standards

49. The consumer is "the forgotten man"
 50. Any other subject that lends itself to the aim of this assignment.

II. *Exercise for physical directness*

Select a subject from the above list or from the lists in Chapter III. Prepare an outline. Deliver an extemporaneous speech in which you develop physical directness to a high point. Be intensely communicative, mentally and physically.

Occasionally address individual members of the class by name; come to grips with them mentally; establish eye-to-eye contact. Do not let any expression upon their faces rout you. Figuratively — almost literally — run a steel wire to different pairs of eyes in your audience and hold the wire taut, despite anything that individuals may do to disturb you. Do this pleasantly, without outward strain or belligerence, or rudeness. It can be done easily, pleasantly, even with laughter, but none the less firmly. Self-controlled speakers do it that way. But if you are in a desperate fight for directness and self-mastery, if you are really hard put to it to beat down fear or hostility, you may be aggressive, and make the issue a personal one with any person who is disturbing you.

III. *Exercises in adapting speech-manner, in stepping-up speech to higher levels and in preserving the best qualities of conversation*

Select one of the subjects above in Exercise I or in the exercises of Chapter III. Plan to discuss it in three major units, in three subordinate phases of your central idea. Prepare an outline. Deliver the speech in class, adapting each of the three major units to the following occasions and audiences, and step up your speaking whenever necessary, in volume, dignity, and vigor.

(a) In your first unit adapt your speech to an audience of one person. Remain seated while you speak. Preserve in your delivery the best elements of conversation: its sense of communication rather than exhibition, its directness, mental and physical; its close contact and intimacy; its disarming simplicity and spontaneity; and maintain alert muscular responsiveness in your body.

(b) In your second unit step-up your speech; adapt it to an audience of thirty fellow students. Stand when you speak. Preserve

the best elements of conversation but add to it the qualities required by the larger audience.

(c) In your third unit adapt your speaking to a still larger audience and a more formal occasion, an audience of one thousand adults gathered in a huge auditorium with defective acoustics. Preserve the best elements of conversation but step-up your delivery to meet the new situation.

IV. *Exercise in developing speech style in composition*

Re-read the section in this chapter on "The Rhythms and Language of Speech." Write a radio speech or a public address which must be memorized, or read from manuscript. In your sentence structure and choice of words, use the rhythms and language of genuine talk. In addition, let your style achieve the power and beauty of eloquence when called for by your emotional response to your ideas. At all times be governed solely by the will to communicate. For a subject see the lists in Chapters III and IV.

SECTION B: SELECTIONS FOR INTERPRETATION AND DECLAMATION

I. *Exercises in (1) preserving the best qualities of conversation, (2) achieving directness — a communicative attitude, (3) adapting to the audience situation*

Read *all* the following selections aloud. Study carefully one of them in order to assimilate its meaning, its spirit, its beauty and its implications. Memorize it and deliver it in class. (1) Demonstrate directness, a communicative spirit, physical and mental. Guard especially against rhetorical and exhibitory indirectness, the pitfalls of many readers. (2) Preserve the best elements of conversation: a lively sense of communication, as opposed to exhibition; close contact with your audience; disarming simplicity and spontaneity; a responsive and alert muscular tone; a complete absence of affectation, self-consciousness and artfulness. (3) Adapt your speaking to an audience of 100 classmates assembled in the college auditorium, through the control and variation of the elements of speech suggested in the chapter as methods of stepping-up ordinary speech to the level of public speech; but at all costs preserve in the basic pattern of your speaking the best elements of conversation. (4) Add whatever fervor and power may be required by the nature of the selection.

Most of the following selections are built on the pattern of conversation; but in addition they have a fervor, dignity, beauty and power which is rarely found in ordinary conversation. In your reading, try to capture these seemingly conflicting speech-factors: simplicity and complexity; conversational directness and grandeur of feeling, casualness and power. It can be done; all genuinely effective interpreters do it. The seemingly conflicting moods may be reconciled and merged, indeed, they usually are merged perfectly in great writing or speaking.

There's nothing very beautiful and nothing very gay
 About the rush of faces in the town by day,
 But a light tan cow in a pale green mead,
 That is very beautiful, beautiful indeed.
 And the soft March wind, and the low March mist
 Are better than kisses in a dark street kissed.
 The fragrance of the forest when it wakes at dawn,
 The fragrance of a trim green village lawn,
 The hearing of the murmur of the rain at play—
 These things are beautiful, beautiful as day!
 And I shan't stand waiting for love or scorn
 When the feast is laid for a day new-born. . . .
 Oh, better let the little things I loved when little
 Return when the heart finds the great things brittle;
 And better is a temple made of bark and thong
 Than a tall stone temple that may stand too long.

ORRICK JOHNS

NANCY HANKS

If Nancy Hanks
 Came back as a ghost,
 Seeking news
 Of what she loved most,
 She'd ask first,
 "Where's my son?
 What's happened to Abe?
 What's he done?"

¹ *Asphalt and Other Poems*, by Orrick Johns, Alfred A. Knopf.

"Poor little Abe
Left all alone
Except for Tom
Who's a rolling stone;
He was only nine
The year I died.
I remember still
How hard he cried.

"Scraping along
In a little shack,
With hardly a shirt
To cover his back,
And a prairie wind
To blow him down,
Or pinching times
If he went to town.

"You wouldn't know
About my son?
Did he grow tall?
Did he have fun?
Did he learn to read?
Did he get to town?
Do you know his name?
Did he get on?"

ROSEMARY BENÉT

LEAVES

One by one, like leaves from a tree,
All my faiths have forsaken me;
But the stars above my head
Burn in white and delicate red,
And beneath my feet the earth
Brings the sturdy grass to birth.

I who was content to be
But a silken-singing tree,
But a rustle of delight
In the wistful heart of night,

I have lost the leaves that knew
 Touch of rain and weight of dew.
 Blinded by a leafy crown
 I looked neither up nor down —
 But the little leaves that die
 Have left me room to see the sky;
 Now for the first time I know
 Stars above and earth below.

SARA TEASDALE

FAREWELL ADDRESS AT SPRINGFIELD, ILLINOIS

My Friends: No one, not in my situation, can appreciate my feeling of sadness at this parting. To this place, and the kindness of these people, I owe everything. Here I have lived a quarter of a century, and have passed from a young to an old man. Here my children have been born, and one is buried. I now leave, not knowing when or whether ever I may return, with a task before me greater than that which rested upon Washington. Without the assistance of that Divine Being who ever attended him, I cannot succeed. With that assistance, I cannot fail. Trusting in Him who can go with me, and remain with you, and be everywhere for good, let us confidently hope that all will yet be well. To His care commending you, as I hope in your prayers you will commend me, I bid you an affectionate farewell.

ABRAHAM LINCOLN

"I WON'T COUNT THIS TIME"

We are spinning our own fates, good or evil, never to be undone. Every smallest stroke of virtue or vice leaves its ever-so-little scar. The drunken Rip Van Winkle, in Jefferson's play, excuses himself for every fresh dereliction by saying, "I won't count this time!" Well, he may not count it, and a kind Heaven may not count it; but it is being counted none the less. Down among his nerve-cells and fibers the molecules are counting it, registering and storing it up to be used against him when the next temptation comes. Nothing we ever do is, in strict scientific literalness, wiped out.

WILLIAM JAMES

MOTHERHOOD

Mary, the Christ long slain, passed silently,
 Following the children joyously astr
 Under the cedrus and the olive-tree,
 Pausing to let their laughter float to her.
 Each voice an echo of a voice more dear,
 She saw a little Christ in every face.

Then came another woman gliding near
 To watch the tender life which filled the place.
 And Mary sought the woman's hand, and spoke:
 "I know thee not, yet know thy memory tossed
 With all a thousand dreams their eyes evoke
 Who bring to thee a child beloved and lost.

"I, too, have rocked my Little One.
 And He was fair!
 Oh, fairer than the fairest sun,
 And like its rays through amber spun
 His sun-bright hair.
 Still I can see it shine and shine."
 "Even so," the woman said, "was mine."

"His ways were ever darling ways" —
 And Mary smiled —
 "So soft, so clinging! Glad relays
 Of love were all His precious days.
 My little child!
 My vanished star! My music fled!"
 "Even so was mine," the woman said.

And Mary whispered: "Tell me, thou,
 Of thine." And she:
 "Oh, mine was rosy as a bough
 Blooming with roses, sent, somehow,
 To bloom for me!
 His balmy fingers left a thrill
 Deep in my breast that warms me still."

Then she gazed down some wilder, darker hour,
And said — when Mary questioned, knowing not:
“Who art thou, mother of so sweet a flower?” —
“I am the mother of Iscariot.”

AGNES LEE

THE SACRED FIRE OF DEMOCRACY

(From the Third Inaugural Address, January 20, 1941)

A nation, like a person, has something deeper, something more permanent, something larger than the sum of all its parts. It is that something which matters most to its future — which calls forth the most sacred guarding of its present.

It is a thing for which we find it difficult — even impossible — to hit upon a single, simple word.

And yet we all understand what it is — the spirit, the faith of America. It is the product of centuries. It was born in the multitudes of those who came from many lands — some of high degree, but mostly plain people — who sought here, early and late, to find freedom more freely.

The democratic aspiration is no mere recent phase in human history. It is human history. It permeated the ancient life of early peoples. It blazed anew in the Middle Ages. It was written in the Magna Charta.

In the Americas its impact has been irresistible. America has been the new world in all tongues, to all peoples, not because this continent was a new-found land, but because all those who came here believed they could create upon this continent a new life — a life that should be new in freedom.

Its vitality was written into our own Mayflower Compact, into the Declaration of Independence, into the Constitution of the United States, into the Gettysburg Address. . . .

The destiny of America was proclaimed in prophecy spoken by our first president in his first inaugural address in 1789 — words almost directed, it would seem, to this year of 1941: “The preservation of the sacred fire of liberty and the destiny of the republican model of government are justly considered . . . deeply . . . finally, staked on the experiment intrusted to the hands of the American people.”

If we lose that sacred fire — if we let it be smothered with doubt

and fear — then we shall reject the destiny which Washington strove so valiantly and so triumphantly to establish. The preservation of the spirit and faith of the nation does, and will, furnish the highest justification for every sacrifice that we may make in the cause of national defense.

In the face of great perils never before encountered, our strong purpose is to protect and perpetuate that integrity of democracy.

For this we must muster the spirit of America, and the faith of America.

We do not retreat. We are not content to stand still. As Americans, we go forward, in the service of our country, by the will of God.

FRANKLIN DELANO ROOSEVELT

THE WORLD HAS A WAY WITH EYES

Untroubled your eyes, O child, as ingenuous
And virginal as dew, as clear and clean,
Tranquil as mountain pools that hold the blue
Of sky with never a blur between.

But there may come a day when ominous clouds
Will sully them; when the world's craft will touch
Their deeps and put in them the glint that lurks
In the eyes of those who know too much.

The world has a way with eyes. Oh, eyes there are:
Eyes that forlornly fawn like mongrel dogs;
Or move as suavely as silt in a beaver-dam
Flows over treacherous sunken logs,

Eyes that are cobwebbed windows in a house,
Deserted, bleak, where a soul once lived, and fled,
Behind whose drawn green shutters slipped ghosts,
Conjure among the diffident dead;

Men's eyes more cold than the stones in Pilate's skull;
Or as wistfully patient as the Crucified;
Eyes that are sullen ponds in whose dark depth
Sinister green-lipped fishes glide.

Oh, the world has a way with eyes. Cling to me, child,
 Here where the mountains surge to immaculate blue,
 Where the winds blow pure and cool and the eagle soars;
 Let the wild sweet earth have its way with you.

Keep a long, long look on pine and peak that rise
 Serene today, tomorrow—when the world's eyes go
 To socketed dust; keep a long look on the hills.
 They know something, child, they know.

LEW SARETT

TO YOUTH

You, at this moment, have the honor to belong to a generation whose lips are touched by fire . . . The human race now passes through one of its great crises. New ideas, new issues—a new call for men to carry on the work of righteousness, of charity, of courage, of patience, and of loyalty—all these things have come and are daily coming to you.

When you are old . . . however memory brings back this moment to your minds, let it be able to say to you: That was a great moment. It was the beginning of a new era . . . This world in its crisis called for volunteers, for men of faith in life, of patience in service, of charity and of insight. I responded to the call however I could. I volunteered to give myself to my master—the cause of humane and brave living. I studied, I loved, I labored, unsparingly and hopefully, to be worthy of my generation.

JOSIAH ROYCE

BIGOTRY

Bigotry has no head and cannot think, no heart and cannot feel. When she moves it is in wrath; when she pauses it is amid ruin. Her prayers are curses, her God is a demon, her communion is death, her vengeance is eternity, her decalogue written in the blood of her victims, and if she stops for a moment in her infernal flight, it is upon a kindred rock to whet her vulture fang for a more sanguinary desolation.

DANIEL O'CONNELL

GONE

Everybody loved Chick Lorimer in our town.
 Far off
 Everybody loved her.
 So we all love a wild girl keeping a hold
 On a dream she wants.
 Nobody knows now where Chick Lorimer went.

Nobody knows why she packed her trunk . . . a few old things
 And is gone,
 Gone with her little chin
 Thrust ahead of her
 And her soft hair blowing careless
 From under a wide hat —
 Dancer, singer, a laughing passionate lover.

Were there ten men or a hundred hunting Chick?
 Were there five men or fifty with aching hearts?
 Everybody loved Chick Lorimer.
 Nobody knows where she's gone.

CARL SANDBURG

ADDRESS AT THE DEDICATION OF GETTYSBURG CEMETERY

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 are met to dedicate a portion of it as the final resting-place of 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, nor 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 un-

finished work they have thus far so nobly carried on. 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 the 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 the nation shall, under God, have a new birth of freedom, and that the government of the people, by the people, and for the people, shall not perish from the earth.

ABRAHAM LINCOLN

ETCHING

No more than these: one act, one phrase,
Yet have they haunted all my days.

He wearied into the grocery store,
Slumped by the big stove's open door,

Plucked from the fire a graying coal,
And, trembling it over his briar's bowl,

Lit up, then tossed it in the hod
Sighing despairingly, "My God!"

The calloused finger, calloused thumb
Holding a live coal, struck me dumb;

But deeper callous in his look,
And voice that darkened as it shook,

Made goose-flesh on my spirit stand,
With living death so near at hand.

WILBERT SNOW

BODILY ACTION

A SIX-YEAR-OLD CHILD comes running breathlessly into the house. He has seen a building in flames, fire engines, the tumult of crowds, people leaping from windows into outstretched nets. He stands before the assembled family, bursting to tell his story. He begins his speech — for that is what it is. He speaks of leaping flames, shrieking engines, shouting crowds. Yet he stands with heels together, hands clasped behind his back. No arm is raised, no muscle is moved.

“But,” you object, “that boy is not natural! In such excitement no child — for that matter, no grown-up — ever speaks with a rigid body.” You are right. That child is imaginary. Every real child as he speaks uses his body constantly, shifting his weight forward and backward, moving his arms, tossing his head.

But here is a child — a grown-up child — reading a poem or making a speech about another blazing structure that seems about to collapse — a nation on fire with political hatred and intrigue. Its people, trapped by the flames of rebellion, call for help, and neighboring nations rush to the rescue. Yet the speaker stands with heels clamped together and hands clasped behind him. What would you say of this speaker? Is he natural? Unfortunately he is, in a sense. He is the typical performer in many classes in speech.

Yet when this same wooden man was six years old, it was natural for him to use bodily action. Between the ages of six and eighteen, something must have happened to him. Something does happen to most of us. When we are children we

are not restrained by self-consciousness; we care little what others say. We speak spontaneously, with zest, with emphasis, and with bodily movements. When we grow up we become aware of society, aware of ourselves; we do not use our muscles with the spontaneity of natural utterance. We are afraid to be ourselves.

Suppose, however, that one of these self-conscious speakers — a captain of a football team, for example — is in a situation which disarms him, one in which his attention is sharply focused on something outside himself. Suppose an official makes a decision which he considers grossly unfair. He dashes forward to protest. He describes the play in detail. His body moves, moves, moves; his muscle tone is vibrant; he pitches his head forward and backward, the muscles in his face register his emotions; and his arms and hands are in constant movement as he protests the decision, and points out the real offenders. Now he is natural; he has forgotten his audience; he has overcome inhibitions. His attention is focused on communicating.

That same man, addressing a class in speech on equally strong convictions, seems muscle-bound; and the irony of it is that when he is urged to use bodily action, he says that for him it is not “natural.”

No speaker can reach his maximum effectiveness — indeed, in many cases he cannot hope to reach even moderate effectiveness — unless he understands thoroughly the uses of bodily action. So, before we begin a discussion that will take us through the next three chapters, we urge the reader to set aside, for the time being, all his ideas about posture and gestures, as they are related to oratory and declamation, and approach the whole subject with an open mind; with a will to accept any principle or precept that appeals to his common sense.

EFFECTIVE BODILY ACTION DEFINED

What we mean by bodily action is the muscle tensions and muscle tone of the body as a whole, the movements of the legs

and the torso, movements of the head in what is sometimes called head emphasis, movements of facial muscles in what is sometimes called facial expression, and movements of the hands, arms, and shoulders in making gestures.

Needless to say we do not advocate exhibitory bodily action: gestures, postures, and facial expressions which are made according to fixed patterns and used for their own sake. We advocate only action which results from inner impulse, and which has for its objective a bigger end than the exhibition of grace and dexterity, namely, the communication of ideas and feelings, the stimulation of response, and the release of personal powers.

Not very long ago, many teachers cultivated beautiful gestures as embellishments. No wonder the whole country laughed when a small boy said: "Formerly they killed people by hanging; now they kill them with elocution." No wonder self-respecting students and teachers rebelled against that kind of bodily action.

Not long ago, arm chair "authorities" prescribed the exact way every gesture should be made, and dismissed with horror every other way; they asserted that "there is only one correct way in which to stand — one correct posture." By what authority does any man say that there is but one correct way of clenching the fingers in an index finger gesture, or that every speaker must stand with his feet at an angle of forty-five degrees? Certainly not by the authority of the greatest speakers, for no two of them make the same gestures or take the same standing position. Most of them depart drastically from prescribed patterns. Thomas Dewey, James Byrnes, John Lewis, John Haynes Holmes, Henry Wallace, Eric Johnston, Harold Stassen, Norman Thomas, Leverett Saltonstall, Winston Churchill, Anthony Eden — extend the list of powerful speakers in any direction you please: the striking facts are the differences in their manner of speaking. These real speakers shatter most of the old rules because their gestures do not grow out of rules, nor from the will to exhibit bodily dexterity. They spring from spontaneous reaching out and from inner pressures that

require physical release. When bodily action is thus motivated it follows no rules.

Such action may be less elegant than the studied action prescribed by exhibitory elocutionists, but by its sincerity it more than makes up for its occasional roughness. Exhibitory gestures are self-conscious, flawless, objective, deliberate and plainly made from patterns. Audiences today detect their artfulness and discount them with a smile. The characteristics of effective bodily movements are spontaneity, abundance, abandon, and often roughness, rather than polish.

NECESSITY OF BODILY ACTION FOR ITS EFFECT UPON THE AUDIENCE

Action is essential in filling in the gaps. Tests have been made to determine what proportion of words actually are heard over the telephone. In most cases the hearers gather the meaning, although they miss from ten to forty-five per cent of the words. They fill in the gaps by gathering meanings from cues other than words. Similarly, audiences miss many words and many fine shades of meaning in vocal inflections. The speaker should help to fill in the gaps with meaningful bodily action

Action is inevitable in emotional speaking. Most good speaking is suffused with feeling — feeling under control. Whenever a speaker expresses his convictions on any subject his speaking is colored by feeling. Whenever anyone interprets literature — really interprets it, not merely recites words — he responds inwardly, emotionally. When a speaker has intense emotion, he is likely to use his entire body in action that is plainly discernible. When his emotions are not intense, his action is not so obvious, but it is action nevertheless and meaningful action. A speaker who is motionless usually is not natural, and the audience senses the fact.

Bodily movement holds attention. One of the effective methods of securing and holding attention is bodily action. If a hunter stands perfectly still one hundred yards from a deer,

usually the deer does not see him, but if the hunter moves even slightly, the deer is suddenly alert. If a speaker "freezes" in his posture, the audience becomes inattentive, unless he has sufficient virtues as a speaker to offset the defect. Even if he can stand motionless and yet not lose his audience, he would be a better speaker if he used effective action. Attention is quickly caught by a toss of the hand, an emphatic nod of the head, a step forward, or a movement of the shoulders.

Adults as well as children like stories in which something is happening all the time. They like horse races, boat races, even races between Hollywood policemen and luckless comedians. They like fights in which the hero lambasts the villain all over six counties. That is why the rotogravure sections rarely show their celebrities stiffly seated. They are doing something. It may be nothing more than whittling a stick, or pitching hay, or reaching for field glasses, or climbing into an airplane. Writers of advertising copy try to convey the idea of movement. Audiences also like to see appropriate action. If a speaker is not on his toes physically, audiences tend to respond with apathy; if he is animated, with equal animation.

Empathy: when the audience "feels in." You recall a tense moment when your football team was within a yard of the opponent's goal, and your fullback almost forged his way through to victory. You charged, too. You "felt in" with the plunging fullback. Even if you had not taken part with noticeable bodily action, you would have taken part with a strong impulse toward such action. This "feeling in" is called empathy, or empathic response. After the game you felt as tired as if you had played the game yourself. Indeed, empathically, you *had* played the game.

Thus, when you look at Rodin's statue, "The Thinker," you experience a contemplative mood and sometimes feel an impulse, however slight, to sink into the same posture; but when you contemplate the Cathedral of Milan, with its soaring towers, you feel a lift of the shoulders, an upward pitch of the head, or at least an impulse to soar spiritually. When you watch an acrobat walking a slack wire, cautiously putting

down his feet and nicely balancing himself with arms outstretched, your own muscles participate in his activities. That is empathy.

Again, when you look at a huge balloon from which the gas is escaping, and little by little the great bulk begins to sag, becomes flabby, droops leadenly inch by inch, and finally flops limply on the ground, inwardly you imitate the balloon. You, yourself, experience deflation; you respond empathically. Indeed, merely reading aloud this description of the sinking balloon, slowly and with thought concentrated on the object, causes you to respond empathically. If the words were uttered with appropriate action, you would respond with even deeper feeling.

You recall hearing a war veteran describe a hand to hand conflict. It was so real to him that his face revealed his horror. With the swaying of bodies, his body swayed, his arm movements suggested the struggle. You responded empathically. You recall, on the other hand, hearing a stodgy speaker. Presently, you felt a corresponding apathy; you sank back in your seat with relaxed muscles and waning spirits. You copied the muscle tone of the speaker.

Whatever deeply impresses an audience usually moves it to empathy in one degree or another. Whenever an audience participates with the speaker, "feels in" with him, yields to his movements, the speaker is well on the way toward achieving his purpose. A speaker may win empathic response most easily through the use of bodily activity appropriate for the response he seeks.

NECESSITY OF BODILY ACTION FOR ITS EFFECT UPON THE SPEAKER

Teachers have long advocated bodily action because of its effect on audiences, but bodily action is equally important because of its effect on speakers. Until a speaker uses bodily movements freely, it is impossible for him to be completely himself, and thus to show what manner of man he is. An unresponsive body prevents him from using to good purpose some of the personal traits that are peculiarly his.

Bodily action helps to break down nervous tensions. Oftener than not among beginning speakers, an emotional jam blocks the revealment of the best qualities. When a speaker is so inhibited, he is using his powers of conviction and persuasion only in part. Free bodily action tends to break down apprehension, and thus enables the speaker to release his powers.

Bodily action is an outlet for nervous energy. Most speakers, under emotional pressure, have a greater supply of nervous energy than usual, and often more than they know how to control. When this energy does not find a good outlet, it finds a bad outlet. It results in bodily activity that is random and irrelevant and therefore objectionably noticeable.

A young man with heels clicked together and body rigid starts to speak. Pent up in him is energy. Unless somehow he uses part of that energy, his body becomes increasingly tense and his emotional conflict more disturbing. He finds a way: he shuffles his left foot to the left and shifts the weight of his body to his right foot, then, suddenly, he shuffles his right foot to the right and shifts the weight of his body to the left foot. Thus he begins a series of fitful and aimless shuffles. Or from time to time he pushes out a foot as if to kick an imaginary pebble, or twirls a pencil with his fingers, or runs his hands through his hair, or clenches one fist and sinks it into the palm of his other hand, or keeps plucking imaginary lint from his clothing. These and many more random bodily movements are undesirable outlets for pent-up energy. Free, abundant bodily action, properly motivated and directed, provides a desirable outlet.

Bodily action generates fervor. Emotion suffuses speech with warmth and color, and abundant bodily action intensifies emotion. Some psychologists go further; they maintain that the outward expression of feeling precedes and causes the feeling. A limp man's speaking lacks intensity and warmth; but let him lift his right hand and clench his fist, or better yet, let him lift both hands and pump his fists vigorously up and down as if in anger, and inevitably his speaking begins to show emotional power. Even though he tries to remain colorless, some

degree of feeling, generated by his bodily action, registers itself in his speaking.

If this seems like a cold-blooded way to produce warm feelings, read the comment of a great psychologist:

Common sense says, we lose our fortune, are sorry and weep; we meet a bear, are frightened and run; we are insulted by a rival, are angry and strike. . . . The more rational statement is that we feel sorry because we cry, angry because we strike, afraid because we tremble . . .

Everybody knows how panic is increased by flight, and how the giving way to the symptoms of grief or anger increases the passions themselves. . . . In rage, it is notorious how we "work ourselves up" to a climax by repeated outbursts of expression. Refuse to express a passion and it dies. Count ten before venturing your anger, and its occasion seems ridiculous. Whistling to keep up courage is no mere figure of speech. On the other hand, sit all day in a moping posture, sigh, and reply to everything with a dismal voice, and your melancholy lingers. There is no more valuable precept in moral education than this, as all who have experience know, if we wish to conquer undesirable emotional tendencies in ourselves, we must assiduously, and in the first instance cold-bloodedly, go through the *outward movements* of those contrary dispositions which we prefer to cultivate. The reward of persistency will infallibly come, in the fading out of the sullenness or depression, and the advent of real cheerfulness and kindness in their stead. Smooth the brow, brighten the eye, contract the dorsal rather than the ventral aspect of the frame, and speak in a major key, pass the genial compliment, and your heart must be frigid indeed if it does not gradually thaw.¹

In short, when we behold an object we react to it, and reaction is emotion. Our awareness of the reaction is our awareness of the emotion. Reaction is both covert and overt. Our response goes through the entire cerebro-spinal and autonomic nervous systems. Emotion is a combination of visceral (inner) and skeletal (muscular) reaction; the emotion is not in the

¹ William James, *Briefer Course*, Henry Holt and Company, New York, pp. 375-376, 382-383

mind alone, it involves muscular responses and reactions. Set up activity in any part of the pattern, and activity follows throughout the entire circuit as a result of kinaesthesia and organic stimulation.

Concretely, if you set up, in the muscles of your face, arms, shoulders, and legs, the activity that usually accompanies anger, even though at the start you feel no anger, this activity tends to make you angry, but if you stand with limp muscles and endeavor to express anger, you cannot do so, no matter what words you utter. That this is true has been proved time and again by orators and actors who "work up an emotion." They step upon the platform or stage reluctantly, loath to face the audience because they do not "feel" the part. But, obliged to carry on, they whip up their muscles to express the emotions which they do not feel, and presently they do feel them.

BODILY ACTION AS A FACTOR IN SELF-REVELATION

Action tells much about the speaker as a person, his emotional state, and his attitude toward himself and others. An audience, in part unconsciously, notices the muscle movements of a speaker. It interprets them intuitively, but almost infallibly. As a result, it responds to him unfavorably or favorably. The speaker reveals himself, for good or for ill, largely through his bodily action.

OVERT AND COVERT ACTION

Whenever we speak of action, we have in mind two kinds of action. overt and covert. Overt or explicit action means easily discernible movements, the conspicuous play of the muscles and major members of the body, of the legs, the trunk, the arms, and the head, as they are involved in gestures and postures. Covert action is the less readily discernible, but in some respects more significant muscle tensions. There is much overt and covert action in the speaking of persons who have broken down the restraints of timidity, who have sufficient

self-possession and courage to be natural, and whose bodies are responsive.

Overt muscle-movements that spring from the ideas and emotions of the speaker are inevitably accompanied by consistent covert action. Covert action is the result of the pressure of the speaker's ideas and feelings; it cannot be controlled easily. When *overt* gestures and postures are used deliberately for their own sake, they are not convincing, partly because the audience detects the inappropriate, inconsistent *covert* activities of the speaker which betray his true feelings.

Suppose a speaker, wishing to communicate the idea that on this clear October day he feels zest in life, deliberately uses what he thinks is appropriate overt action. He rises on his toes and lifts his arms buoyantly. He says, "What brisk air! What a day for work! I feel electric with vitality!" Yet you know that there is a false note somewhere; that the speaker is not half so energetic as he pretends to be. You know because of his covert activities. You note that the muscular tone of his body, despite his overt gestures, is languid. The lifeless muscle tones in the face, the neck, and the body contradict his words.

Every day, if you watch sharply, you see evidence of the extent to which covert action influences your conclusions. An interpreter, let us say, recites Henley's "Invictus." With perfect overt action, the speaker says, "I am the master of my fate; I am the captain of my soul." Yet you know from his covert action that the speaker does not mean what he says. From the placid muscular tone of his body you know that he has no feeling at all about what he is saying.

You have seen a speaker who used no conspicuous form of bodily action; yet you knew that his body was alive and responsive; that somehow, despite his lack of *overt* movements, his body was not rigid or languid. What you felt was *covert* action. If your eyes had been sharp enough, you would have isolated some of the innumerable slight muscle movements that accounted for your impression. The next time you listen to a speaker who has broken down the restraints of fear, who dares to be natural, who is honestly and earnestly communi-



International

ROOSEVELT AND FRIENDS

Physical Directness A speaker is physically communicative when his eyes look directly into the eyes of individuals in his audience; especially when this line of communication is drawn as taut as a steel wire. Study the face of Franklin D. Roosevelt as he speaks and (left to right) those of Senator Alben Barkley, Representative John McCormack, Secretary Henry Wallace, and Congressman Sam Rayburn. How many taut steel wires seem to be there?



Wide World

HAROLD STASSEN

Free Bodily Action Free bodily action helps a speaker to overcome nervousness, communicate ideas, reveal his feelings about his ideas, arrest and hold attention, release his powers and reveal himself as a person, his emotional state and his attitudes. Like Harold E Stassen, here speaking as keynoter at a Republican Party Convention, nearly all effective speakers today are physically free. Sometimes they violate old rules, as Mr Stassen does when he pounds his fist in his hand. That matters little. The important fact is that their action helps them attain the chief ends of speech. Some of the old rules are of no moment to men who are fighting for great principles and purposes.



Chase-Stallier

ERIC JOHNSTON

Muscle Reading A speaker reveals himself, partly by his muscle-movement. He simultaneously gives two addresses: one which the audience hear, the other which it sees. Eyes perceive meanings more quickly and accurately than ears. When a speaker says one thing with words and another with muscles, the two work at cross purposes. The audience "gets" the speech he is making with his muscles. Eric Johnston, when really speaking in public, holds his audiences, partly by genuine bodily action. In this case, however, apparently the photographer asked him to act as though he were making an earnest speech. We know that he is not really talking because the earnestness dissembled by the upraised hands is refuted by the covert action of the rest of the body: the placid muscle-tensions of his face, the serene muscular-tone of his body, the emotionless pitch of his head.



European

ORSON WELLES

the Incredible Orson Welles Does such a flamboyant gesture draw undue attention to itself? Perhaps so. This picture, however, is a good illustration of self-motivated, spontaneous, abandoned, and abundant action, good for its effect on the beginning speaker. Such action, in practice and in class exercises, helps a speaker to break down his restraints and are to be himself. This inimitable stage star, here flinging a challenge to the *Herald-Tribune Forum*, achieves freedom, to the delight of the public that laughs and weeps with him and, no doubt, to the delight of Orson Welles, who revels in being a free spirit. We do not say, "Go you and do likewise." Perhaps the world can hold only one Orson Welles. But think about this picture. It reveals more than meets the eye.

cating ideas, and who is emotionally reacting to his ideas, study him carefully for evidence of *covert* activity.

Covert muscle movements of the body tell us that one speaker is languid and another alert, not only in body but also in spirit. They tell us that one speaker is vacillating, timid, reserved, and another is decisive, self-assertive, confident. Covert movements in the face, especially around the mouth and the eyes, reveal the speaker's mood and personal characteristics. Sometimes they convey the idea that the speaker is harsh and malicious. They indicate that one speaker is stupid, slow of wit, emotionally unresponsive, and that another is the reverse. These and a vast number of other qualities we gather, in whole or in part, from *covert* muscular activity.

Some persons are keen observers and accurate interpreters of such cues, — expert poker players, credit men, personnel managers, psychologists, nurses, physicians, trial lawyers, and teachers of speech. Indeed, the skill which these experts show in quickly appraising the personal characteristics, the emotional states and the attitudes of their fellow men, are dependent, far more than they realize, on their habit of seeing and correctly reading innumerable covert muscular movements. Anyone can acquire at least some skill in this field by carrying out the exercises which we shall suggest.

Many of us, although we feel and respond to covert activities, do not see them for one or more of several reasons; because our attention has not been drawn to them, or because we do not know what to look for; because we lack experience, or because we are not observant. Covert action is especially important as an indication of the speaker's personality, state of mind and attitudes.¹

¹ The term covert or implicit activities, as used ordinarily in psychology, is wider in scope than the term as we use it. Covert response usually refers not only to the less observable tensions of the skeletal muscles, but also to glandular and visceral activities. We consider only such "covert action" as is especially pertinent to public speaking—the faintly discernible activities of the skeletal muscles. Speakers and audiences are not immediately concerned with covert activities that may be detected only with instruments.

Dr. John B. Watson says: "It is important to get at the outset a comprehensive notion of response. A man or animal may stand stock still under

HOW AUDIENCES RESPOND TO BODILY ACTION

An audience easily interprets the speaker's *overt* action: his manner of walking, his posture, his facial expression, his gestures. These readily perceptible movements — supplemented by consistent covert action — reveal the speaker's physical and emotional inertia or aliveness, his shyness or self-assurance, his modesty or his arrogance — briefly, his nature, emotional state, and attitudes.

Action alone may reveal the speaker as a person. If you doubt it, recall seeing a silent movie. Not a word was spoken. There were no cues except bodily activities. And yet you sensed the aident character of the hero, the mean traits

stimulation, but we should not say that there was no response. Close observation shows that there are changes in the tension of the muscles, in respiration, in circulation, and in secretion

"The various possibilities of reaction are thus seen to be vast, so vast, indeed, that it would seem at first sight as though any classification would be impossible. We can at least find a convenient grouping which will serve both for discussion and for setting experimental problems. Most reactions may be looked upon as falling into one of four main classes

"1. Explicit habit responses — as examples we cite unlocking a door, tennis playing, violin playing, building houses, talking easily to people, staying on good terms with the members of your own and the opposite sex.

"2. Implicit habit responses '*thinking*' by which we mean *subvocal talking*, general body language habits, bodily sets or attitudes which are not easily observable without instrumentation or experimental aid . . .

"3. Explicit hereditary responses — including man's observable instinctive and emotional reactions as seen, for example, in grasping, sneezing, blinking and dodging, and in fear, rage, love.

"4. Implicit hereditary responses — this includes, of course, the whole system of endocrine or ductless gland secretions, changes in circulation, etc., so largely studied by physiology. Here, again, instrumentations or experimental aid is necessary before observation can be made

"With a highly specialized organism like man, even careful observation often fails to show any overt response. A man may sit motionless at his desk with pen in hand and paper before him. In popular parlance, we may say that he is idle or 'thinking', but our *assumption* is that his muscles are really as active and possibly more active than if he were playing tennis. But what muscles? Those muscles which have been trained to act when he is in such a situation, his laryngeal, tongue, and speech muscles generally. Indeed, the whole glandular and muscular systems are contributory. Those muscles are as active and are carrying out as orderly a system of movements as if he were executing a sonata on the piano, they are doing it well or ill, depending upon the training he has had along the lines which engage him." *Psychology from the Standpoint of the Behaviorist*, John B. Watson, p. 15, edition of 1924. J. B. Lippincott Company, Philadelphia.

of the villain, the gentle spirit of the heroine. You knew the varying emotions of each of the players and their various attitudes toward the others. You knew even what they were thinking! You knew when their minds were vacillating. "Shall I take this dagger, go into that dark room, and murder the King?" "Shall I yield to the wooing of this unwanted yet alluring suitor?" How did you know? There was one big source of signs: the muscle movements of the players as they walked, varied their bodily attitudes, lifted their arms in gestures, tossed their heads, shrugged their shoulders, and responded with their facial muscles to their innermost feelings. In a similar way audiences gather the nature and state of mind of speakers.

Even more important than overt action, in the revelation of traits, emotions, and attitudes, is covert action. An audience knows that overt action can be controlled easily. A dissembler can shove out a hand in a friendly gesture, as he says, "Welcome, my good friend," while inwardly he plans to stick a knife between his friend's ribs. Pretenders, posturers, and exhibitionists find no difficulty in "going through the motions" of overt action, but they stumble and betray themselves by their covert action. Audiences know instinctively — as a dog or a horse knows when a man is afraid of him — what covert action means. It springs only from inner ideas and emotions. Covert action tells the truth.

From the moment a certain speaker reaches the platform, his body begins to reveal signs to which we attach meanings. The slightly halting, timid walk, the diffidence with which he sits down, the tense muscular tone of his body as a whole, the momentary fidgeting of his arms and legs while the chairman introduces him, the slight furtive movements of the small muscles around his eyes as he steals a glance at his audience, his tiptoe walk when he approaches the speaker's stand. He shouts the words, "I'm a bold bad man; I'm a desperado, straight from Cripple Creek, Colorado." You know better; you know he is a frightened speaker from 127 Petunia Street, Montclair, New Jersey. His muscle movements betray him.

A man who would rather talk than fight usually sounds harmless, no matter what he says. His words may be fighting words, but his muscle movements belie his words. Mark Twain, in his *Life on the Mississippi*, tells of a raftsmen who, after jumping into the air and cracking his heels together and neighing like a stallion, which was the roarer's way of indicating that he was spoiling for trouble, shouted, "Whoo-oo," and then continued:

"I'm the original iron-jawed, brass-mounted, copper-bellied, corpse-maker from the wilds of Arkansas! Look at me! I'm the man they call Sudden Death and General Desolation! Sired by a hurricane, dam'd by an earthquake, half-brother to the cholera, nearly related to the small-pox on the mother's side! Look at me! I take nineteen alligators and a bar'l of whiskey for breakfast when I'm in robust health, and a dead body when I'm ailing! I split the everlasting rocks with my glance, and I quench the thunder when I speak! Whoo-oo!"

After which the smallest man on the raft sailed into the roarer and stretched him cold upon the floor. The bluffer had betrayed his lack of power and courage by signs less obvious than jumping up and kicking his heels together.

Every speaker simultaneously gives two speeches: one with his words, which the audience hears, the other with his overt and covert bodily movements, which the audience sees. When the two speeches reinforce one another consistently, the audience believes the speaker. When the two speeches are inconsistent — when the words say one thing and the bodily activities another — the audience discounts the words and trusts the muscles. Eyes perceive meanings more quickly and accurately than ears. Moreover, this habit of appraisal is deeply imbedded in the human race; it is instinctive and it is almost infallible.

Since a speaker cannot easily dissemble in his covert activities, audiences rely on them as signs of his characteristics. Covert activities spring from his ideas and emotions. The only way he can make such action reveal an effective person is to *be* one. So we return again to our major principles: an able

speaker is an able person, intrinsically fine, honestly and earnestly communicating at all times, and, ideally, serving a cause, institution, or principle bigger than himself. There is one road to this "technique" of learning to speak, it is the long, hard road of personal development. It is the only sure road to lasting power.

EXERCISES

SECTION A: EXERCISES IN ANALYSIS

I. *Exercises in analyzing action and its effects on speakers and on audiences*

Study the overt and covert muscular activities of any of the speakers listed below who are free from self-consciousness, fear, timidity and restraint, and intent on communicating in normal speech situations. Submit a paper or deliver a speech in which you state your observations and conclusions. As you observe these persons in honest and earnest communication, hold in mind the questions listed in (b), below, and answer them in your paper or speech. Your experience will be illuminating.

(a) *Natural speakers in normal muscular response to various situations*

1. The football coach — or the basketball, baseball, or track coach — telling his players about their shortcomings
2. Your classmate earnestly urging you against your will to join him in attending a motion picture play, or urging you to come out for the debate team, or trying to borrow your automobile
3. Your roommate enthusiastically telling you about the dance she attended last night
4. Your companions at dinner in animated discussion of the election or any other controversial topic
5. Students in your room at night engaged in a heated discussion over the censorship of the college paper
6. A good salesman intent upon selling a new automobile
7. Men and women gathered informally in a living room, narrating their fishing experiences or discussing any other topic of such lively interest to them that they are completely disarmed and responsive only to the ideas they are communicating

8. A traffic officer controlling motorists at a busy street corner
9. A teacher who is at all times interesting. Study, for contrast, the dull teachers in the dull classes
10. A pulpit-orator
11. A speaker at a football rally
12. In the "News Reels," the pictures of celebrities, "shot" while speaking. This is an extremely illuminating exercise. Note especially the "close-ups" of the speakers for signs of covert action; they are abundant and clear when they are thus magnified on the screen.
13. Snapshots of social and political celebrities, caught by news photographers for use in rotogravure sections. Note the difference when the pictures are posed. See, for example, the picture of Eric Johnston.
14. Any child, completely disarmed, earnestly communicating with other children.
15. Any other effective speaker who is not governed by fear, self-consciousness, or academic restraint, who is completely himself.

(b) Points of view from which to study the foregoing speakers

1. Was the speaker free from self-consciousness, fear and extreme reserve? Was he intent upon communicating his ideas and feelings? Or was he diffident, restrained, emotionally phlegmatic and indifferent? If the latter, how did you discover the fact? Through cues you saw, consciously or unconsciously, in his muscle movements? His muscle tensions? His general muscular tone? Nearly all the speakers listed in section (a) are disarmed by the situation, intent upon communicating, spontaneous in their emotional and muscular responses.

2. Did the speaker's body as a whole respond to and express his ideas and feelings? Did this response make him more effective, not only in communicating but also in releasing himself as a person?

3. Was his bodily action overt on the whole? Did it involve any of these broad and clearly discernible muscle movements:

Posture — in shifting bodily attitudes?

Walking — in steps forward or backward?

Facial expression — in the obvious play of muscles in the face?

Head movements — in the play of muscles in the neck? In the resultant pitch, tilt and toss of the head?

Gestures — in the conspicuous play of muscles in the shoulders, arms, and hands? In the resultant gestures?

All the above expressions of overt or explicit action are abundant in most effective speakers. Even more abundant, however, is covert or implicit action, the less discernible but in some respects more subtly significant movements.

4. Was his bodily action covert or implicit on the whole? Did it find expression chiefly in the more faintly discernible, subtle, but constant and significant play of skeletal muscles? In the alert and responsive muscular tone of the body as a whole? In the innumerable slight muscle tensions in the legs, the back, the neck, the face, the shoulders, the arms, the hands? These slighter muscular tensions and muscular tones in covert action are of utmost significance. In some respects they are bodily action at its best — for skilled speakers, but covert action is not the best for the beginning speaker who is learning how to set himself free. Broad, abandoned and abundant overt action is more helpful to him in the beginning. This is an important point to remember. When you study the speakers listed above while they are responding to situations, keep a sharp eye for covert action, you may miss some of it. With keener observation you will be amazed by the varied and vast number of muscle-tones and tensions of a covert nature in all effective speakers.

5. Did the speaker seem natural? At ease? Completely himself? Genuinely responding to the situation? How did you know? Did the abundance, abandon and spontaneity of his muscle movements in overt and covert action subtly reveal themselves to you? Or the general alert and responsive muscular tone?

6. Did his physical activity apparently help the speaker to release his feelings? To show his spirit? His powers? His personality?

7. Did his bodily movements help to keep your attention focused on him, his ideas and the situation to which he was responding?

8. Did they help him to communicate clearly and completely his ideas and his attitudes toward them?

9. Did you see him making two speeches simultaneously, one with his words and the other with his body? Did the latter reinforce and supplement the former consistently, or did it work at cross-purposes with it?

10. Did you find examples of empathy? In critical or tense moments? Were you occasionally moved to "feel in" with the speaker? Did you feel an impulse to copy his action physically? Or did you feel the more common emphatic response of inner copying?

11. Could you venture a few conclusions concerning the speaker as a person? Concerning his type? Some of his characteristics? The state of his emotions? Is he a person of considerable nervous energy? Or is he habitually phlegmatic? Emotionally unresponsive? Slow in his reaction to ideas? Dull? In ill health? With poor self-control? What cues or stimuli lead you to your conclusions? Did some of the cues lie in the muscle movements of the speaker?

12. If you found a speaker who did not reveal live muscular tone and free bodily activity:

- (1) Was he self-conscious? Governed by fear? By undue reserve?
- (2) Was the occasion so formal, so academic and so stiff in its decorums that he was afraid to be himself?
- (3) Was he in ill health? Lacking in physical vitality?
- (4) Was the material in his speech purely expository, with little color, conviction and feeling? The kind of material that does not induce in the speaker the inner activity that must precede outer activity?
- (5) Did your eyes miss his muscle movements because you are not keenly observant? Or not yet experienced in detecting covert action? Or because you could not see the tensions under his clothes? Or because you were too distant from him?
- (6) Was the speaker by nature chronically reserved? A timid person? An apathetic person? A self-conscious person? An emotionally phlegmatic person? An habitually shy person? A person of little vitality?

These six questions reveal the reasons for nearly all failures on the part of speakers to respond with physical activity.

The observations and conclusions which are recorded in your paper will be illuminating. They should move you to do something at once and seriously toward the development of a free and responsive body.

II. *Analysis of photographs of speakers in action*

Study the photographs of speakers in action. See pages 136 and 168. Submit a paper in which you answer the following questions concerning each speaker.

1. Does it seem to you that the speaker is genuinely communicating ideas? Is he responding emotionally? Or, on the other hand,

is he merely "going through the motions" or exhibiting himself for the photographer?

2. How do you know? Cite evidence to support your impressions.

3. Do you have a clear impression of some of the characteristics of the speaker? Of his personality? Of his emotional state at the moment? Of his attitude toward himself and toward his audience? State your impressions briefly.

4. What factors in the picture account for your impressions? Factors in bodily activity? In overt action? In covert action? Are the signs conspicuous? Or do they become the center of your attention only after much study?

5. Study with especial care the covert action of the speaker, the less clearly discernible muscle tensions of the body as a whole, the arms, shoulders, face, and neck. Does covert action reveal the speaker's true emotional state? Is it consistent with the ideas and emotions that the speaker appears to be expressing overtly?

6. What forms of overt action is he using? Bodily attitudes? Gestures? Facial expression? Head movements? Is he following patterns? Or is he spontaneous?

7. In your opinion would the speaker's action help him to communicate his ideas and feelings? Would it hold your attention? Would it help him to release his powers?

8. Does the speaker seem natural? Completely himself?

9. Does his muscle tone suggest a person mentally and emotionally alert?

If at first you do not find evidence to support your "intuitive" knowledge, be patient; concentrate on each picture for several minutes.

III. *Exercises in empathy*

Attend a performance in which action plays an important part: a close football game; a hard-fought basketball game; a circus performance; a horse race; a track meet, a prize fight; a thrilling drama, marked by much action; a physically active public speaker, especially if he has the ability to dramatize his ideas.

Study the audience and its activities during the performance, especially at climaxes, in the moments when the player, actor or speaker reaches high points of his feelings or when he uses bodily action most freely and intensely. Study the audience in the tense moments. Observe the muscle movements. Do some of the ob-

servers "feel in" with the performer? Do they participate physically with him in one degree or another? At critical moments marked by action do they lean forward with tense muscles? Move right or left with the performer? Relax their muscles when he relaxes his? In general copy his action in overt action? You will find that men differ in empathic response. Some constantly participate physically, others do not participate so much in overt action as they do in covert action or in inner copying. Note your own reactions. At critical moments do you participate with the performer in overt action? Or in covert action? Or simply with a "feeling in" that does not find noticeable expression in outer behavior.

Record your observations and conclusions in a paper on empathy.

IV. *Exercise in observing the action of ineffective speakers*

Study the muscular tone and the bodily movements of a speaker who is notoriously ineffective. Select a teacher, a preacher, a fellow classmate or any other speaker who invariably is dull, sleep-producing, unconvincing; one who rarely holds your attention or moves you.

Study his body while he speaks. Does his posture suggest alert, responsive muscles? Or does it suggest unvarying stiffness and unresponsiveness? Do the larger muscles of his shoulders, arms, hands and neck move in response to his feelings? Or are they constantly relaxed and inert? Is the muscular tone of his body in general responsive? Is the speaker's physical unresponsiveness, his bad muscle-tone, one cause of his ineffectiveness? Does it hamper his efforts to communicate meanings and feelings? To hold attention?

Note in addition evidence of empathy in the situation. Observe the behavior of the audience. Does it respond physically to the speaker's inertia with an equivalent inertia? Does it tend to relax its muscles in imitation of the speaker, copying his emotional and physical lassitude?

Write a paper in which you record your observations and conclusions.

V. *Exercise in observing the effect of action on nervous tension*

Recall a speaker whom you saw suffering from nervousness. Were the muscles of his body relaxed? Responsive in their tensions? Marked by a variety of movements? Or were they rigid and unresponsive?

Recall another speaker who impressed you as being thoroughly at home on the platform; well-poised, alert, natural. Were his muscles rigid? His body frozen? Or was his body participating in the speech? Was there a constant overt or covert play of muscles?

Record your observations and conclusions in a paper.

SECTION B: EXERCISES IN READING AND SPEAKING

I. *Exercise in reading forceful selections with and without action*

Find a selection of prose or poetry that you like, that stirs you, that contains vigorous ideas and emotions. There are several of this kind in the exercise sections of Chapter III and others. Read the selection aloud in these three ways.

First, lie on a couch or sprawl in an easy chair, relax your muscles and maintain this flaccid muscular tone. In this state of physical unresponsiveness read the selection aloud.

Second, stand up, hold the book in your hands, assume a posture that induces a feeling of alertness, one that permits your muscles to move freely and constantly in response to the varying emotions that may govern you. Read the selection aloud.

Third, lay the book on the table, open in front of you, in order to free your hands. Clench your hands, lift them up and bring them down steadily and tensely, in arbitrary strokes, with a steady vigorous up and down beat, while you are reading aloud the forceful passage.

Compare your three renditions. In the first, when your body could not participate, did you feel that you were reading out of the selection its full power? In the second rendition, when your muscles were responsive and free, did you reveal more power in the selection? In your third reading, when you thumped your clenched fists in gestures, did you show greater force in your speaking? Did this arbitrary action somehow intensify your feeling?

II. *Exercise in speaking with and without action*

(a) *Utter the following passages aloud to an imaginary audience and try fully to communicate the meanings and feelings.*

First, stand up, lay the book down before you, and utter the words with your body relaxed in a standing position, with your hands clamped to your sides and your eyes steadily forward. Throughout your speaking, remain passive. You will feel impulses

to move your muscles. Resist them. (Incidentally, consider the meaning of your difficulty in resisting these impulses.)

Second, utter the passages with a responsive and alert body, with the muscles of your legs, torso, neck, arms, and face free to respond to every impulse. Let your muscles move in any kind of action, however rough or impulsive, as long as it enables you to communicate meanings. Later compare the two experiences, keeping in the mind the questions listed in (b) below.

1. "That man was out at third! Our third baseman put the ball on him two feet before he slid into the bag. I saw it. Everybody up there in the grandstand saw it!"

2. "Oh, what a smash-up! The Cadillac came thundering down on the Ford at seventy miles an hour. Crash! They struck head on! The Ford went catapulting over the top of the big car, rolled over three times, crashed into a fence, and went up in flames."

3. "What a sunset! Those jagged mountains that lift themselves nine thousand feet into the sky! Behind them those banks of vermilion clouds piling themselves up in a billowing heap like tumbleweeds against a fence! Oh, what a sight!"

4. "Look out! I saw him, I tell you! I tell you, I did! Sneaking into the house with a flashlight in one hand and a six-shooter in the other. Look out!"

5. "Ladies and gentlemen, I ask you simply to open your minds to this fresh idea — that and nothing more. On the day that you close your minds to new ideas your minds cease to grow. I ask only a thoughtful examination of this idea. I ask no favors, no privileges — nothing. In the name of good sportsmanship, can you deny me that?"

6. "Gentlemen, I believe this utterly. I'll fight for it to the bitter end. I'll never compromise — never! And you — all of you put together — you will never force me to compromise — never — never!"

7.

CHIQUITA

Beautiful! Sir, you may say so. Thar isn't her match in the county —
Is thar, old gal? Chiquita, my darling, my beauty!

Feel of that neck, sir — thar's velvet! Whoa! Steady — ah, will you,
you vixen!

Whoa! I say. Jack, trot her out; let the gentleman look at her paces.

BRET HARTE

8.

AS YOU LIKE IT

A fool, a fool! I met a fool i' the forest,
 A motley fool, a miserable world!
 As I do live by food, I met a fool.

SHAKESPEARE

9.

ENOCH ARDEN

He called aloud for Miriam Lane, and said,
 "Woman, I have a secret — only swear,
 Before I tell you — swear upon the book,
 Not to reveal it till you see me dead."

ALFRED LORD TENNYSON

(b) *After reading these passages according to instructions, answer these questions:*

1. In your first reading of the passages, when you tried to preserve a relaxed body, a flaccid muscle-tone, did you experience many impulses to move your muscles in some kind of bodily response to the ideas and emotions? Was it hard to resist the impulses? Did the ideas and emotions in the selection induce in you ideas and emotions that fought hard for muscular expression? What is the significance of this experience?

2. In the first rendition did you feel that your unresponsive body was incongruous? Uncomfortable? Unnatural? Did you feel that you could not possibly express in this fashion the full meaning and feeling? What is the significance of your feeling?

3. In the second reading, with a responsive body, was your rendition more effective? In the fullness of meaning and feeling that you were communicating? In the force you achieved? In your ability to free yourself?

4. In the second reading, did you feel more at ease, more natural, more forceful, more spontaneous, more alive? Did you feel that the free-moving muscles generated vitality in you and in your speaking?

5. In the second rendition, what forms of bodily activity did you use? More responsive and varied muscular tone in general? Freer movements of your arms in gestures? Constant play of muscles in your neck, face, shoulders, back, and legs? In shifting postures and bodily attitudes? Or was it chiefly in the slight but constantly varying covert muscle-tensions of your whole body?

Record your experiences and conclusions in a paper. Or demonstrate in class the two methods of reading the above passages and draw conclusions. The class may discuss the various renditions from the points of view mentioned above.

A METHOD OF SELF-MOTIVATED ACTION

6

BODILY ACTION as an embellishment is, as we have said, worse than useless, but properly-motivated bodily action is essential because of its effect both on the speaker and on the audience. At this point we shall consider bodily action rather for its effect on the speaker than on the audience.

Here are a few suggestions: (1) In all the exercises avoid studied, self-conscious action, (2) Do not plan specific movements, (3) Avoid polished, artful gestures, (4) Avoid especially, in the early exercises, action that is slow and deliberate rather than spontaneous and impulsive. Slow, studied, self-conscious action is to be avoided because it defeats the major purpose of bodily action, namely, the breaking down of inhibitions, emotional jams and nervousness, and the stimulation of vitality and spontaneity.

When a child is learning to walk, you do not set before him a book of rules on walking and expect him to walk with style. All you wish at first is the impulse to walk and spontaneous effort to walk. At first his steps may be awkward and impetuous, but they are good in their motivation and their spontaneity. In due time the defects can be corrected. In the same way, when we begin to use bodily action in public speaking, we should first of all aim to attain proper motivation and impulsiveness. Later we can smooth off the rough edges. Action that has the maximum benefit to the speaker is self-motivated, abundant and abandoned.

SELF-MOTIVATED ACTION

In the exercises that follow, all gestures should result from impulses, not from rules or studied effort. Some speakers deliberately plan their gestures. At a selected point, their minds focused on the procedure, they self-consciously and artfully spread out their hands and arms in a gesture of welcome, in accord with rules, patterns and diagrams. Avoid this kind of gesturing. It is not properly motivated. When one is learning to speak in public his bodily movements may well be impulsive, even impetuous, rather than studied. If his mind is on his ideas, any kind of bodily action, rough or smooth, serves the purposes of first practice. All the exercises that we suggest put pressure upon the speaker to use self-motivated action, marked by spontaneity.

ABUNDANT ACTION

A beginner cannot use too many gestures. The more abundant they are, the more certainly they affect him as a person, the more quickly he breaks down the rigidity of his body and emotional restraints which interfere with self-expression, and the more quickly he develops dynamic speaking. The beginning student may well use a ridiculous number of gestures — ridiculous, that is, to an audience. The speaker uses them not because of what an audience may say about them or think about them, but because of what those gestures may do for him. There will be time enough later on to think about the effect of his gestures on an audience. Then he can easily reduce the number and improve the quality. It is much easier to polish gestures than it is to free and develop the impulse to make them.

ABANDONED ACTION

For first practice the speaker should employ action with freedom. If he throws out his arm in a gesture, it should be

complete and unrestrained, never deliberate and tentative. Halfway, timid gestures defeat the object of these exercises.

Similarly in learning to write, a student whose attention is focused on rules of rhetoric, whose impulse to self-expression is curbed by forty academic notions of what he must *not* do, and who fears that he may commit the sin of "fine writing" because some dry-as-dust instructor has put a curb on his emotions, cannot possibly write good English. It may be correct but it is sure to be lifeless. No man ever developed a commanding style until he crashed through the restraint of rhetoric and let himself go. We do not mean to imply that correct grammar and polished gestures are bad. We do mean to imply that some of the teaching of English composition and public speaking in the past has been deadening because it has begun by killing spontaneity.

INSTRUCTIONS FOR ALL THE EXERCISES IN THIS CHAPTER

The following exercises are aids in the development of bodily action, particularly as a release of personal powers. In connection with these exercises, it is important to keep these points in mind:

1. Each of the exercises in the following series may be performed either in the student's room or before a class in public speaking, preferably both.

2. The action in each case must be spontaneous. Plan no specific bodily action.

3. In all these exercises employ physical postures and attitudes, walking, head emphasis, facial expression, gestures, and many other muscle movements.

4. Let all your action spring from impulse. Do whatever you are impelled to do, without a thought of the rightness or wrongness of the action, its elegance or roughness.

5. Let your action be *free* even too abundant in the beginning. Avoid all gestures that are restrained, tentative, half-hearted, or timorous.

6. In first practice, do not think of your audience. Keep your mind on the situation in which you imagine yourself to be.

7. Imagine the situation vividly and give in to it completely.
8. In all the exercises and in class discussion, consider the bodily action from two points of view: (a) Is the action properly motivated, spontaneous, free, and abundant, and therefore good in its effect on the speaker? (b) Does the action communicate ideas or feelings, and therefore have significance for the audience? In first practice think only secondarily of the effect of action on the audience. Most of the action is sure to be too rough and too abundant for the audience; but such action is much to be desired because of its effect on the speaker, and in the beginning is good enough for an audience, in spite of its roughness, if it communicates ideas or feelings.

*Series I. Exercises for Generating Impulses for Action and for the Use of Action in Communicating Ideas*¹

In this series the student should (a) use the kind of action that springs from impulses, (b) begin to break down his restraints and release his powers, and (c) learn to use action as a means of communicating ideas and emotions.

Assignment

Imagine a comparatively simple character or situation and communicate it by action *without words*. Use abundant movements. The following procedure is recommended:

1. In the privacy of your room practice at least ten of these exercises.
2. Select one that interests you much and puts pressure on you to use many muscle movements, and plan to present it in class.
3. Concentrate on the character so intently that you begin to think and feel the character. Imagine the details vividly. Get the import of the situation mentally and emotionally. Ignore the audience. Give yourself up completely to the situation. Let your body respond as it will, in *any* kind of action you are impelled to use.
4. Work out any variations of the exercises that come to mind.

¹Most of the exercises in this chapter should be performed first in the privacy of your room, later in the classroom. They should be taken up in the order in which they are discussed, Series I to IV. All are well adapted to classroom use, not only because they develop the right kind of action and free the spirit of the speaker, but also because they illustrate many kinds of action and serve as a foundation for illuminating class discussion. The sequence provides for progressive development of action.

5. As soon as you are ready, begin to portray the character or the situation with nothing but bodily action. Obey your impulses. Be the character. If you have to choose at first between spontaneous action which is rough, and studied action which is smooth, choose to be rough.

6. Plan no specific gestures or postures. Have only a general idea of what you will do.

7. If it is necessary to use objects or stage properties, do so, but try to reveal the character and situation *solely* by action.

8. If a situation lends itself to two characters, choose a classmate with whom to co-operate. Many of the following situations involve two characters.

These exercises will begin to develop your ability to release personality, to break down inhibitions, and to communicate by action. If your body fails to respond to the situation, it will be because you fail to imagine yourself in the situation.

Situations and characters

Portray by bodily action alone the following characters and situations. Use our suggestions as spring-boards for your imagination. Vary the action and the conclusions when you are moved to do so.

1. You are watching a football game between your college and its keenest rival. The score is 0 to 0. In the last quarter, your team begins a march toward the opponent's goal. The march is marked by line plunges, forward passes, fumbles, and other incidents that you may imagine. Presently your team has the ball on your opponent's one-yard line. It is the third down. The fullback takes the ball and plunges through the line for a touchdown. Tell this entire story or a variation of it, by action alone.

2. You are a photographer in a country town. A father, mother, and six children, ranging from twenty-one years in age to a babe in arms, come to your gallery. Patiently, persistently, and desperately you try to assemble the group, to seat them properly, and to prevail upon them to hold the proper postures and facial expressions for the moment when you will press the bulb. Your subjects give you much trouble. Imagine the amusing and exasperating possibilities in this situation. Express them without saying a word.

3. You are a college student preparing for an important examination. You are tired of studying. You find it difficult to apply yourself. A dozen temptations try your tenacity; your roommate interrupts; the radio is inviting; you wish to lie down on the couch.

You wish to telephone someone. There is a struggle between the spirit and flesh.

4. You are boxing one round with an imaginary opponent. You demonstrate upper cuts, the "one-two," skillful footwork, and defensive boxing. Finally you show the climax of this round.

5. You are a fisherman, half asleep on the bank of a stream. You feel several nibbles at your hook. Presently a huge fish strikes and you sink the hook in him. After a fight you land the fish, or he gets away.

6. A dull young man is calling on you. He has exhausted his stock of conversation, he has nothing more to say on dates, dances, football, and the weather. He lapses into embarrassing silence, but has no thought of going home. Show your behavior through this ordeal.

7. You are a baseball pitcher. You throw two balls and two strikes. The batter pops up several fouls. The count is three balls and two strikes. You throw the ball over the plate. The batter knocks a home run or strikes out.

8. You are a batter at the plate with a stance all your own. Strikes are called on you. You pop up several fouls. Finally you hit out a two-bagger.

9. You are trying to train a young hunting dog to retrieve, to heel, to lie down, to range the proper distance in front of you, to mouth retrieved game gently. The dog is young, rebellious, and slow of wit. Communicate your difficulties in training the dog.

10. You are eager to go home before spring vacation begins. You ask the Dean for permission, but you do not state the truth. Your "grandmother is ill"; your "sister is about to be married"; you need to be "examined for glasses"; or you, yourself, are ill. The Dean is skeptical. Communicate the entire interview and its outcome.

11. You are a self-important traffic officer at a busy corner. The blunders of motorists try you. Reckless pedestrians try you. You express yourself vehemently to the motorists who speed by you perilously close and to those who ignore your whistle. Finally you give a ticket to a reckless, impudent driver, and with the ticket an unexpurgated lecture.

12. You are instructing your socially inept roommate in etiquette — how to conduct himself in the presence of ladies, or how to use his cutlery at the dinner table, or how to bow. He is awkward and slow to comprehend.

13. You are a young student giving your first public speech or reading. You have memorized not only all the words but all the gestures. You are ill at ease. You suffer a lapse of memory and fall back on your manuscript. You experience various emotions.

14. You are the town gossip, talking with animation and furtiveness to your neighbor over the back fence about "the terrible goings-on in your neighborhood," the drunken Mr. Pierce across the street, the mischievous boys, the giddy divorcee. Perhaps one of the women you are lampooning appears unexpectedly. You may be perturbed, or abruptly change your manner.

15. You are a swimming instructor and you are teaching a dull pupil the crawl, the breast stroke, or fancy diving.

16. You are teaching your roommate how to dance. Nature never intended him for dancing, but he does not know that. Awkwardly but stubbornly he tries to learn. Patiently you repeat the steps.

17. You are a wrestler engaged in a contest. Demonstrate various holds and various methods of breaking holds.

18. Your escort is waiting impatiently in the living room to take you to a dance. You are compelled to make a dozen last-minute touches to your toilet. There are attendant catastrophes.

19. You are in a hunting blind at daybreak. The ducks are beginning to "come in" to your decoys. You shoot and miss, you shoot and hit. You have many of the common experiences of duck hunters.

20. You are an elderly college professor. You come into the lecture hall, adjust your glasses, and pore over your notes. Perhaps there is a tardy student. Perhaps there is a dunce in the class. Perhaps mischievous students trouble you or you come to grief in some other way.

21. It is a moonlight night and you are serenading a young woman in one of the dormitories. You sing and play a guitar. The young lady pokes her head out of the window. She is shy. You have a larger audience than you are aware of. Residents in the dormitory who have no sympathy for romantic youth conspire against you, and there is a catastrophe.

22. You are an officer in the infantry. You are training some raw recruits to march and countermarch, to stand at attention, to salute, to present arms. You have your difficulties; your language is "hard-boiled."

23. You are a timid mother with an unmanageable bevy of children of assorted shapes and sizes. You are attempting to cross a dangerous street. You start and stop many times. You attempt to keep your children in control, but they are all individualists. Finally you cross the street.

24. You are tracking a deer through the forest. You catch sight of him. You shoot him. He gets away. Work out any variation that your imagination suggests.

25. You are a graceful interpretative dancer — or possibly you only think you are a graceful dancer. You imitate the movements of a swan, or the rhythms of spring, or the moods of flowers.

26. You are fly-fishing for trout. You are wading a turbulent river. The stones are slippery. You cast repeatedly without success. Finally a trout leaps for your fly. You hook him, play him all over the river, and bring him to net.

27. At tea in the home of a social dowager you are on your best behavior. You try to be affable and correct. You meet the affectations of the socially elect with equal affectation. But you are bored. You make your excuses and depart.

28. Review your experiences and find or imagine a situation that was embarrassing and communicate it by bodily action alone.

29. You are diving a jalopy. It coughs, clatters, and bumps along. Finally, it refuses to go at all. You do everything you can think of in order to find out what the trouble is.

30. Recall or imagine any other situation that you can present through bodily action alone and that will move you to act spontaneously, freely, and with enthusiasm.

SUGGESTIONS FOR CLASSROOM DISCUSSION OF EXERCISE I

After each performance the class may profitably discuss the exercise from the following points of view:

1. Did the "speaker" successfully communicate the situation, the character in it, and his ideas and emotions? Formulate in words the story that he told by action alone.

2. Was the speaker's action effective in holding the attention of the audience? In what degree?

3. Was the action helpful in its effect upon the speaker? (a) In aiding him to break down the restraints of extreme reserve, self-consciousness, and fear? (b) In helping him to release some of his

powers? To be himself? (c) In generating vitality, energy, and spirit?

4. Did the speaker use the type of action best adapted for first steps in developing a responsive body? (a) Was it properly motivated? Did it spring from a genuine impulse? Was it truly spontaneous? (b) Was it abundant? (c) Was it abandoned?

5. What forms of action did the speaker use? (a) What forms of *overt action*? Posture? Varying bodily attitudes? Walking? Facial expression? Head emphasis? Gestures? (b) Did the speaker use *covert action*, the faintly discernible muscle movements that accompany and reinforce overt action? Did he use covert action independent of overt action; that is to say, did the muscular tone of his body as a whole, its varying tensions and general aliveness or inertia, reveal that the speaker was genuinely and completely responding inwardly to his ideas and emotions, and to the situation? Or did his overt action indicate that he was dissembling — merely going through the outward motions?

Series II. Group Pantomime: To Communicate Narratives, Plays, and Other Complex Situations and Characters

Collaborate with two or three other students in the creation and production of a more or less complex pantomime in which, through action alone, you present a narrative, a drama, a melodrama, a silent movie, or a complex social situation common in ordinary life.

STORIES, PLAYS, SILENT MOVIES, AND MELODRAMA

Select a story or a play that involves much action, such as an adventure story, a detective story, a wild west story, a ghost story, a motion picture comedy, or an old-time blood-and-thunder melodrama. Create characters that call for much action. After you have worked out your pantomime or action play, rehearse it once or twice and come to class prepared to present it. Keep in mind these suggestions:

1. This assignment has a double objective: first, the purpose is to put pressure on you to use abundant, abandoned, impulsive bodily action for its effect on you as a speaker; second, to use action in order to communicate ideas and feelings to an audience.

2. Devise something strikingly dramatic, or melodramatic, or a burlesque of the melodramatic. In expression we tend to become

reserved when we try to give serious utterance to anything that deals with the emotions, but when we burlesque a serious situation or satirize it, we do it with enthusiasm and abandon.

3. Do not plan specific gestures or postures. Plan only rough approximations of the action.

4. Think and feel the character. *Be* that character. Ignore the audience. Play the rôle with gusto.

5. Use, if you like, a few simple stage properties, such as a chair, a table, a shawl, a guitar, a camera or a gun.

6. Since time and place cannot be communicated easily by action, record on a blackboard or on a placard the facts, if any, concerning time and place which are essential for an understanding of the story.

Subjects for group pantomime

MELODRAMAS AND SILENT MOVIES

The shooting of Dan McGrew	A foiled villain
The pardon came too late	East Lynne
The heroine of Bloody Gulch	A cowboy's romance
More sinned against than sinning	Uncle Tom's cabin
The murder on the floor	A circus drama
Curfew shall not ring tonight	The vampire
A man of the wide open spaces	The smugglers
From news boy to president	The haunted house
The tryst at the mill	A race for life
Hawkshaw, the detective	A Hollywood comedy
A typical western movie	A bank robbery

Devise a satire of the melodramas of the stage and the motion picture. Portray a naive and helpless heroine, a dauntless hero, and a black villain. Place them against a romantic background: Alaska, China, Honolulu, the Rocky Mountains or the Great Open Spaces. Then get your characters into perilous situations that require much action.

COMPLEX SOCIAL SITUATIONS

The home town orchestra rehearses	Square dances
Trouble with an automobile	A ghost story
A reunion of old soldiers	The quilting bee
The circus side-show	City slickers

An embarrassing situation	The round-up
A teacher and her class	A social blunder
Sunday evening callers	Football practice
Subduing the freshmen	A catastrophe
A political rally	Lost in the woods
A scene at the county fair	A disastrous picnic

Select any other situation that stirs your imagination and enables you to tell a story with action and with interesting characters.

POINTS OF VIEW FOR CLASSROOM DISCUSSION

In discussing these portrayals, be prepared to observe and analyze each performance from these points of view:

1. Did the group communicate successfully the situation, the characters, the unfolding of events in the drama, story, or social situation? Were the characters convincing? Was the story clear at all points?

2. Analyze each performer. What forms of action did he use? Overt action? If so, what forms of overt action? Walking? Posture? Facial expression? Head movements? Gestures? Did he demonstrate covert action? If so, did it reveal his true emotional state? Did it suggest that he was really in his rôle, or that he was simply going through the motions?

3. Did each performer use the kind of action best suited for freeing his spirit and releasing his powers? Was it properly motivated? Spontaneous? Abandoned? Abundant? Or, on the other hand, was it too slow, studied, and self-conscious?

Series III. Impersonation: Characterizations Through Action and Words

Thus far in our exercises we have used action only for the communication of ideas. In the next exercises, which involve language as well as action, strive to preserve the abundant and spontaneous action that you used in the previous exercises.

Recall an odd, picturesque, inspiring, funny or otherwise impressive person whom you have met, or imagine such a character, or recall one in a book or play.

Get clearly in mind the characteristics of that person, his typical bodily action, mannerisms, posture, and gestures, the idiosyncrasies

of his language. Then write a dozen or more sentences, all related to one topic, which that man might have used, or recall a story that he actually told. Memorize these sentences. Then impersonate the man. *Be the man.*

The following list may be suggestive. Among your own acquaintances, however, there are better subjects.

Characters for impersonation

A champion horseshoe pitcher	An outlaw
A flamboyant political orator	A sailor
A plantation darky	A cowpuncher
A nagging wife	A tough sergeant
A Southern gentleman	A gangster
A belligerent shopper	An organ grinder
An abused husband	A French waiter
A village constable	A saleswoman
A college professor	An "elocutionist"
A temperamental actress	A card shark
A soap-box spell-binder	A social dowager
A cheer leader	A cockney
A strike picket	A "tough guy"
A boy at his first circus	A tramp
A farmer in the city	A race track tout
A confidence man	An effusive sentimental woman
A magician	A pompous "brass hat"
A carnival barker	A bridge player

Anecdotes and monologues. Select a passage of literature which provides an especially good opportunity for impersonation. Here are a few sources of material. Joel Chandler Harris, Uncle Remus, Finley Peter Dunne, Mr. Doolcy, Dickens, Mr. Pickwick; Sheridan, Mrs. Malaprop, Hay, Jim Bludso, Shakespeare, Falstaff; character sketches in *The New Yorker*.

Suggestions for classroom discussion. Observe and discuss the performance of each speaker from these points of view:

1. Did the speaker delineate the character clearly and effectively through his words and action? Did he create an illusion of reality? Was he in his character mentally and emotionally, or was he merely dissembling? How did you know? To what extent did his covert action subtly reveal the answer to these questions? Was the speak-

er's language in keeping with the character? Did his bodily activity reveal cues, overt and covert, to some of the characteristics of the type that he impersonated?

2. Did the speaker carry over to this speech-situation the spontaneous and abundant activity of the previous exercises?

3. What forms of bodily action did he use most effectively? Did his physical activity help him communicate ideas and feelings? Reveal characteristics? Release himself generally?

Series IV. A Complex Expository Speech

We are ready now to use bodily action in a normal speech situation. From this point on we shall make speeches or present selections in which we rely heavily on words for the communication of our ideas and feelings, but we shall supplement the words with abundant, spontaneous bodily movements.

Suggestions for this exercise. Select a subject for an original extemporaneous speech which you are to organize only to the extent of preparing a good outline. The subject must deal with a matter so complex, so detailed, and so difficult to make clear by words alone that you feel impelled to use much bodily action. You are not to use any object or a blackboard. Rely solely on words and action.

All the suggestions that we have made heretofore on bodily action apply to this exercise

Subjects that require complex exposition

- | | |
|-----------------------------------|-------------------------|
| What a second baseman should know | A strange device |
| How shoes are manufactured | Techniques in tennis |
| Structures of a gasoline motor | How to pitch curves |
| How to take good pictures | Team play — in baseball |
| How to perform a feat of magic | Good taste in dressing |
| Principles of interior decoration | The game of volley ball |
| Different types of airplane | A recent invention |
| How to play the violin | Learning to dance |
| Learning how to swim | How to hypnotize |
| Learning how to fly | A complicated machine |
| Construction of a ship | The art of make-up |
| Operation of a threshing machine | Games for children |
| Tricks the eye plays on us | Scoutcraft |

Tricks in woodmanship	Indian sign language
Methods of paddling a canoe	How to do card tricks
How to break a bronco	An experiment in physics
Operation of a cotton gin	Airplane design
Team play in basketball	Amphibious landing craft
Principles of aviation	Radar
Diesel engines	The bazooka
Submarines	Anti-aircraft guns
The helicopter	Fashions in wearing apparel
How a combine operates	Ballet dancing
Interpretative dancing	Fencing
Ballroom dancing	Bait casting
Fundamentals of boxing	On the assembly line
The art of fly-fishing	Stunts in flying
A principle of physics	Construction of a torpedo
Naval maneuvers	A process of manufacturing
Mechanism of a rifle	Hockey
Figure skating	How to walk correctly
Setting-up exercises	A good charade
Modeling clothes	

Suggestions for classroom discussion. Be prepared to observe and discuss each speaker from the following points of view:

1. Did the speaker, by means of his language and action, make clear all the ideas he was trying to communicate? Is the machinery he discussed, the game, the situation, the method or the principle now plain in every detail? Did his action aid him materially in achieving clarity?

2. Did he carry over to this normal speech-situation the free action that marked his previous exercises? Was his action abundant and spontaneous? Did it help him not only to communicate ideas that could not be communicated without supplementary action, but also to release his own powers? What forms of action did he use most effectively? Most constantly? Overt action? Did his covert action reinforce his overt action? Did it suggest that he was genuinely "in his speech," honestly communicating?

PRINCIPLES OF BODILY ACTION

7

THUS FAR we have considered bodily action primarily in its effect on the speaker, only secondarily in its effect on the audience. We have found out how to use those forms of movement that help us as speakers to break down restraints, overcome undue tension, and generate force. These forms are spontaneous, abandoned and abundant. They may be too much so. That is not a defect from the viewpoint of the speaker, but it may be from the viewpoint of the audience; and so, preserving spontaneity and freedom, we should take steps to smooth off the rough edges of our action in order that it may have the best possible effect on the audience.

Here we remind ourselves again that great art is art that conceals art. If the movements of a speaker are too copious, too self-conscious, or too abandoned, his movements become conspicuous. Thus they violate the dictates of art. Nothing in the technique of a speaker should detract attention from his ideas and the response that he seeks. If a speaker uses too many gestures or very rough gestures — gestures that are angular, awkward, or too abrupt — the audience may give little heed to his ideas. He must modify the action he has developed in order to keep it unobtrusive.

Few men and women use their bodies in public speech with maximum effectiveness. Many speakers, under the stress of emotion, use action that is badly co-ordinated or cramped. Everybody, therefore, ought to know the major principles that govern good walking, good posture, and good gestures.

Some teachers of the old school insist that gestures should

move in curved lines, that a gesture of presentation must follow a certain pattern, that the weight of the body must rest on the ball of the foot that is forward, and so on. If it is impossible to be effective except by following such rules, all speakers are ineffective. The truth is that no two speakers of marked ability follow the same patterns. Consider Harry Truman, Anthony Eden, Harold Burton, James Byrnes, Henry Wallace, Clare Boothe Luce, to go no further. What extreme differences! If any one of these speakers were so docile as to submit to arbitrary rules, he would not be himself. Even if he *thought* of such rules, he would rob himself of some of his spontaneity and force.

Our bodies have architectural variations. For some of us it is natural to walk and to stand with our feet at a comparatively wide angle, and what is natural and comfortable is usually — not always — unobtrusive. We differ, too, in our emotions and reflexes. Some of us naturally move with rapidity, precision, and snap, others more deliberately. Some of us, by virtue of our innate character, are less outwardly emotional than others. Why, with these differences in the blood — valuable differences — must we all conform to patterns! Rules will do us more harm than good, unless they are so elastic as to permit infinite variations.

We repeat: there is no one correct way in which to stand, no one angle at which the feet must be placed, no one way in which to make a correct gesture. All action should be governed in part by differences in personality. The test is not whether the action conforms to rules but whether it accomplishes its purpose with real audiences.

With these truths in mind, we shall now discuss certain principles of bodily action which seem to be an irreducible minimum, and to suggest exercises. The exercises are to be tried in the privacy of one's room or in the classroom — but only as exercises. They are to be used until they have set up good habits of bodily movement; after that, on the platform, the rules should be forgotten.

WALKING TO THE PLATFORM

The first minutes give the audience a conception of the speaker as a personality and reveal his state of mind and emotion. If that first impression is not a good one, the speaker has an initial obstacle to overcome, and it is difficult to change first impressions. If, on the other hand, the audience gathers from his overt and covert muscle movements that the speaker is well-poised, alert, dignified, and confident, and that his state of mind is good, the first few minutes do much toward winning the battle.

For a favorable start, the speaker should walk to the platform firmly. His heels should strike the floor as they would strike the ground if he were walking in the country. He should not throw his weight on his toes, as if he were afraid to put his feet firmly on the floor. That sign of timidity is common. He should avoid a slovenly walk, as well as a posture so erect that his chest is thrown out and gives an impression of pomposity. His rate should be one that would be natural if he were walking toward any object that interested him. If a man is deliberate, the rate is naturally slow, if a man is high-strung, naturally his walk is more rapid. In either case, he should walk in such a way that the muscular tone of his body indicates an alert person, one who is interested in the speech to come and eager to get at it.

A speaker may have an impulse to begin to speak before he takes his position on the platform, but if he starts too soon, the audience senses his lack of self-possession. Beginning speakers almost invariably betray themselves in this way.

Walk to the center of the stage or to the speaker's stand. Pause a moment to look over the audience, to make yourself comfortable, and to organize your ideas. Resist the impulse to begin speaking the moment you are in position. Those first moments of pause give you time to relax physically. Also, you may need to pause in order to accustom yourself to the situation, to get a deep breath, and to establish an easy rate of breathing.

In any event, a pause arrests the attention of the hearers and gives them time to become quiet. Usually, while a speaker is walking to the platform there is a mutter of conversation, shuffling of feet, and rustling of programs. If the speaker stands a few moments silently, usually the noises subside. Last, and most important, if the speaker pauses before he starts to speak, he gives cues that make an audience feel that here is a man with assurance and poise.

WALKING FROM THE PLATFORM

At the close of your talk, pause a moment, then turn and leave. The pause gives a note of finality to your speech, and in the pause your final words fix themselves in the minds of your hearers. Do not start walking off the platform as you speak. Do not close with the hackneyed, "I thank you!" The truth is, speakers fear to make an abrupt farewell; so they cover up their moment of embarrassment with a perfunctory and meaningless, "I thank you."

If, throughout your speech, your muscle tone has been alert, do not in walking from the platform reveal weariness or apparent relief that the ordeal is over. It is natural, after the strain of speaking, to relax physically, but it is a mistake. Resist that impulse.

Another suggestion that pertains particularly to speeches before classes in public speaking: often a student makes a vigorous and serious speech, but as he walks back to his seat, his body relaxes, he loses his dignity and even grins sheepishly, or with an expression of relief, as if to say, "Thank goodness that's done," or, "I seemed dreadfully serious but I really wasn't." Avoid cues in walking and in manner that create such impressions. Walk from the platform firmly, with dignity, with good muscle tone, and in the mood and manner that marked the speech.

COMMON ERRORS IN WALKING

The slovenly walk. Some speakers walk to the platform in a slovenly way because they are slovenly persons. Others walk



Monkmeyer

GIRL SPEAKING TO CLASS

The Speaker's Posture No one posture is best for all speakers. A posture is good when it reveals that the speaker is alert, and physically at ease; when it is dignified, not slovenly; when it enables the speaker to move easily forward and backward, and is free from awkwardness or eccentricity which draws attention to itself. To what extent does this speaker answer the requirements?



Black Star

LA GUARDIA

A Live Speaker Is Alive All Over An alive spirit is revealed by a live body. Lethargic muscles betray a lethargic person. A genuine gesture is not made by the arm alone; in one degree or another, it involves the whole body in co-ordinated movements. Dynamic Fiorello La Guardia is alive all over. Observe the co-ordinated movements of his alert, forward-pitched body, his neck, arm, and hand. He is in his speech from his toes to his fingertips. The overt and covert bodily action tells us that this is honest speech.



Acme

PHILIP MURRAY

Gestures There is no one correct way to make a gesture. A gesture is good when it is purposeful, motivated and therefore spontaneous, helps the speaker communicate his ideas and feelings, energizes him inwardly and outwardly, is alive, natural, combines ease and strength, insuring grace, and does not draw attention to itself by awkwardness, eccentricity or artificiality. From these points of view, what do you say of the gestures of Philip Murray, CIO. labor leader, as he here demands that the A.F. of L. change its policies?

ANTHONY EDEN

Covert Action Few persons realize the extent to which they reveal themselves through covert action, the relatively slight muscle-tensions. Covert action reveals the real emotional state of a speaker for it cannot be easily disguised. It must spring from within. Here Anthony Eden is at ease and imbued with good will. The easy muscular tone of his right hand and his left arm, the composed muscular tone of his body, the relaxed fingers in his upraised hand, as well as the alert but tranquil muscles of his pleasant face are unobtrusive covert signs.

Acme





Black Star

TEACHER INSTRUCTING STUDENT IN VOICE

The Instrument of the Voice Anyone can easily abuse his sensitive vocal instrument by setting up bad habits. A speaker uses the instrument effectively only when he maintains a good posture, breathes properly, relaxes the muscles of his neck and jaw, floods his resonators and energizes the action of his jaw, tongue, and lips. In this picture, the wise teacher has put his hand, literally, on the foundation of a good voice: the proper control of respiration by the abdominal muscles and diaphragm, which develops volume and the steady control of tones. The student appears to be an apt pupil.

in this way because they fancy that their seeming carelessness covers their embarrassment. It does not. A similar situation is common in the West. Some tourists who have never ridden a horse, and who set out with a pack train for the first time, slump their shoulders and slouch in their saddles in order to appear nonchalant. Everyone who knows how to ride knows that such persons are trying to cover up their greenness. A good rider sits in his saddle alive, alert. A slovenly walk and affected nonchalance do not fool an audience.

The high-strung nervous walk. Some persons are so high-strung that they do everything with excessive animation and eagerness. Especially under the excitement of a speech to be made, they walk to the platform too rapidly and too tensely. They should try to walk with deliberation.

The swagger. Some speakers walk to the platform with a careless step. If the swagger is natural, it gives the hearers cues to a character to which they are not likely to respond favorably. In many cases, however, the swagger is affected to cover up embarrassment or to compensate for a feeling of inferiority. The audience is not fooled. Such a walk gives a bad first impression.

The timid walk. Many speakers tiptoe to the platform as if fearful of breaking the silence or drawing attention to themselves through the click of a heel. They are so shy that they try to get to the platform without attracting attention. They choose the wrong method. The most natural walk is the least conspicuous. Moreover, the tiptoe walk suggests a person whom no audience would choose as a leader.

The pompous walk. Some speakers, on the contrary, walk with an outthrust chest, a toss of the head, and a grand sweep. This manner reveals qualities — egotism, desire to show off, even delusions of grandeur — to which hearers are certain to respond unfavorably.

WALKING ON THE PLATFORM

After a speaker begins to speak, occasional changes of position, especially if related to changes of thought, are desirable.

There are, however, no sacred rules about walking on the platform. Some of the ablest speakers break all the rules and lose nothing thereby, usually they gain much because they retain their spontaneity and individuality. Results are good when speakers move with ease and economy of effort, and without attracting undue attention.

A speaker on the platform is usually above the level of the audience. At best his legs and his feet are conspicuous, and awkwardness draws attention. If, in turning to move to one side, he crosses one leg over the other, or wheels sharply or angularly, he is awkward.

Imagine that you are standing at the center of the stage and close to the footlights. You wish to walk to a point ten feet to the left of the center. Do not spin on your left leg, cross your right leg over your left leg, and walk abruptly to the left. Such a movement is effortful and awkward. If you must move to one side, take steps that require no sharp turns and angles, and that give you a gradual approach.

There are three ways of achieving that end. While you are speaking you may drop back two or three steps, obliquely, in the direction you wish to go, and then walk to the chosen place. This way requires no sharp angles or abrupt crossing of the legs. Or you may drop back only one step with your left foot, and then walk to the left obliquely. This method, simple as it is, accomplishes the purpose. Or, doing away with all straight lines, you may follow a slightly curved line to the point you wish to reach. You should practice these methods in the privacy of your room until you establish the habit and the "feel" of good movement on the platform. Once on the platform, you should forget all the rules.

Exercises

1. Imagine that you are at the center of the stage, close to the footlights. You wish to leave the platform by an exit on the extreme left, down front. Do so by various methods.
2. Again, you are down front, center. You wish to move ten feet

to the right, down front, and there address the audience. Use the three suggested methods of getting there without awkwardness.

3. Come to class prepared to demonstrate good walking on the platform: walking from point to point down front, walking to the back of the stage, and walking from the speaker's stand to various exits. Avoid sharp crossing of legs, turns at right angle, and other awkward positions.

POSTURE

A dozen able speakers take a dozen standing positions, all different and all good. Rules of posture should be sufficiently elastic to provide for individual differences, and for the varying demands of varying emotions. Arbitrary rules are rigidly observed only by wooden soldiers of oratory who succeed merely in being ridiculous. Rules are violated every day by speakers who hold attention and win response. There is no one correct posture.

A good posture is one that tells the audience that the speaker is comfortable, alert and eager to communicate. It has no distracting eccentricity or awkwardness. This well poised, muscular aliveness is one of the few essentials of good posture; and even this requirement may be waived, in the first few minutes of a speech, in the case of a high-strung individual who needs to relax physically. A good posture provides a working base for bodily action, the position of the feet permits the weight of the body to shift easily forward and back, from side to side. If a posture does not lend itself to easy and well co-ordinated muscle movements of the torso and the arms, it is bad. If the posture aids movements of the torso, the head and the arms, usually it is good.

The position of the feet. The feet may be placed at any angle that is comfortable for the speaker, and that does not attract attention or prevent free action of the body as a whole. The position must be such that the weight of the body can be shifted easily and smoothly forward and backward, and from side to side. For violations of this requirement, observe the speaker who stands with his feet parallel to one another, or at

an extremely wide angle, or in military fashion with his heels clicked together.

Usually if a speaker is right-handed and tends to make right-handed gestures, his right foot should be forward and his left foot back. For if a person is right-handed in his gestures and his left foot is forward, the muscles of his body do not co-ordinate well, and he gives an impression of awkwardness; whereas if his right foot is forward, his body as a whole moves more easily. But here, again, rules are useless, for in this respect most speakers naturally do the right thing.

Shifting weight. When a speaker is emotionally alive, responsive and free from restraint, the weight of his body shifts constantly. For a while it rests easily on the foot that is back. When he becomes earnest, the weight of his body is pitched forward on the foot that is forward. Every time he makes a gesture the weight of his body shifts slightly. Indeed, a good gesture involves the co-ordination of the muscles of the entire body, and that involves the shifting of weight.

When a speaker is emotionally at ease, the weight of his body may be on the ball of the foot that is back. When he is moved to pull away from the audience, or to express contempt of a person or rejection of a proposal, the weight of his body may fall back on the heel of the foot that is back. Or he may make a gesture that impels him to shift his weight to the heel of the foot that is forward. Or he may become so aggressive that he shifts the weight of his body to the ball of the foot that is forward. Not that a speaker on the platform should ever deliberately shift his weight in these ways. He can perform exercises, however, which will help him to form good posture habits.

Here are a few such exercises: (1) Familiarize yourself with a position for your feet that is comfortable for you, that is not awkward, and that permits you to shift your weight easily. (2) In the privacy of your room, take that position and practice shifting your weight forward and backward. (3) Make various gestures that put pressure on you to shift the weight of your body in various ways. (4) Practice uttering various

sentences (see those listed below) with shifting of weight, until your body responds easily. (5) Be prepared to demonstrate in class a standing position that is a good working base for action. (6) Make a speech in which you shift your weight effectively. Do not deliberately say, "I wish to present this thought aggressively; therefore I shall shift my weight to the ball of the foot that is forward." If you have practiced these exercises properly and your position is correct, and if you really feel what you are saying, your ideas and emotions will move you to shift your weight forward and backward. You will not be aware that you are doing it.

Exercises for positions of feet and shifting of weight

Utter the following sentences with the feelings that they call for, and with whatever gestures, rough or smooth, you are moved to make; shift the weight as you are moved to shift it.

1. I am utterly relaxed, completely at ease. This is the beginning of my speech; I am letting myself down physically. (The weight of the body probably will be on the heel of the foot that is back, although it may be on the ball of the foot that is back.)
2. I am becoming interested in this speech. Moreover, I am a bit slovenly in my posture; perhaps I had better begin little by little to dignify it. (Your weight probably will be on the ball of the foot that is back.)
3. I want the audience to "get" this idea. I want to feel a little closer to the audience. (The weight of your body probably will be on the heel of the foot that is forward.)
4. I am deeply in earnest about this tragedy. I implore you to listen to my words. (Your weight probably will be on the ball of the foot that is forward.)
5. How lackadaisical I feel, how sultry the day is. I have no energy, no ambition.
6. But you cannot afford to be lazy; you must be alert, up and doing.
7. There is an issue involved that requires thought. Let us weigh the two sides.
8. This side is repugnant to me.

9. There is something to be said for the other side.
10. That is so important that I shall fight for it.

BAD POSTURES

The Colossus of Rhodes posture. Speakers sometimes stand like the Colossus of Rhodes, the feet spread far apart and the weight of the body evenly and constantly distributed on them. This posture is bad because it is awkward, it detracts attention from the speech, and it is a poor working base for bodily action.

The military posture. The military posture, in which the speaker stands with his heels together and his body erect and rigid, is a bad posture for the same reasons.

The "at-ease" posture. In modern military service, the command, "at ease," results in a modification of "The Colossus of Rhodes" posture. The hands are clasped behind the back, the feet are parallel and spread apart, but not so widely apart as in the Colossus posture. This position has its virtues as a military position, and it is comfortable. It has a serious defect, however, for speaking: it prevents the speaker from shifting his weight freely forward, backward, sideways, an essential in free bodily activity.

The slouch or limp-rag posture. In the slouch posture, common among beginning speakers, the weight is on one foot, one shoulder droops, and all the muscles are inert. The speaker appears to be weary and lazy.

The taut-wire posture. The taut-wire posture, tensely erect, suggests lack of poise, it is emotionally wearing on the audience; it is a poor working base for bodily action, and it intensifies nervousness.

The rolling-ship posture. The rolling-ship posture usually indicates another type of person. The speaker starts with a slouch. At first he slumps on his right foot and his right shoulder sags. Suddenly he shifts his weight heavily to the left; then back to the right. He resembles a ship at sea with its cargo rolling from port to starboard, and from starboard to port.

The ministerial posture. There are a few ministers — a very few — who really do stand the way they are mimicked on the stage, rigidly erect, with the weight evenly distributed between their feet, their hands pressed together at the fingertips. As they speak they teeter on their toes, or rock up and down rhythmically.

The skating posture. Some speakers start with the rolling-ship posture, and then fitfully act as if they were about to go skating, although they never take a full stioke. If the weight is on the right foot, suddenly the left foot is shoved forward with a scraping sound; then the weight is shifted to the left foot and the right foot does the scraping.

The pompous posture. Those who are unduly impressed by their importance sometimes assume a stiffly formal and pompous posture.

The fidgeting posture. The attitudes of the fidgeting posture vary widely but they have this in common: the speaker changes his posture fitfully, with random, meaningless movements of the feet, the hands and arms, movements that betray lack of self-possession. He pokes his hands into his pockets and jangles keys, or jerkly buttons and unbuttons his coat, or brushes back his hair.

The college-orator posture. The college-orator posture is superficially good; it obeys all the rules for formal posture. That is the trouble: it is too artful. With care the speaker places his feet at the prescribed angle, stands erect, and shifts his weight from time to time precisely as he has been taught to shift it. In no obvious respect is his posture defective. Yet almost invariably real audiences respond to the orator's artfulness in ways that defeat his purpose. They are aware that he is demonstrating speech methods, that he is not concentrating his attention on what he says, that he is exhibiting rather than communicating. His art is not disarming.

GESTURES

Sometimes a student objects, "I dislike to make gestures. For me they are not natural." In some cases that is true, but usu-

ally it is not. Nothing is more natural for anyone who is free from the restraints of self-consciousness than to make gestures. A child speaks with gestures before he speaks with words. Primitive people, who live close to the soil and preserve their individuality speak as a rule with free bodily action. When a speaker says that it is not natural for him to make gestures, he means that he has acquired the fear of being natural.

One student said, "My body feels the impulse to make gestures — witness many little impulsive movements as I speak — but I do not know how. Once a teacher showed me the proper patterns and a lot of rules, but trying to follow all those rules made me feel silly." So it should; but there is a way of using gestures that has nothing to do with fixed rules and patterns.

METHOD FOR THE CULTIVATION OF GESTURES

A gesture may be made objectively, self-consciously, according to a prescribed pattern, or it may be made spontaneously, as the result of an impulse. Thus far, we have been endeavoring to cultivate action that is properly motivated from within, action that does not conform to fixed patterns. If you have followed our counsel, all your gestures now have at least one virtue, and that the most important virtue: they are the result of impulses. They are communicative rather than exhibitory. But in all likelihood they lack variety, they are a bit rough, and the associated meanings and feelings are not always exactly those that you intend.

The method for making gestures which we suggest is not to be used consciously when you are speaking to an audience. You are to use it in your room privately and in class practice until you acquire the "feel" of the gestures. After you have made this method habitual, let your impulses — the pressure of your ideas and emotions — govern you.

The parts of a gesture. A gesture that is genuine in its motivation involves movements of the hand, forearm, upper arm and in some degree the entire body. The movement of the

body may not be noticeable, but it is movement, nevertheless, if the gesture springs from an impulse. The part played by the hand is important, but it is not enough. If only the hand moves, the hand seems detached from the body. The hand, the forearm, and the upper arm are so correlated, so interdependent, that when the hand moves, the forearm and the upper arm must also move. If a gesture is properly motivated, the forearm and the upper arm automatically play their proper part, but the basis of the gesture is in the hand.

FOUR BASIC HAND GESTURES

Most hand gestures may be reduced to four basic gestures. There are many others, but for beginners they are too elaborate, too unusual, too impracticable, or too dramatic. The four basic hand gestures apply to most situations. If one masters these, he acquires control of enough gestures to suit most of his needs.

1. *The index-finger gesture.* In this gesture the fingers are folded, firmly or loosely, varying with the individual, and the index finger is extended as in pointing. (See the picture opposite page 168.) This gesture may be used to point out a person, an object, or a direction. It is most commonly used as a form of mild emphasis. It is suitable for the following expressions and their connoted feelings: "This man in the front row and that man in the balcony." "Look out of that window." "Consider these statistics." "Note this passage carefully." "I challenge you to prove that."

2. *The clenched hand.* The clenched hand is a gesture of strong emphasis. (See the picture opposite page 136.) Sometimes it is used as a dramatic gesture, sometimes as a challenge, as when a speaker says: "We shall fight to the end!" or, "I resent this bitterly," or, "I dare you to come on!" or, "Let come what may." The fist should be a real fist, a fist for fighting.

3. *The palm-up position.* In the palm-up position the fingers may fall into place wherever they will, as long as they do not draw attention through their awkwardness or stiffness. The

palm-up position connotes a variety of thoughts and emotions. It may be associated with presentation, as when a speaker offers to his audience a candidate, a plan, or an opportunity. It may connote welcome, or pleading, or simple exposition. It is common and serviceable. It is the gesture that many speakers naturally use when they say: "We welcome you to our city," or, "We ask you to join us in this plan to keep our city clean," or, "We make you this liberal offer," or, "Here is the logical candidate."

4. *The palm-down position.* This gesture is not so common as the other three and it is more difficult to make. It is usually associated with disapproval, repugnance, suppression or contempt. In a slight variation of it, usually called "The Hand Averse," the outer edge of the hand is tilted up and the hand moves to the side and away from the body. This usually carries with it the idea of quick dismissal, abhorrence, or impatience, sometimes even terror or loathing. Some variation of the palm-down position could be used in saying: "I, for one, am done with the whole matter," or, "I feel nothing but contempt for such a man," or, "It is high time that we cast off some of the shackles of tradition."

THREE PLANES IN WHICH GESTURES MOVE

A speaker may use a gesture at a low level, from his waist down; or in the middle zone, between his waist and shoulders, or at a high level, above his shoulders. If he is suggesting suppression or debasement, naturally his gesture moves below his waist. Not that he should say to himself, while addressing an audience: "My words have such and such a connoted feeling, and therefore my gesture should range in a low plane." That would defeat his purpose. But a speaker may well discover the possible range of gestures, and practice them until he establishes the habit of gesturing in more planes than he otherwise might use. Once the habit is formed, the choice of planes will be determined by impulse.

1. *The lower plane.* A gesture in the lower plane usually con-

notes such ideas and emotions as suppression, abasement, contempt, hatred, gloom, aversion and submission. Some speakers naturally use lower plane gestures in expressing such ideas as these: "The task is hopeless." "If we must submit, let us submit." "I detest that man." "Let us put down this rebellion at once." "That is the depths to which they have fallen."

2. *The middle plane.* Most of the gestures that are commonly used move in the middle plane, gestures that accompany calm reasoning or simple exposition. (See the picture opposite page 72.) The middle plane might be used if one were to say, "Let us think this through together," or, "We welcome you," or, "This gives you the entire picture." Such gestures would be natural for some speakers if they were to say: "We shall fight this thing through," or, "We defy our enemies to break our spirit."

3. *The upper plane.* Gestures are used in the upper plane to connote reverence, aspiration, and appeals to high motives, as in connection with sentences such as these: "Here is a plan worthy of the idealism of youth." "He was the noblest Roman of them all." "This is the source of all our faith." "Let us lift our eyes unto the hills." (See the picture opposite page 168.)

THE KEY TO MAKING A VARIETY OF GESTURES

If a speaker develops the use of the four basic hand gestures, with one hand and with two, and lets them range through the three planes, he has within his control a wide variety of serviceable gestures. Let the index-finger gesture range in the lower plane, and it is one gesture with a connotation of its own. Let it range in the middle plane, and it is another gesture with a different connotation. In the upper plane it is still another. The basic palm-up gesture, made with one hand in the lower plane, is one gesture; in the middle plane, another; in the upper plane, still another. The same gesture made with two hands in any one of the planes affords further variations. Thus the speaker who uses, without evident effort, the four basic hand positions in the three planes, has at his command such a variety of ges-

tures that his body responds with suitable movements to most of his ideas and feelings.

Let the speaker practice all these movements in the privacy of his room and in class exercises, until he has developed the habit of making good gestures of various types, but after that, we repeat, when he speaks before a real audience, let him think only of ideas; let him feel deeply; and let him respond freely to the impulses that move him to use his hands and his body. This procedure is good because it results in varied and meaningful gestures without destroying spontaneity. It is good because it keeps the attention of the speaker on his ideas. It is good, despite its simplicity, because it does not lead to the use of set patterns, but makes ample provision for individual differences among speakers.

Exercises

1. Alone in your room, stand before an imaginary audience and make a speech. While you are speaking, practice making the four basic hand gestures, with one hand and with two hands, in the three planes, until you get the "feel" of a variety of gestures. For example, start with the palm-up gesture. Make it with one hand in the low zone, follow it in the middle zone, then the high zone; then use the same gestures with two hands. Repeat this procedure with the other basic hand gestures, the index finger gesture with one hand only.

2. Utter the following sentences, using the basic hand gestures and the planes which you are impelled to use by the ideas and feelings:

a. As long as our nation shall be subjected to unjust taxes, we shall resent them, and eventually that injustice will be a challenge to every citizen to arise and protest.

b. For these principles our forefathers laid down their lives; for these principles we have fought; and for these principles we shall continue to fight until the end of time.

3. Make the gestures which you feel impelled to make as you speak these sentences:

Now this is the proposition.

You know that I am right.

We simply must whip this thing.

These aims are as inspiring as the Rockies.
 Well, what are you going to do about it?
 You may take it or leave it.
 You may stand for it, but I shall not.
 I shall have none of it.
 I have put up with this long enough.
 Come, let us weigh this matter carefully.
 Every noble ideal has been shattered.
 Listen to this.
 I defy you to produce the evidence.
 But there is a catch in their plan; and **this is it.**
 Their action is revolting.
 That is the depth to which our party has sunk.
 The idea is repugnant to us.
 Out with the entire crew of grafters!
 And peace fell upon the country as quietly as the wings of
 a bird.

GENERAL PRINCIPLES OF GESTURE

Anyone who has followed our suggestions already uses bodily action so abundant, so abandoned, and so motivated by impulses that it helps him to break down restraints and to release energy. It has a good effect on him and on the audience. It communicates meanings and feelings; it holds attention; it wins response. The primary aim of the simple procedure that we have suggested is spontaneity.

If we were to draw up in systematic array all the "do" and the "don't" rules about gesturing which have been laid down solemnly, we should lead you to resolve just as solemnly never to make another gesture. For many of these rules are trivial; many others make for labored perfection and artfulness; and most of the others are useless because, without having heard of them, anyone who responds freely to his ideas and feelings usually does the right thing. There are, however, a few important principles which have to do with common defects.

Good gestures spring from impulses. It is better to make a spontaneous gesture which is rough, than to make a studied

gesture which, according to the rules, is perfect. The first has a good effect on the speaker himself; the second, a bad effect; and what is true of the effect on the speaker is true of the effect on the audience.

Gestures involve co-ordination: they are not made by the hand alone, but by the entire body. Not often does the body as a whole conspicuously take part in a gesture. Nevertheless, we repeat, if a gesture proceeds from genuine impulse, the body as a whole responds in one degree or another. No part of the body is detached. When your hand says one thing, neither your torso nor your facial expression can consistently say another thing. A dominant emotion inevitably affects the movements of your hand and of the rest of your body in one consistent pattern, sometimes down to the very toes. (For an example, see the picture opposite page 136. For a gesture which violates this rule, because it was posed for a photographer, see the picture of Eric Johnston opposite page 136.)

Exercises for co-ordination

Practice the following exercises in your own room and in class exercises, with a will to register each idea by co-ordinated movements of your entire body.

- a. Imagine that you have a sword at your side and an enemy standing before you five feet away. Stand with heels together and hands at your side. Suddenly draw your sword and, with a forward step, plunge the sword through his heart. As he falls, withdraw the sword and slip it back into its scabbard.
- b. Imagine that a baseball is at your feet. Pick it up and throw it to an imaginary catcher fifty feet away.
- c. Imagine that you are before a large audience in a large hall. Utter the following phrases, and let your body participate with your arms in appropriate gestures.

You observe a man in the back row creating a disturbance and you say: "You — there in the back row — stop that disturbance or leave the hall."

You observe, coming through the door, a mad dog. You cry, "Look out! There's a mad dog! Run for your lives!"

"I am resigned to the verdict. I accept defeat. What cannot be changed, cannot be changed."

"But you, ladies and gentlemen, you are not yet hopelessly defeated, you still have a chance. And as long as you have a chance for victory you must fight, fight!"

"So I present this plan to you for your earnest consideration."

Good gestures have ease and vitality. An effective gesture gives the impression of a hand and arm at ease, but flexible and vitalized to the finger-tips. Bodily grace results from a combination of ease and strength. So it is with gestures. If the muscles of the arm, wrist, and hand are constantly rigid or flabby, the gestures lack grace and vitality. The most common cause is a stiff wrist. A flexible wrist is needed.

Exercises for flexibility

In your room lift your hands before you, relax all the muscles of your arms, hands and wrists, and violently shake your hands up and down, at all times keeping your wrists flexible.

Next make an index-finger gesture with your right hand, holding your arm before you, and shake the index finger violently up and down from the wrist, meanwhile keeping your wrist flexible. Let the movement of your hand come from the wrist forward. Do not move the index finger by shaking your arm as a whole.

Extend your arms before you with the palm-up gesture. Violently shake the hands up and down with flexible wrists, so that the motion is the result of wrist movements.

Extend one arm in front of you and use the four basic hand gestures. In making each gesture, do not use the arm, but only the flexible wrist. (In actual speaking, you use your entire arm in making these gestures, but in these exercises only your hand and wrist.)

Good gestures are not cramped. Many beginners, instead of using their arms with freedom, extend only the forearms and the hands. The gestures, therefore, are wooden and constrained. The elbows are too close to the sides. Let your hands

and arms range freely so that your elbows do not seem tied to your body. (See the pictures opposite pages 168 and 136.)

Good gestures are properly timed. Usually in a good gesture there is a stroke when the finger, the fist, or the palm comes down with a snap, decided or slight. That stroke marks a stressed word and usually is the climax of the gesture. The co-ordination of that stroke with the idea that deserves such emphasis is called proper timing. Some gestures are not vitalized to the finger tips because there is no stroke to the gesture, and therefore no timing. The stroke, although usually only a slight movement, is nevertheless important. Without it, the gesture is almost invariably lifeless. If the stroke comes before or after the emphatic point, the ideas and the emotions of the speaker are not co-ordinated with his bodily movements, and the gesture therefore draws attention to itself.

No one can time his strokes properly by thinking about the matter while he speaks, but anyone, in practice, can use exercises that will make his wrists more flexible and give him the "feel" of strokes. After that, in public speaking, he should feel deeply what he is saying, and let his impulses govern the timing of his gesture.

Exercises

Make an appropriate gesture with the stroke on the emphatic word as you speak any of these sentences:

- a. Now listen to *this*.
- b. No, we are not to blame: the plan which the Senator condemns was sponsored by his *own* party.
- c. I call this riotous saving, it is extravagance, *not* thrift.
- d. Of all crimes against humanity, *this* is the worst.
- e. I make you this offer for the *last* time.

Good gestures do not draw attention by extreme curves or extreme straight lines. Orthodox teaching abhors gestures that move in straight lines. The curved line is, indeed, the line of grace; but the straight line has merits; it is the line of directness and strength. Curved lines are best for some persons and

for some ideas; but straight lines are sometimes best for other persons and for other ideas. Grace is not the only virtue. Why try to induce a man who is blessed with decisiveness, directness and granitic power to obscure those rugged qualities in his speaking by using gestures that flow in graceful curves? If a speaker is by nature designed to be graceful, let his gestures move in curved lines. If a speaker is by nature rugged, let his gestures move in straight lines, whenever that is the way he feels about what he is saying.

Good gestures are not so abundant that they draw attention. Abundant action, as we have said, tends to release the powers of the speaker. Gestures that are too abundant, however, are bad in their effect on an audience. They get in the way of the ideas which supposedly call them forth. How many gestures are too many? Are five gestures a minute too many? Or ten or twenty? Stupid questions. The right number depends on the character of the address, the degree of bodily responsiveness of the speaker, and the manner in which he makes his gestures. One gesture may be too many; but gestures, however numerous, that seem inevitable, which do not draw attention to themselves, are never too abundant.

Good gestures are meaningful. Gestures without proper motivation are fitful, aimless, often ridiculous. They serve no purpose except to release nervous energy. That is good for the speaker but bad for the audience. The chief function of a gesture is to carry the right idea. A gesture which fails to do that is worse than useless. The hero in a grand opera, for example, stands under the balcony as he serenades the golden-haired heroine in the moonlight. He throws up his head and throws out his chest; he extends his arms before him, palms up; and *with that single gesture to express his ideas*, he says: "I love you; your eyes are like stars; your lips are like cherries; your neck is purest marble; come down, I beg of you; let me hold you in my arms; if you do not, I shall kill myself; if I do not kill myself, I shall kill you." Avoid that kind of aimless gesture — unless you mean to be funny.

Good gestures are not too abrupt. When a gesture springs

from an impulse, the speaker unconsciously prepares the audience for that gesture. He gives preliminary signs by little muscle movements, sometimes by the glance of his eyes. Without such signs, a gesture may be too abrupt, and defeat its purpose by its obtrusiveness.

Avoid beginning or closing a speech with an abrupt gesture. Usually, but not always, a gesture in the first sentence draws undue attention to itself. It comes out of the blue, the audience is not ready for it. Usually, too, a gesture in the last sentence of a speech is left hanging in the air. It is too conspicuous.

HEAD EMPHASIS AND FACIAL EXPRESSION

Speakers often communicate meanings and feelings by the stress or stroke of the head. When such movements spring from genuine impulses and carry appropriate meanings, they are desirable. When, however, they are mannerisms, not properly motivated, they draw undue attention to themselves. The deliberate cultivation of such emphasis results often in ludicrous cockings of the head

Facial expression alone can communicate complicated meanings and a variety of emotions. Audiences to some extent unconsciously appraise a speaker by his facial expression. But a speaker should not deliberately "register" emotions, if the appropriate expression does not spring spontaneously from what the speaker feels, it is unconvincing.

Some players in Hollywood, it is true, deliberately "register" in their faces the emotions of fear, anger, love and surprise, and some of these players are convincing. Others, plainly enough, are expressing fear by order of the Director. They give the outward signs of emotion, without the inner impulse. The result, at first amusing, is soon tiresome. As the heroine sees the oncoming gorilla, she shows fear with eyes and mouth wide open, just like the picture in the book; a correct imitation and nothing more. In another play, as she sees her lover approaching, she makes her bosom rise and fall rapidly. Evi-

dently this is sometimes regarded as perfection — in the movies. But it is not life. No one is so naive as to mistake a conventional cue for real emotion. The less a speaker tries to register emotion in his facial expressions the better. Let him consider not how he shall move the muscles of his face in order to show his emotions, but what it is that he deeply feels.

CONCLUSION

Good bodily action must be properly motivated; it must spring from an impulse. That is the first requirement. Others are of secondary importance. Whatever roughness such action has may be eliminated by practice with due regard to a few simple principles: (1) the body functions as a whole; every part is co-ordinated with every other part, (2) grace in movement grows out of a combination of ease and strength; (3) there are no fixed patterns for posture or gestures. The bodily activities of speakers differ much because of deep-seated differences in structure, temperament and individuality. Any action is correct if it serves its purposes, if it gives the speaker release, if it helps him communicate, if it is spontaneous, and if it does not attract attention because of eccentricity, awkwardness, or artfulness.

EXERCISES

SECTION A: EXERCISES IN BODILY ACTION

I. *Exercises for setting up good habits of bodily movement*

After practicing the exercises in the body of this chapter in your room, practice the following forms of action until you get the feeling of good bodily movement and set up good habits. Imagine that you are on a platform before a large audience. Come to class prepared to demonstrate all these phases of good bodily movement.

1. Walking. To and from the platform, and on the platform by the method of oblique lines or curves. Any compromise method will do as long as it permits you to move easily, comfortably, un-

obtrusively, and to avoid positions so awkward that they draw attention to themselves.

2. Posture. Before an imaginary audience, assume a standing position that combines ease and strength, dignity and muscular aliveness. Avoid the two extremes of stiffness and slovenliness. Any angle of the feet will do if for you it is comfortable and natural, if it does not draw attention to itself, and if it permits you to shift the weight of your body easily. Be sure, however, to place one foot in advance of the other. That is necessary if you are to have a good working base for action; if your body is to move freely. If you are right-handed and tend to use many right-handed gestures, you will naturally advance the right foot. This facilitates easy co-ordination of the muscles of your body. Usually the weight of your body should be mainly on one leg or the other. A good standing position is the foundation of good action.

3. The shifting of weight. The easy shifting of the weight of the body is important. Much covert action results chiefly from muscle tensions in the legs. If you wish to develop a body that is responsive to your ideas and feelings in covert action, you must establish a good standing position and acquire freedom and ease in shifting the weight of your body.

With your feet at a comfortable angle, and one foot in advance of the other, practice shifting your weight over "the four points" discussed in this chapter: (1) the heel of the foot that is back, (2) the ball of the foot that is back, (3) the heel of the foot that is forward; (4) the ball of the foot that is forward. Extend your arms to your imaginary audience and deliver a speech for five minutes. Shift your weight from point to point without stepping out of your tracks. If your standing position is good, you can move easily in all directions. Later, when you are making a speech to a real audience, you will not consciously shift your weight; your ideas and emotions will give you the right impulses to move.

4. Gestures. Gestures are an important part of overt action. In the privacy of your room, practice the simple system for making gestures discussed in this chapter until you acquire a feeling for gestures and set up the habit of using them easily.

- (1) Practice the four basic hand gestures in the three planes until your hands move easily and expressively.
- (2) Address an imaginary audience and use the four basic gestures at various levels. Use at random an abundance

of gestures until you establish ease, spontaneity, and a feeling for hand and arm movements. If you thus set up the habit of using gestures, later you will not need to use them consciously; your ideas and feelings will generate in you impulses to make appropriate gestures.

- (3) Does the stiffness of the wrist make your gestures wooden? If so, shake your hands vigorously up and down from a relaxed wrist, until your wrist feels free, flexible and responsive. Usually a slight but definite movement of the wrist gives the gesture a good stroke, good timing and life.
- (4) Notice whether the muscles of the arm, shoulder and body as a whole are taking part. When gestures arise from genuine impulse, the body as a whole tends to participate.

5. Covert action. The exercises we have set out thus far tend to develop overt action — the clearly discernible movements of the skeletal muscles. There is little that you can do consciously in the use of covert action — the less conspicuous but equally important movements of the body revealed in slight muscle tensions and muscular tone. Covert action is the result of your inner state, of impulses that arise from your emotions, your attitude toward your ideas. Therefore if you wish to develop responsive and convincing covert action establish a standing position that permits the free play of your body, easy shifting of weight and the responsive play of your muscles. Then assimilate completely the ideas and feelings that you are uttering. Feel what you say. This inner response to what you are saying will generate innumerable impulses that release themselves in effective covert action. That is one reason why, throughout this book, subjects for extemporaneous speeches and selections for interpretation are suggested which are likely to induce mental and emotional response.

Note: Practice all the foregoing exercises and the next one until you have acquired good habits of physical activity. After that give little thought to rules. When you are speaking to a real audience, be governed only by that you wish to communicate. If you have made good action habitual, your thoughts and emotions will find an outlet in reasonably appropriate and spontaneous physical activity.

II. *Exercises in action and speech*

Practice in your room and demonstrate in class the following passages. Assimilate the ideas and feelings by the will to communicate them. Use the action that you feel. If you respond genuinely, you should demonstrate these forms of bodily activity: walking, shifting bodily attitudes, shifting of weight; head emphasis; facial expression, gestures, and covert action.

1. "Ladies and gentlemen, we earnestly ask you to join us in this movement for justice to the aged. You cannot humanely ignore it. If you do not lend us your moral support, we are whipped, we are whipped utterly."

2. "Oh, what a rare October day! The expanse of lake as smooth as a sheet of paper! The copper and crimson leaves coming down in clouds! And over there — do you see them — there, against the setting sun, flocks of geese going South, flapping their wings like sheets of fluttering silver paper!"

3. "Listen to me! I deny every statement that he has made. How could I have done it when I was not there? I have a perfect alibi. I know who did it and you know. You know very well. Come, now, admit it!"

4. "We are done with it! We are done with this whole rotten political racket! We are turning our backs on the corrupt gang in this city hall forever — forever. Yes, I mean it! Forever! And you — the few of you who are still vacillating, still afraid of losing your jobs — you do not dare go back. You must go forward with us."

5 "Look! Down there in the valley: the quiet green countryside spread out like a checkerboard, and one line of smoke going up like a black pencil-mark. Stop! Don't take a step! Look! — down there by that red barn! Do you see that coyote skulking behind the chicken-house, step by step, stalking that Plymouth Rock? Don't move! Let's watch him!"

SECTION B: EXERCISES IN EXTEMPORANEOUS SPEECH

I. *Exercises in forceful argumentation and bodily action*

On one of the following subjects, prepare an outline and deliver a forceful, argumentative speech. Choose a subject that stirs you so deeply that your body as a whole is moved to participate in your

speaking. Keep your attention primarily on what you wish earnestly to communicate. The impulse to respond physically grows out of your own genuine ideas and deep feelings. Give only secondary attention to your action. If you practiced the exercises in Section A until you acquired a feeling for action and set up good habits, and if you are communicating thoughts that really move you, you should demonstrate in this exercise these forms of action: walking, on the platform; a standing position that serves as a foundation for free bodily movement; easy and responsive shifting of weight; head emphasis, facial expression; gestures that are spontaneous and effective, good muscular tone in your body as a whole, faintly discernible and innumerable tensions in the skeletal muscles, in the legs, torso, face, neck, that indicate an alert person, genuinely communicating. Do not try to use covert action. Let your ideas and feelings govern you completely, and covert action will take care of itself.

1. Russia in international affairs
2. The C.I.O.
3. The ruthlessness of organized labor
4. The tyranny of capital
5. Politicians who betray the people
6. Broken promises of the party in power
7. The effect of regimentation on character
8. An unjust piece of legislation
9. A great idea that went wrong
10. Public enemy number one
11. The regimentation of industry
12. Our present national administration
13. A bill before Congress
14. Rabble rousers and demagogues
15. Is modesty passé?
16. Echoes of Fascism
17. Is world peace possible?
18. Social discrimination
19. College entrance requirements
20. If I were President for one week
21. Are we too hard on confirmed criminals?
22. Debating as an extra-curricular activity
23. Aliens should become citizens or be deported

24. One of the subjects in Chapter III
25. Any other subject that moves you to speak earnestly.

II. *Exercises in description and narration and bodily action*

On one of the following subjects prepare an outline and deliver an extemporaneous speech that is vividly descriptive or narrative. Choose a situation so exciting and complex in detail that you are moved to respond physically. As in Exercise I, above, demonstrate the various kinds of action.

1. A football game
2. A close call
3. Ski jumping by a novice
4. An automobile race
5. A fire at sea
6. An airplane crack-up
7. Shooting the rapids
8. Ghosts I have met
9. An automobile wreck
10. The ninth inning
11. A "dog-fight" in flying
12. Professional dare-devils
13. Encounter with a wild animal
14. A naval battle
15. What army engineers do under fire
16. The life of a Marine
17. My first flight in an airplane
18. The greatest fist fight I have seen
19. An electric storm
20. The city fire department in action
21. In the emergency room of the hospital
22. The over-time period in a basketball game
23. A hockey game (field or ice)
24. A high point in a tennis match
25. Any other subject that moves you to respond with free bodily action.

SECTION C: SELECTIONS FOR INTERPRETATION

After practicing the exercises in the body of this chapter and in Section A, memorize one of the following selections and deliver it

in class. These passages create impulses toward overt and covert bodily movement. Assimilate the full meaning and feeling. Demonstrate some of these overt forms of action: walking; standing position that serves as a foundation for free bodily movements, easy and responsive shifting of weight, head emphasis; facial expression; gestures. Do not try to use covert action. If your ideas and feelings dominate you, and if you have escaped fear and self-consciousness, and if you have through exercise set up good habits, your body will respond in covert action.

MARMION AND DOUGLAS

Burned Marmion's swarthy cheek like fire,
 And shook his very frame for ire,
 And — "This to me!" he said —
 "An't were not for thy hoary beard,
 Such hand as Marmion's had not spared
 To cleave the Douglas's head!
 And, first, I tell thee, haughty Peer,
 He who does England's message hear,
 Although the meanest in her state,
 May well, proud Angus, be thy mate:
 And, Douglas, more I tell thee here,
 Even in thy pitch of pride,
 Here in thy hold, thy vassals near,
 (Nay, never look upon your lord,
 And lay your hand upon your sword,
 I tell thee, thou'rt defied!
 And if thou said'st I am not peer
 To any lord in Scotland here,
 Lowland or Highland, far or near,
 Lord Angus, thou hast lied!" —

SIR WALTER SCOTT

A CENTURY OF THE COMMON MAN

This is a fight between a slave world and a free world. Just as the United States in 1862 could not remain half slave and half free, so in 1942 the world must make its decision for a complete victory one way or the other.

As we begin the final stages of this fight to the death between the free world and the slave world, it is worth while to refresh our minds about the march of freedom for the common man. The idea of freedom — the freedom that we in the United States know and love so well — is derived from the Bible, with its extraordinary emphasis on the dignity of the individual. Democracy is the only true political expression of Christianity. . . .

Through the leaders of the Nazi revolution, Satan is now trying to lead the common man of the whole world back into slavery and darkness. For the stark truth is that the violence preached by the Nazis is the devil's own religion of darkness. So also is the doctrine that one race or class is by heredity superior and that all other races or classes are supposed to be slaves. . . .

In a twisted sense, there is something almost great in the figure of the supreme devil operating through a human form, in a Hitler who has the daring to spit straight into the eye of God and man. But the Nazi system has an heroic position for only one leader. By definition only one person is allowed to retain full sovereignty over his own soul. All the rest are stooges. They are stooges who have been mentally and politically degraded, and who feel that they can get square with the world only by mentally and politically degrading other people. . . .

The common people are on the march toward even fuller freedom than the most fortunate peoples of the earth have hitherto enjoyed. No Nazi counterrevolution will stop it. . . .

We who live in the United States may think there is nothing very revolutionary about freedom of religion, freedom of expression and freedom from the fear of secret police, but when we begin to think about the significance of freedom from want for the average man, then we know that the revolution of the last one hundred fifty years has not been completed, either here in the United States or in any other nation of the world.

We know that this revolution cannot stop until freedom from want has actually been attained.

HENRY A. WALLACE

WHOA, ZEBE, WHOA

Saddle me up the Zebra Dun —

Whoa, Zebe, whoa!

Double-cinch the son of a gun —

Whoa, till I bridle you, whoa!
 Foot in the stirrup, straddle him quick—
 Pitch and squeal and buck and kick—
 Take your gait or the spurs will prick,
 Lope along, you Zebra Dun!

The boys are off for town tonight—
 It's a-riding Zebra Dun!
 Playing poker and a-getting tight—
 Sift along, O Zebra Dun!
 Bunch of girls at Brown's hotel
 Knows the steps, and dances well—
 Rattlesnake Pete and his fiddle—
 Lope along, O Zebra Dun!
 Lights of the town are a-shining clear—
 Run, you Zebra Dun!
 Last four weeks seems like a year—
 Run, Zebe, run!
 Yip, yip yi-yi, yi-yi
 Run, you old stiff-kneed grasshopper,
 You spiral-spined jackrabbit, you!
 A-ho, whoopee!
 Brown's Hotel we're bound to see,
 Swing them girls at the dance party,
 One-and-twenty on a moonlight spree—
 A-ho, whoopee!
 Whoa, Zebe, whoa!
 Whoa, till I hitch you, whoa!

EDWIN FORD PIPER

I WAS BORN AN AMERICAN

I was born an American; I live an American; I shall die an American; and I intend to perform the duties incumbent upon me in that character to the end of my career. I mean to do this with absolute disregard of personal consequences. What are the personal consequences? What is the individual man, with all the good or evil that may betide him, in comparison with the good or evil which may befall a great country, and in the midst of great transactions which concern that country's fate? Let the consequences be

what they will, I am careless. No man can suffer too much, and no man can fall too soon, if he suffer or if he fall in the defense of the liberties and constitution of his country.

DANIEL WEBSTER

MACBETH'S VISION

Is this a dagger which I see before me,
 The handle toward my hand? Come, let me clutch thee;
 I have thee not, and yet I see thee still.
 Art thou not, fatal vision, sensible
 To feeling as to sight; or art thou but
 A dagger of the mind, a false creation,
 Proceeding from the heat-oppressed brain?
 I see thee yet, in form as palpable
 As this which now I draw.
 Thou marshall'st me the way that I was going;
 And such an instrument I was to use.
 Mine eyes are made the fools o' the other senses,
 Or else worth all the rest: I see thee still;
 And on thy blade and dudgeon gouts of blood,
 Which was not so before. There's no such thing:
 It is the bloody business which informs
 Thus to mine eyes.

WILLIAM SHAKESPEARE

FROM A CHRISTMAS CAROL

Oh, but he was a tight-fisted hand at the grindstone, Scrooge! A squeezing, wrenching, grasping, scraping, clutching, covetous old sinner! Hard and sharp as flint, from whom no steel had ever struck out generous fire, secret and self-contained and solitary as an oyster. The cold within him froze his old features, nipped his pointed nose, shriveled his cheek, stiffened his gait, made his eyes red, his thin lips blue, and spoke out shrewdly in his grating voice.

CHARLES DICKENS

MERCUTIO'S "QUEEN MAB" SPEECH

(From *Romeo and Juliet*, Act I, Sc. iv)

O, then, I see Queen Mab hath been with you.
 She is the fairies' midwife, and she comes
 In shape no bigger than an agate-stone

On the fore-finger of an alderman,
 Drawn with a team of little atomies
 Athwart men's noses as they lie asleep:
 Her waggon-spokes made of long spinners' legs;
 The cover, of the wings of grasshoppers;
 Her traces, of the smallest spider's web;
 Her collars, of the moonshine's watery beams;
 Her whip of cricket's bone; the lash, of film;
 Her waggoner, a small grey-coated gnat,
 Not half so big as a round little worm
 Prick'd from the lazy finger of a maid:
 Her chariot is an empty hazel-nut,
 Made by the joiner squirrel or old grub,
 Time out o' mind the fairies' coachmakers.
 And in this state she gallops night by night
 Through lovers' brains, and then they dream of love;
 O'er courtiers' knees, that dream on court'sies straight
 O'er lawyers' fingers, who straight dream on fees;
 O'er ladies' lips, who straight on kisses dream,
 Which oft the angry Mab with blisters plagues
 Because their breaths with sweetmeats tainted are:
 Sometimes she gallops o'er a courtier's nose,
 And then he dreams of smelling out a suit;
 And sometimes comes she with a tithe-pig's tail
 Tickling a parson's nose as a' lies asleep,
 Then dreams he of another benefice:
 Sometime she driveth o'er a soldier's neck,
 And then dreams he of cutting foreign throats,
 Of breaches, ambuscadoes, Spanish blades,
 Of healths five fathom deep; and then anon
 Drums in his ear, at which he starts and wakes,
 And being thus frighted swears a prayer or two,
 And sleeps again. This is that very Mab
 That plats the manes of horses in the night,
 And bakes the elf-lock in foul sluttish hairs,
 Which once untangled much misfortune bodes:
 This is the hag, when maids lie on their backs,
 That presses them and learns them first to bear,
 Making them women of good carriage:
 This is she —

WILLIAM SHAKESPEARE

THE AMERICAN IDEAL

(From an address June 25, 1940, before the Republican National Convention, in Philadelphia)

There is in every nation some quality distilled from its racial life. Those are the mores of the race. Ours is a belief in God, a belief in the dignity of the common man. Ours is a spirit of independence, a vigorous assertion of self-reliance, of devotion to duty. Ours is a high sense of co-operation in time of stress.

We have always fought tyranny in any form. We have not in the past been deterred by difficulty or defeated by disaster. We have sought new frontiers, new obstacles to surmount. We have been resilient, courageous, fearless, and unconquerable. The New Deal has contributed to sapping of our stamina and making us soft.

In quest of security we have retreated from liberty. In quest of reform we have abandoned justice and stirred class hate. In quest of relief we have injured self-reliance. In quest of an easy way out we have lessened the vision of America.

The road of regeneration is burdensome and hard. It is straight and simple. It is a road paved with work and with sacrifice and consecration to the indefinable spirit that is America. . . .

If man is an inviolable human soul, possessed of dignity, endowed with inalienable rights, America is right. And this is a war that Americans dare not lose.

Republicans! You go into battle for the greatest cause entrusted to the government of mankind

With steadfastness to these ideals, you can put this house in order. You can defend this nation. You can demonstrate that self-governing, free people can solve the problems imposed by the industrial revolution. You can restore employment and agriculture and end their sufferings. You can wipe out coercion and corruption. You can make this a classless country devoted to equal opportunity for all. You can build up humane measures of security, of increasing standards of living for all of the people. You can remove their fears. You can inspire their devotion to American ideals. You can, and you will, hold alight to a confused world the lamp of liberty.

Are you prepared to fight?

HERBERT HOOVER

SECTION D: OTHER SELECTIONS IN MODERN LITERATURE

For additional modern selections suitable for the development of overt or covert action, see these selections in Monroe and Henderson, *The New Poetry*, or in Drinkwater, Canby, and Benét, *Twentieth Century Poetry*, or in Louis Untermeyer, *Modern American Poetry* and *Modern British Poetry*:

1. Vachel Lindsay, "General Booth Enters into Heaven"
2. James Weldon Johnson, "The Creation"
3. Louis Untermeyer, "Caliban in the Coal Mines"
4. Edna St. Vincent Millay, "Renascence"
5. Rudyard Kipling, "Gunga Din"
6. Vachel Lindsay, "How Samson Bore Away the Gates of Gaza"
7. Eunice Tietjens, "The Bacchante to Her Babe"
8. Langston Hughes, "Fire"
9. John Crowe Ransom, "Here Lies a Lady"
10. Any other selection with an emotional drive that induces action.

THE VOICE

THE SPEAKER who is about to address the convention of insurance men has the physique of a wrestler. All outward signs give an impression of strength. But what a disappointment when he begins to talk! His tones are high and thin; they have no foundation. The contrast is ludicrous. His hearers conclude either that the man lacks vitality or that he is frightened.

The achievements of the next speaker are so well known that everybody is eager to hear him. He is prepared in every way to accomplish his purpose at that meeting — in every way but one: his tones are so weak and his articulation so faulty that he does not make himself heard.

At a reception we hear a tumult of conversation. One voice is so strident that it sends shivers up and down our spines. Another voice is heavy; the words fall like hob-nailed boots on a concrete floor. Still another voice has a twang; the man is speaking through his nose. We put him down as a rustic.

The metallic cataract of sounds made by riveting machines on a skyscraper; the whine of a cat on the backyard fence; the croak of a bull frog, the horn of a steamship; tones like these are produced by human beings. On the other hand, there are voices that suggest music: some as pure as a flute; some as rich as a violin; some as smooth as a trombone; some as soft as a cello.

When the tones are vibrant, round, and strong, we infer rightly or wrongly that the speaker is a person of power. We say “rightly or wrongly” because voice is not an infallible cue. Usually, however, the qualities of a man’s voice do reveal

some of the qualities of the man; oftener still they reveal his emotional state at the moment.

When the tones of a woman's voice are mellow, pure, and musical, we are delighted to hear her speak. Her voice gives such charm and warmth to her personality that, even though she may not be a beautiful woman, we are scarcely aware of the fact.

CUES IN THE VOICE

Before the broadcasting companies engage a speaker, they ask him to stand before the microphone and speak, while they listen to his voice as it comes over the air. They ask three questions, and sometimes their answers determine whether or not they engage the speaker. They wish to know whether his voice can communicate nuances of emotion and thought, whether it has satisfactory volume, resonance, and purity, and what kind of personality the voice reveals. They may be right or wrong in their inferences; but from them there is no escape. Inevitably, to a large extent without awareness, everyone who listens to a radio speaker judges his personality from cues in the voice and responds favorably or unfavorably. If the voice has qualities that make the listener like the speaker as a person and have confidence in him, he has a good radio personality.

Early in 1933, banks were closing everywhere. In that dark hour Franklin D. Roosevelt made his first radio talk as President of the United States. Although he spoke for only a few minutes, millions of Americans had a new light in their eyes, new confidence in their hearts. A mysterious something in his voice — not altogether mysterious, as we shall see — suggested a character which was adequate in strength and assurance. The Nation suddenly recovered its nerve. To be sure, the speech itself was excellent; but if Herbert Hoover had spoken the same words into the microphone — with the voice, apparently, of a man about to weep — the stock market would have fallen another notch and public confidence with it. The cues

in Franklin D. Roosevelt's voice — the voice alone — inspired confidence.

Often without being aware of it, we read signs that tell us much about the speaker's personality. Many of those signs, as we have said, are slight muscle movements. Many other signs are in the voice; in its texture, timbre, and quality; in the way the tones are produced. The conception thus gained may be misleading, but the fact remains that we do draw conclusions in this way and act upon them. If a man's voice trembles and indicates rapid and shallow breathing, we conclude that he lacks confidence. On the other hand, his voice may be so rich and pure and well-controlled as to suggest a healthy, well-poised person. Every voice, in public speech and in conversation, is replete with cues that lead us to think we know what sort of person the speaker is.

If the voice is round and strong, we are likely to have faith in the speaker. If the voice is pure, melodious and warm, it is disarming; it is subtly and gently persuasive. Good voices carry conviction; bad voices create doubt. Moreover, a good voice is easy to listen to, and whatever makes it easier for an audience to listen makes it easier for an audience to believe. In any event, the more successful a speaker is in holding attention, the more successful he is in winning response, and a good voice helps to hold attention. Just as a good literary style is easy to read, so a good voice is easy to listen to. On the other hand, a voice that is weak, impure, rough, or nasal, may draw such attention to itself that the audience fails to give attention to ideas.

A voice that has resonance, mellowness, flexibility and control expresses nuances of thought and feeling that a bad voice, uttering the same words, fails to express; a fact which even an experienced speaker, when his voice is temporarily bad, is sure to discover. With his voice under control, he exclaims, "When such doubts assail us, let us lift our eyes unto the hills!" He feels — and the audience appears to feel — that he has expressed shades of meaning that are connoted not so much by words as by tones. A few days later, when his voice is husky

and his nasal passages are stopped up, he utters the same words, but the subtleties of meaning and feeling are gone. He knows it because the audience by its responses tells him so. The failure is the same when the cause is not a cold in the head but a lack of ability to produce good tones.

VOICES OF WOMEN

In the cultivation of speech habits women have special responsibility, for it is largely through imitation of mothers and women teachers that most of us learn to talk; and, once speech habits are formed, most of us never go to the trouble of changing them. For this reason, as Doctor James F. Bender¹ has pointed out, the women of America can do much toward improving our speech standards. Toward that end, they will do well to listen, with definite purpose, to the most admirable of women speakers.

Among these, Doctor Bender ventures to mention several. These women do not speak alike nor try to: in their voices there are wide and desirable differences, dialectical, regional, and personal. Eleanor Roosevelt, by means of special, sustained training, has developed a voice which is notable for evenness of pace and phrasing. Adelaide Hawley offers a pleasant example of Midwestern speech, which in our country is the most widely used dialect. Clare Boothe Luce, outstanding in the field of formal speech, shows what can be done to develop a voice which is easily heard by large audiences without the benefit of public address systems. Katherine Hepburn, speaking Eastern dialect, is worthy of imitation because of the clear-cut enunciation which she maintains even when she speaks rapidly. Jennifer Jones's voice is "ever soft, gentle and low, an excellent thing in woman," as Shakespeare said of the voice of Cordelia. Greer Garson's voice, with traits of Oxford English, is notable for its effective range over a wide gamut. Hedy Lamarr, though she speaks with a slight foreign accent,

¹ "Their Voices, Soft and Low," by James F. Bender, *New York Times Magazine*, September 9, 1945.

is easy to listen to and easy to understand, because her voice is soft and her articulation sharp and clear. Shirley Temple's voice, relaxed and understandable, is free from the raspiness which often causes sustained unpleasantness in the speech of young women. These voices, essentially different, have much in common. They are feminine, and as such attractive to men. They range widely up and down the scale. There is in each of them a sparkle which we shall discuss presently as a factor in *timbre*. All these voices are free from unpleasantly high pitch, harshness, and nasal qualities, and all reveal healthy speech mechanisms.

MECHANISM OF TONE PRODUCTION

Political speakers use considerable force. Governed by anger or bitterness, they sometimes become caustic and belligerent. Their muscles constrict and produce impurities of tone. Their efforts tear at the vocal folds, tire them, and finally cause huskiness. Most novices and many experienced speakers cannot speak long without developing hoarseness. It is possible, however, to end a long political battle with a voice as clear and strong as on the first day.

Speakers encounter many adverse circumstances such as halls with bad acoustics, the competition of counter attractions, the tooting of horns, the switching of railway engines, or the clatter of knives and forks. In such situations, the speaker must know how to use his voice if he is to preserve its strength, purity, and flexibility.

Voices vary greatly in many respects. Although all men are alike in the mechanisms that produce tones, there are individual differences in the diaphragm, chest, larynx, pharynx, mouth, teeth and nasal passages. Some of these physical factors are beyond control; but most defects may be overcome, at least partly, by intelligent exercise.

In order to fly an airplane it is not necessary to know all about its mechanisms. Still, if we know the scientific principles involved, the interrelation of parts, and the function of each

part, we can proceed more intelligently. So it is with the machinery of speech. For a speaker to know in detail all parts of this machinery is unnecessary; most of that knowledge, for the purpose at hand, is excess baggage; but a speaker ought to know the major facts about the production of tone.

The foundation of tones. The foundation of tones is the column of air that is pumped up from the lungs by the pressure of muscles on the ribs and by the pressure of muscles in the abdomen. The lungs serve as a sort of bellows for the initial step in the production of a tone, the building of a column of air; and that bellows is operated by the breathing muscles.

The lungs, under the pressure of abdominal musculature, the diaphragm and chest muscles, pump the air up through the wind pipe and through the larynx or "voice box" at the top of the trachea, where the "Adam's apple" is. The "voice box" houses a complex machinery of muscles and cartilages and vocal bands or vocal folds. In the larynx the column of air which is pumped up is vibrated in such fashion that a tone is produced, but not the tone that is to come from the lips of the speaker. The vocal mechanism must do something more to that tone before it becomes a good tone.

The tone that is made by the vibrating bands passes through the pharynx which lies above the larynx and through the mouth and the nasal passages. They resonate the tone, amplify it and reinforce it; they give it qualities that it did not have when it left the vocal folds. Chief among these qualities is resonance. The last major unit in the vocal mechanism is the lips, teeth and tongue; this unit projects and frees the tone by proper articulation.

FIRST STEP IN THE PRODUCTION OF GOOD TONES: VOCAL ENERGY AND BREATH CONTROL

One of the qualities of a good voice is "volume" or adequate vocal energy. The chief factor in volume is breathing. Breath is the body of a tone. The final product comes when the larynx, the pharynx, the nasal chambers, the mouth and the lips get

through shaping, vibrating, resonating and molding the column of air which is pumped up from the lungs. If the stream of air out of which tones are shaped is properly supported and controlled, the tones are likely to be good. If that column of air is inadequate or not properly controlled, the tone is defective. A good tone requires a flow of air that is "round" full, steady and of adequate volume. This means that before a speaker can produce good tones he must learn how to breathe, not only for public speaking but for all speaking. He must establish the habit of good breathing.

Respiration. Think of your lungs as bellows in the thorax or cavity of the chest. Without assistance they cannot take in a breath or let out a breath. Their elasticity, their ability to expand and contract, is governed by certain muscles, mainly the costal elevators, the intercostals, and the diaphragm. When these muscles contract, the chest cavity is expanded and air rushes into the lungs. This is called inspiration. When these muscles relax, and their antagonistic muscles are tensed, the capacity of the chest and of the lungs is decreased and the air in the lungs is forced out. This second part of the breathing process, caused primarily by the subcostals and the abdominal muscles, we call exhalation or expiration. The two parts make up respiration. In order to summon a good tone, we must be able to use the muscles that control the expansion and contraction of the lungs. Anyone can tell when he is breathing properly by the most obvious sign, the action of the abdomen and the lower ribs.

If you have heard a Shakespearean player of the days when expression was roundly rhetorical, you have noticed the depth, fullness, and power of his voice. Whatever defects these grand-style actors may have had, defects chiefly exhibitory, they did have ability to produce tones of substance. That ability came from habitual abdominal or diaphragmatic breathing. The old troupers used to say: "Pack your tones against your belt." That sums it up. Push out your abdomen, pull down your diaphragm, and you can inhale sufficient air to provide an adequate column of breath.

Packing your tones against your belt. "Packing your tones against your belt" compels your abdominal muscles and diaphragm to control the current of air that leaves the lungs in expiration. This you may discover for yourself. Take a deep breath, using your diaphragm and abdominal muscles as indicated. Then count as far as you can count, using that supply of air in your lungs. Notice, as your breath exhales, that your abdomen, at the beginning rounded and tight against your belt, slowly decreases in size, forces the diaphragm up, and forces the air out of the lungs and out of the mouth and nostrils, until the abdomen is flat. Finally, when your breath is about spent, and you strive to utter a few more words, notice how the abdomen tries to pull itself against your spine in a last desperate effort to push the viscera, the inner organs of the abdomen, up against the diaphragm which is pushing up against the chest cavity.

Capacity, power, volume: that is the object of packing your air against your belt. The quantity of air determines the volume of your tones, their support, their body

Steadiness, strength, control: that is the object in exhalation. That gives to your tones smoothness and firmness.

You may learn correct abdominal breathing by watching dogs and horses, after running. With every intake and outrush of air, their diaphragms and abdominal muscles are hard at work. Notice, too, the track man at the end of his mile race when he must breathe deeply. All active animals require much air in order to condition their engines. They develop energetic diaphragms. On the other hand, those animals who sit at a desk, and do little that is more physically exhausting than pushing a pen, use their diaphragms and abdominal muscles and lower ribs less and less. They leave the sternum and the upper ribs to do much of the work. It is partly because women do a relatively small amount of physical work that many are shallow breathers. As a result they lose some of their chest capacity and some of the flexibility of the muscles that govern their breathing. The loss is serious because of its effect not only on the production of tones but also on the preservation of health.

Exercises for vocal energy and vocal control through the use of diaphragm and abdominal muscles

1. Stand erect, place your hands on your hips, and practice inspiration and expiration by the method we have set out. Slowly and steadily draw air into your lungs, while you watch your abdomen and ribs in order to see how they act. "Pack your air against your belt." Push out your abdomen firmly, as you draw in air. Push out your lower ribs to the sides. Lift your upper chest to its utmost. At the end of this inspiration, your bellows should be inflated to the maximum. You should feel like a pouter pigeon. Then slowly, steadily and effortlessly exhale. Without a sound, let the stream of air flow from your lips. Let your abdomen control the flow by a steady, strong pull, until all the air is out of your lungs and your abdomen seems to be flat against your spine, in its effort to force the viscera and the diaphragm that roofs the viscera upward. This activity of the abdomen and diaphragm is necessary when long sentences tax the lung capacity, or when it is necessary to catch quick breaths between phrases. Do this until you know exactly how diaphragmatic breathing feels and can do it correctly.

2. Stand erect with your hands on your hips. Watch your abdomen while you pant as a dog pants after a long run. Notice how the abdominal movement governs inspiration and expiration. Try this first at a moderately rapid rate, without much effort. Then try it rapidly, as if at the end of a long run.

3. Stand erect. Inhale by the correct use of the diaphragm, lower ribs and upper chest, until you have a good column of air on which to support tones. Then slowly, smoothly and steadily utter as many letters of the alphabet as you can on one column of air, without interrupting that column. See that your abdominal muscles move steadily, smoothly and firmly as they pack air under the letters. At no time should the abdomen jerk or waver.

4. Stand erect. Take a deep breath until you have packed your air firmly against your belt. Then expulsively, with moderate energy, say "Ho!" Do this a dozen times. Each time, instead of letting your diaphragm and abdomen pull in steadily, slowly and easily, as heretofore, bring your abdomen in with a sharp jerk under each "Ho," as if the abdomen and diaphragm were pumping up the word with a snap. The object of this exercise is to familiarize your-

self with the movement of the diaphragm and abdomen in expulsive and explosive force.

5. Stand erect. Fill your lungs and utter the following phrases and sentences. Pump the air of your lungs out in a slow, steady, firm stream, by pulling in your abdomen. In each case utter the phrase or sentence for a long time and with considerable volume. But in each case utter them with an open and relaxed throat.

Ah-hoy-oy-oy-oy-oy!

Ship! Ah-hoy-oy-oy!

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

My life is cold and dark and dreary.

Blow, winds, blow!

Thou, too, sail on, O Ship of State!

6. Stand erect. Use your abdomen properly several times in developing support and control of the word, "Halt!"

7. Repeat the words, "Forward! March!"

8. With a good supply of air in your lungs, say "up" explosively and repeatedly, by the sharp drive inward of your abdomen.

9. With proper diaphragmatic action, combine the word "up" with the first ten numerals: "Up-one, up-two, up-three, etc." Repeat this, explosively or expulsively, with a double drive of the abdomen; that is, with an inward stroke of the abdomen on the word "up" and another on the word "one."

10. With your lungs fully expanded, and controlling your outgoing stream of air, and with three strong, quick inward drives of your abdomen, say, "Rah! Rah! Rah!"

11. Packing the air against your belt, speak these sentences with the varying degrees of volume that they call for:

The war must go on.

Our home and native land.

I impeach him!

Break, break, break, on thy cold grey stones, O sea!

Boomlay, boomlay, boomlay, boom!

12. Pack your air against your belt and, starting with moderate vocal energy speak the letters of the alphabet with steadily increasing volume.

*Additional exercises for vocal energy and
vocal control*

In the privacy of your room or in class room exercises, read aloud the following passages. In each case pack your air against your belt as you inhale, fill the reservoirs of your lungs completely by use of the diaphragm, lower ribs and upper chest; and by using your abdominal muscles firmly, strongly and smoothly, support the words and phrases with a column of air that insures volume and control.

1. FROM "THE BUILDING OF THE SHIP"
 The ocean old,
 Centuries old,
 Strong as youth, and as uncontrolled,
 Paces restless to and fro,
 Up and down the sands of gold.
 His beating heart is not at rest;
 And far and wide,
 With ceaseless flow,
 His beard of snow
 Heaves with the heaving of his breast.

HENRY WADSWORTH LONGFELLOW

2. FROM THE ORATION ON LAFAYETTE

And what was it, fellow-citizens, which gave to our Lafayette his spotless fame? The love of liberty. What has consecrated his memory in the hearts of good men? The love of liberty. What nerved his youthful arm with strength, and inspired him, in the morning of his days, with sagacity and counsel? The living love of liberty. To what did he sacrifice power, and rank, and country, and freedom itself? To the horror of licentiousness — to the sanctity of plighted faith — to the love of liberty protected by law. Thus the great principle of your Revolutionary fathers, and of your Pilgrim sires, was the rule of his life — the love of liberty protected by law.

EDWARD EVERETT

3. FROM "THE BURIAL OF MOSES"
 O, lonely tomb in Moab's land,
 O, dark Beth-peor's hill,

Speak to these curious hearts of ours,
And teach them to be still.
God hath His mysteries of Grace —
Ways that we cannot tell;
He hides them deep, like the secret sleep
Of him He loved so well.

MRS. CECIL FRANCES ALEXANDER

SECOND STEP: VIBRATING THE TONE

Thus far we have developed the ability to produce the stream of air which lies at the foundation of tone and adequate volume. By the correct use of the diaphragm and the muscles of the abdomen and ribs, we can drive upward a strong, steady stream of air, and we can control its flow. But that stream of air does not of itself produce the necessary tones; other speech mechanisms must be used. Among the most important are the muscles and cartilages in and around the larynx, or "voice box." The stream of air is affected by the two vocal cords which are stretched across the larynx. These cords give to the stream of air pitch, intensity, and to some degree quality. Thus the second step in producing good tones is learning how to vibrate the column of air that streams through the larynx. When a speaker constricts unduly the column of air as it flows through his larynx, he develops impurities of tone: harshness, grating, raspiness. When the muscles surrounding his larynx are relaxed, his tones tend to develop the desirable quality of voice called "purity." If we have a good idea of the chief parts involved in vibration and of how they function, we can use them more intelligently.

The speech mechanism involved in vibrating tones. The stream of air driven up through the trachea by the diaphragm flows through the voice box at the top of the trachea and behind the base of the tongue. One can feel his larynx by putting his hand on his "Adam's apple." The larynx, a small organ composed of cartilage and muscles, houses the two vocal cords. When they are relaxed, they affect the sound in one way; when they are tensed, in another way. If two wires are strung be-

tween two poles and a strong wind blows across them, the wires vibrate and produce sounds. If the wires are slack, they produce a low sound; but if they are taut, a high sound. The effect of the vocal bands in vibrating air and producing sound is illustrated by stretching a rubber band to varying degrees of tension and plucking the band as though it were the string of a guitar. The degree of tension affects the pitch, intensity, and quality of the sound.

The vocal bands in the larynx affect the stream of air in the same way. When the larynx vibrates the air pumped to it from the lungs by the drive of the abdominal muscles, various muscles about the larynx pull upon the cartilages in varying degrees of tension. This relaxes or tenses the vocal cords, and they in turn affect the stream of air flowing past them and produce sounds of varying degrees of pitch and purity. Lack of control of this vocal mechanism is one reason why many speakers produce tones which are impure and rough, and why they cannot speak long without becoming hoarse.

The correct use of the mechanisms. The timbre of the voice is to some extent beyond the speaker's control, but a speaker can so use his muscles that their tensions enable the larynx to vibrate the tone easily and without strain. Nevertheless, some experienced speakers use this part of the speech mechanism with injurious tenseness. They abuse the muscles in the neck and jaw, and the result is harsh, tight voices.

Common abuses in the use of this mechanism. After a few yells at a football game, almost invariably the rooter is hoarse. Often his huskiness hangs on for days. To discover that such results are unnecessary, give the cheer, "Rah! Rah! Rah!" and with every sharp ejaculation, notice how the cords and muscles of the neck and jaws grow unnecessarily tense. The impurities of the tones tell you that the muscles about the larynx are constricted, not relaxed. You cannot shout for a long time with a tight throat and avoid hoarseness, but with an open throat you can. You can do that by visualizing the action of the muscles that affect the larynx and by keeping these muscles relaxed. There is **no** excuse for hoarseness. **A speaker whose neck**

muscles are flexible and relaxed, who keeps his throat open, may speak for hours, night after night, under trying conditions, and still have a clear voice.

Exercises for insuring an open throat

A good tone is clear, rich and free; not rough, tight or thin. A speaker achieves purity largely by directing the column of air with minimum effort and strain of the muscles about his larynx. The following exercises are designed to establish good habits in the use of these muscles.

1. Stand erect and droop your head *slightly* forward. Relax the muscles of your jaw and of your neck. Then vigorously shake your jaw from right to left, and left to right, until you feel the jaw swinging loosely with relaxed muscles. Let the action come from your neck. This will familiarize you with the feeling one has when the muscles of the jaw have the proper tone for speaking.

2. Maintaining the same drooped head and relaxed neck and jaw muscles, yawn several times.

3. Maintaining the same attitude, speak these words leisurely and prolong the vowels: "Skohl! Skahl! Gahgl! Gawgl!"

4. Stand erect with the jaw slightly drooped and the head slightly pitched forward and downward, in order to maintain relaxed muscles in the neck and jaws, and say, a, e, i, o, u. Take a deep breath and utter each vowel steadily, smoothly, purely, through an open throat. Do not strive for volume. Each time you utter a vowel think of yourself as drawing out from between your lips a long, smooth, soft ribbon of sound.

5. Read aloud many times the following passages, with an open throat, and relaxed neck and jaw muscles.

1.

SONG

When stars are in the quiet skies,
 Then most I pine for thee;
 Bend on me, then, thy tender eyes,
 As stars look on the sea.
 For thoughts, like waves that glide by **night**,
 Are stillest when they shine;
 Mine earthly love lies hushed in light
 Beneath the heaven of thine.

SIR EDWARD LYTTON

2

ENDYMION

The rising moon has hid the stars;
 Her level rays, like golden bars,
 Lie on the landscape green,
 With shadows brown between.

And silver white the river gleams,
 As if Diana, in her dreams,
 Had dropt her silver bow
 Upon the meadows low.

HENRY WADSWORTH LONGFELLOW

3.

THE HOMES OF THE PEOPLE

I went to Washington the other day and I stood on the Capitol Hill; my heart beat quick as I looked at the towering marble of my country's Capitol, and the mist gathered in my eyes as I thought of its tremendous significance, and the armies and the Treasury, and the judges and the President, and the Congress and the courts, and all that was gathered there. And I felt that the sun in all its course could not look down on a better sight than that majestic home of a republic that had taught the world its best lessons of liberty. And I felt that if honor and wisdom and justice abided therein, the world would at last owe that great house in which the ark of the covenant of my country is lodged, its final uplighting and its regeneration.

HENRY W. GRADY

4.

RECESSIONAL

God of our fathers, known of old —
 Lord of our far-flung battle-line —
 Beneath whose awful hand we hold
 Dominion over palm and pine —
 Lord God of Hosts, be with us yet,
 Lest we forget — lest we forget!

RUDYARD KIPLING

THIRD STEP: RESONATING THE TONE

The tone as it leaves the vocal folds after vibration must gain greater volume and resonance before it can be effective for speaking. After the tone leaves the larynx, the vocal mecha-

nisms which are above the larynx amplify it. These mechanisms are known as resonators, and the proper use of these mechanisms tends to develop another essential quality, resonance.

If there were no hollow box beneath the strings of a cello, the notes would be thin. They would sound like notes from a cigar box fiddle. The hollow body of the cello works wonders with the tone; it amplifies it, reverberates it and gives it richness. Sometimes a speaker discovers that, by some miracle, the moderately good tones that he is uttering ring out over the auditorium with unusual richness and penetration. What a joy that is! In such a hall there are good sounding boards behind the speaker and caverns are of such shape and dimensions that they improve the tone. What these caverns and hard surfaces behind the speaker do to resonate his tones and amplify them, the chambers of the head do to the weak notes after they are vibrated in the larynx.

As an exercise in resonance, speak these words on a sustained breath, with considerable volume, and with a vigorous martial beat.

“Guns and drums, guns and drums,
Guns and drums and drums and guns.

When you speak these lines over and over, with power and a steady chant, you should hear a rich resonance. These words do something to your tones, because they compel you to direct the stream of air that leaves your larynx through the caverns that resonate your tones. Resonance gives to the voice greater volume, richness and penetration: it gives tones a vibrant and bright quality.

The vocal apparatus involved in resonance. After a tone leaves the larynx, it may be resonated in one degree or another, depending on variations in the structure and the health and the skill of individuals, by these resonators:

1. The pharynx. This is the flexible, muscular structure immediately above the larynx and opening into the nasal chamber and into the mouth.

2. The mouth. This is a most important resonator. Moreover, the shape of the mouth cavity is changed constantly by the movements of the lips, tongue, lower jaw and the soft palate.
3. The nose. How the nasal chambers affect resonance is evident when the membranes are injured by a cold in the head and the resultant tones are muffled.

How to control the resonators. Variations in the size, shape, and health of resonators account in part for differences in timbre. Sometimes these factors are beyond control. A speaker can, however, try to keep all these resonators in such good health that they function properly. That is reason enough for avoiding colds and for consulting a physician when the passages are infected. That is why a wise speaker is careful about the air that he breathes, for bad air may affect the membranes that line the resonators.

Furthermore, a speaker may improve his resonance by opening all his resonating cavities to their maximum. This suggestion may help: try to feel the whole vocal tract open and distended, and the tone filling the mouth, nose, and pharyngeal cavity. Certainly a speaker can gain the "feel" of resonance and the ability to resonate his own tones through the use of exercises that put pressure upon him to use the resonating organs.

Exercises for resonating the tone

These exercises are designed to acquaint your ear with resonance, they put pressure on you to use your resonators. When you do them, your ears should catch the rich quality of the tone. If you utter them aloud many times and exaggerate and sustain the vibrant sounds, you will get the "feel" of resonance in your head, and thus learn what to look for when you are cultivating resonance. Practice all the exercises in your room and in your class. Exaggerate the vibrant tones, prolong them and let them reverberate.

1. Stand erect, take a deep breath, and while you hum, slowly and steadily expel the air through your nasal cavities. That is to say, keep your lips closed while you sound the sustained letter "m-m-m-m-m-m-m." Let your jaw droop somewhat toward your

chest, and pitch your head slightly forward. With your head in this position, think of your nose and its cavities, and drive the humming sound through the chambers of the nose. Do this many times on a long sustained breath, not too loudly. You should hear and feel the vibration.

2. Repeat the exercise. This time start humming softly and increase the volume steadily.

3. Stand erect, draw a deep breath, and speak the following words. Sound them on one breath, at one pitch; stress the vibrant tones with a vigorous, martial beat, a monotonous up and down chant, as of a marching army. Repeat many times aloud, with increasing volume:

Guns and drums, guns and drums,

Guns and drums and drums and guns.

4. Stand erect, take a deep breath, and on that one sustained breath, repeat each of these words with steadily increasing volume. Intensify the vibrant sound.

(1) Sing-sing-sing-sing-sing, etc.

(2) Dong-dong-dong-dong-dong, etc.

(3) Humming-humming-humming-humming-humming, etc.

5. Sound all of the vowels with your mouth wide and filled with tone.

6. Speak these sentences with your thought centered on your mouth and the nasal chambers, that is, with the will to drive your tones to those resonators.

(1) All the long night, all the long day,

The big bronze bells were ringing.

(2) God of our fathers, known of old.

(3) Alone, alone, all, all alone.

(4) It was many and many a year ago in a kingdom by the sea.

7. Read aloud these passages with a will to direct the tone into the chief resonators. Stress the vibrant quality in each word.

1.

THE HIGHWAYMAN

The wind was a torrent of darkness among the gusty trees,
 The moon was a ghostly galleon tossed upon cloudy seas,
 The road was a ribbon of moonlight over the purple moor,
 And the highwayman came riding — riding — riding —
 The highwayman came riding, up to the old inn-door.

ALFRED NOYES

2. Gold, gold, gold, gold!
 Bright and yellow, hard and cold,
 Molten, graven, hammered, rolled,
 Heavy to get, and light to hold,
 Hoarded, bartered, bought, and sold,
 Stolen, borrowed, squandered, doled,
 Spurned by the young, and hugged by the old,
 To the very verge of the churchyard mould.

THOMAS HOOD

3. ABRAHAM LINCOLN

Long before the guns of Beauregard opened fire upon Fort Sumter "blood was sprinkled in the faces of the people." The hustings in America had become a battleground, and every rod of debatable territory a ring for controversial mills, always tumultuous, and sometimes sanguinary. No sooner had the campfires of the Revolution died out, than there began to burn, at first fitfully, then to blaze alarmingly in every direction, a succession of forest fires, baffling the energies and resources of the good and brave men who sought to put them out. Mr. Webster, at once a learned jurist and prose poet, might thunder expositions of the written law to quiet the fears of the slave-owner, and to lull the waves of agitation. Mr. Clay, by his resistless eloquence and overmastering personality, might compromise first one and then another of the irreconcilable national issues. To no purpose, except to delay the fatal hour.

HENRY WATERSON

4. Ring out, wild bells, to the wild sky,
 The flying cloud, the frosty light;
 The year is dying in the night;
 Ring out, wild bells, and let him die.

ALFRED LORD TENNYSON

5. GRATTAN'S REPLY TO MR. CORRY

Has the gentleman done? Has he completely done? He was unparliamentary from the beginning to the end of his speech. There was scarce a word he uttered that was not a violation of the privileges of the House. But I did not call him to order — why? because the limited talents of some men render it impossible for them to be severe without being unparliamentary. But before I sit down, I

shall show him how to be severe and parliamentary at the same time.

HENRY GRATTAN

FOURTH STEP: RELEASING AND PROJECTING THE TONE: ARTICULATION

One step remains: it is now necessary to release and project the tone so that it will reach the ears of the audience with its full measure of clarity and richness. This requires careful enunciation or articulation. Articulation is faulty when it lacks fullness and distinctness; when the vowels or consonants are slurred, indistinct, clipped short, muffled, half-swallowed, or merged with adjoining sounds.

Pronunciation is concerned only with correctness of sounds and accents. Words may be pronounced incorrectly — that is, without the sanction of good use — but with perfect articulation.

Good articulation. Good articulation requires the free, strong and flexible movement of the lips, tongue and jaws. These organs give final shape to the sound, they allow full play to the tones which are created through breathing, vibration and resonance. If the lips, teeth, tongue and jaws do not function properly, much of the good work of the diaphragm, vibrators and resonators is undone, because constrained or blurred action cuts down the column of air and otherwise injures the vocal qualities. Of what avail is an adequate column of air, produced by powerful muscles, if part of that column cannot be released because of tight lips and tight jaws? A four-inch column of water cannot run through a two-inch pipe. Much is lost when a speaker says, "The subjec' I wanna talk about is th' bility of the gov'ment to reg'late the tel'graph comp'nies.'" If the tongue and lips are lazy, weak or careless in shaping the consonants, the tones that are finally projected lose much of their potential clearness, richness and power.

Articulation is important for other reasons. The first purpose of the speaker is to communicate thoughts; but if his articulation is faulty, the audience cannot catch all his words. More-

over, if a speaker draws and blurs his sounds, if he says "meet-cha at the lib-ry," "whatchadoin?" and "Wassa matter?" the audience forms a conception of a slovenly person; and if a speaker goes to the other extreme, if he is over-precise and labored in shaping his vowels and consonants, the effect on the audience is also bad.

Faulty articulation. The causes of faulty articulation are various. One cause is organic defects in the oral cavity, the lips, the mouth or the teeth. Some of these defects cannot be remedied; some require the aid of surgeons or dentists.

Usually, however, faulty articulation is the result of bad speech habits; inflexible lips and jaws and a lazy tongue. Listen carefully to the next conversation you hear. Do you catch the words "cidy" and "beaudifully"? If so, there are tongues that are pretending to work but which are loafing on the job. Too lazy to strike the letter "t," they fall back on the easier letter "d." Speech of this sort results rarely from physical defects, almost invariably from laziness and carelessness. Clean-cut speech results from strength and flexibility in the action of the muscles of the lips and the tongue, *never from mere loudness of tone. It is not volume but distinctness that counts.*

Exercises for articulation

In the formation of many sounds there is involved a movement of the tip of the tongue as in sounding the letters "t," "d," "s," "l," and "z." These sounds call for sharp contact between the organs involved, a strong drive of the tongue to the roof of the mouth. The sounds in "m," "p," "w," "f," "v," and "u" require the firm or flexible movement of the lips. It is also important for the speaker to open his mouth. If he uses narrow tense lips, with teeth closed, he cannot articulate well.

The following exercises help to set up good vocal habits, and to develop more active tongue, lips and jaws, and strength and flexibility of muscle movements. Exaggerate the sounds while you are practicing. Overdo them in privacy and in class exercises. *Speak all the words set out in these exercises explosively.* Devote a few minutes every day to these exercises.

1. For the stiff upper lip. Figuratively speaking, a stiff upper lip is an asset for a fighter, literally, it is a liability for a speaker. It is the cause of much faulty articulation. Repeat many times, explosively, these words: "pit-pat-pit-pat-pit-pat." Use the muscles of your upper lip with great effort. This will make the lip more flexible in its movements.

2. For the jaws. Utter these sounds with a broad movement of the jaws. Exaggerate. Prolong the vowels.

Wee-ee-ee-ee-eel Why-y-y-y-y-y! Wo-o-o-o-o-o-o! Wah-ah-ah-ah-ah!

3. For the lips and jaw. Utter these syllables explosively, exaggerating the lip and tongue movements:

Bah-bah-bah-bah! Fah-fah-fah-fah-fah! Mah-mah-mah-mah-mah! Pah-pah-pah-pah-pah! Wah-wah-wah-wah-wah!

Bee-boh! Fee-foh! Mee-moh! Pee-poh! Wee-woh!

Dee-doh! Gee-goh! Jee-joh! Kee-koh! Lee-loh! Nee-noh!

Kwee-kwoh! Ree-roh! See-soh! Tee-toh!

4. For the tongue and jaw. Utter the following syllables explosively, and exaggerate the tongue movement and jaw movement:

Dah-dah-dah-dah-dah! Gah-gah-gah-gah-gah-gah! Jah-jah-jah-jah-jah! Kah-kah-kah-kah-kah! Lah-lah-lah-lah-lah! Nah-nah-nah-nah-nah! Rah-rah-rah-rah-rah! Sah-sah-sah-sah-sah! Tah-tah-tah-tah-tah! Thah-thah-thah-thah-thah!

5. Utter the following lines with full and distinct articulation: "Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue, but if you mouth it, as many of your players do, I had as lief the town-crier spoke my lines."

6. Sound with distinctness, fullness and energy these words: absolutely, chronological, circumlocution, congratulatory, immediately, innumerable, intolerable, indissolubly, multiplicity, necessarily, troubled, grasped, clasped, articulatory, constitutionality, inexplicable, extraordinarily, incontrovertible, indefatigable, advertisement, disinterestedly, fortuitously.

7. Say these words aloud several times with extreme care in articulation:

don't you (not doncha)	What did you do? (not Whajado?)
gentlemen (not gen'lmen)	going to (not gunna)
history (not hist'ry)	party (not pardy)
city (not cidy)	asked (not ast)
generally (not gen'elly)	twenty (not twen'y)

particularly (not partic'ly)	thirty (not thirty)
little (not l'll)	hundred (not hun'erd)
government (not gov'ment)	How do you do? (not Howjaddo?)
geography (not jog'phy)	Won't you come? (not Woncha come?)
beautiful (not beaudiful)	Is that so? (not Zat so?)
talking (not talkin')	I don't know (not I dunno)
walking (not walkin')	I want to (not I wanna)
did you eat? (not jeet?)	Who is your friend? (not Hoozyer fren?)
how are you? (not harya?)	That is what I thought (not Swati thought)

SUMMARY

In order to produce tones of volume, purity, resonance, richness, and clarity, the speaker takes these four steps: (1) He lays the foundation of tone in inspiration, by using his diaphragm and lower ribs and, in expiration, he controls that column of breath by his diaphragm and abdominal muscles; (2) He runs the column or stream of air through his larynx and the vocal bands with such relaxation of the muscles that he maintains an open throat and thus achieves purity; (3) He resonates the tone by directing the column of air to the resonators, pharynx, mouth cavity and nasal chambers, thus giving his tone a vibrant quality, richness and increased penetration; (4) He releases and projects the tone through the strong and flexible action of his lips, tongue, and jaws, and thus gives to his tone distinctness of articulation

VOCAL TIMBRE

Human voices differ in their quality or nature. This over-all character of a voice is called "timbre." The voice of one speaker is soft and smooth; the voice of another is strident and squeaky; the voice of a third is vibrant and bright. These are differences in timbre. In a single speaker, in the course of one address, there may be changes of timbre. Many factors contribute to this over-all quality. Most of them are within the control of a speaker.

The basic timbre of a voice. Voices differ in part because of differences in the physical mechanisms that produce tones. Differences in timbre are determined by the number and the relative prominence of various overtones. These overtones, in turn, are the result of differences in the speech instrument.

You have listened to thousands of voices in the past ten years; yet if you heard but did not see an old friend speaking, a friend whom you had not heard for ten years, probably you would recognize his voice immediately by its basic timbre.

The basic timbre of a voice is largely the result of more or less fixed factors: the size, shape, and health of the parts of the speech mechanism. There is not much that a speaker can do to change the size and formation of his lungs, larynx, pharynx, and nasal chambers. He can, however, keep them in good health and thus preserve good timbre, and he can modify other factors which affect his voice.

The control of the speech instrument as a factor in timbre. A voice usually has good timbre when it achieves the "good vocal qualities": vocal energy or volume, purity, resonance, and good articulation. These result from the intelligent control of the speech mechanism. A voice has good qualities when it has adequate volume or energy as a result of proper breathing; steadiness and firmness as opposed to breathiness and fitfulness, as a result of the proper control of breath by the diaphragm and the abdominal muscles; purity, as opposed to harshness, achieved by pumping the column of breath through an open, relaxed throat; resonance, the vibrant penetrating quality that comes when the column of air is directed into and through the resonators that reinforce tone after it comes from the vocal bands; and the clarity that comes from clean articulation. These "good qualities" of a voice — vital in timbre — may be developed: they are within the speaker's control.

Emotional color. Also within the speaker's control is emotion, another force in timbre. Your ear often detects vocal characteristics that do not have to do with volume, energy, purity, or resonance, nor with the size, shape, and health of the larynx and resonators. When you listen to anyone whose feel-

ings change from time to time, your ear catches changes in his tones; changes in timbre. When a speaker or reader is angry, his emotion is revealed in shades or overtones which his voice does not reveal when he is tranquil. When he is afraid, his voice takes on still other shades. Since these nuances are the effects of emotion, the best term for such qualities is emotional color.

Important aspects of emotional color will appear from a repetition of certain facts. Audiences react favorably or unfavorably to a speaker, like him or do not like him, partly because of their conception of him as a person, of his emotional state at the moment, of his poise or lack of poise, of his earnestness or lack of earnestness, and of his sincerity or insincerity. Audiences build these conceptions through interpreting a vast number of signs not only in the bodily activities of the speaker, but also in his voice, especially in its emotional color. Audiences know when a speaker is really angry and when he is feigning anger, when he is governed by reverence, love, or awe, and when he is merely reciting words. They know partly because, consciously or unconsciously, they interpret the emotional color of the voice. Many of our so-called intuitions concerning men and women are our interpretations of emotional color.¹

How to cultivate emotional color. Shall we say to ourselves as we interpret a selection, "At this point I should register anger; therefore I shall put into my voice the emotional color of anger"? Shall we, before we read aloud "The Lord is my shepherd," say to ourselves: "This is exalted literature, so I shall now use the orotund quality"? Not if we wish to be convincing. Such procedure is bad art: it directs attention to outer mechanics rather than to inner response. If a poem or decla-

¹ Traditionally, in some quarters, the word "quality" has been used to denote some of the attributes that we call "emotional color." Another term that has long been used for the same purpose is "tone-color," but this term also has long been used in literature, and more consistently, to denote the technical embellishments of sound effects in language. For example, the word "lugubrious" is said to have good tone-color because it suggests the thing it denotes. The use of the term "tone-color" to mean the emotional attributes of the voice is in some respects inaccurate. The term "emotional color" is better.

mation calls for the emotional color of anger, the reader must experience anger, he must get completely into his part. If he does that his voice will carry the right color, assuming that he has developed a vocal instrument that is responsive and adequate. Attempts to cultivate color through manipulation of the voice — artful tremolos, pectorals, gutturals and orotunds — make utterances unconvincing, sometimes ridiculous. A few actors, readers, and public speakers, it is true, use their voices artfully with moderate success; but for every success, there are a dozen failures. Audiences are quick to detect cues that betray the hollowness or affectation of the performance. The cues in emotional color are many. Some of the supraliminal ones can be assumed readily, but the subliminal ones appear only as a result of genuine inner response. A speaker must first develop a vocal instrument so responsive that it can register his ideas and feelings adequately, and then throw himself completely into his part. Then and only then is the voice fairly sure to have the right emotional color.

SUMMARY

Tones of good timbre are produced (1) when a speaker possesses a speech instrument which is innately good because its parts are of a size and shape that create pleasing tones and because they are healthy; (2) when he so uses the vocal apparatus, the diaphragm, the larynx, the pharynx, and resonators that he is effective in pumping out the breath of which tones are fashioned, and in vibrating, resonating, and releasing the tones; (3) when as a consequence he produces tones which have the vocal qualities of adequate volume, good control, purity, and resonance; and (4) when he registers on this adequate and responsive instrument emotional color which results from genuine, appropriate feeling.

EXERCISES

SECTION A: EXERCISES IN EXTEMPORANEOUS SPEECH

Review the chapter on voice, fix in mind the principles discussed, and practice all the exercises until you have control of tone production.

Imagine that you are to speak to one thousand persons on a formal occasion. The meeting is called to celebrate the anniversary of the birth of a great man or woman. Select someone in statesmanship, literature, oratory, education, science, or religion who arouses your admiration; for example, Aristotle, Plato, Demosthenes, Saint Francis of Assisi, Dante, Shakespeare, Milton, Martin Luther, Rousseau, Oliver Cromwell, Savonarola, George Washington, Thomas Jefferson, Alexander Hamilton, Benjamin Franklin, Daniel Webster, John Brown, Abraham Lincoln, Robert E. Lee, Walt Whitman, Louis Pasteur, Thomas A. Edison, Theodore Roosevelt, Woodrow Wilson, Mary Lyons, Charles W. Eliot, David Starr Jordan, Socrates, Jane Addams, Frances E. Willard, Saint Augustine, Susan B. Anthony, or any other man or woman whom you are moved to eulogize.

I. *Suggestions on the construction of the speech*

For suggestions on finding materials, organizing materials and outlining, see Chapters XIII, XIV, XV, and XVI. Cover outstanding events in the life of the man; the forces that shaped him, moments of defeat and of victory; the cause to which he devoted his life, the ideal with which his name is associated and the reason why he is honored.

II. *Assignment for delivery*

When you deliver your speech, imagine that you have a large audience and that the occasion is formal, and that therefore you must produce tones of uncommon power and resonance. Demonstrate adequate volume, control of breath, purity of tone, resonance and clear articulation. Notwithstanding the formality of the occasion and the somewhat formal speech manner that governs you, try to preserve the spontaneity, ease and intimacy which is necessary in effective speech.

SECTION B: SELECTIONS FOR INTERPRETATION AND DECLAMATION

In the privacy of your room, practice all the exercises set out in Chapter VIII.

Read the following selections aloud. Then memorize one of them and recite it with the will to communicate its full meaning and beauty through the proper use of your voice. Some selections require unusual volume, others control of the breath; others uncommon purity or resonance; and still others call for all the virtues of a good voice.

Deliver the selection in class before a large imaginary audience and demonstrate your ability to speak with adequate volume, control of breath, resonance, purity of tones, and good articulation.

THE CONGO

Fat black bucks in a wine-barrel room,
 Barrel-house kings, with feet unstable,
 Sagged and reeled and pounded on the table,
 Pounded on the table,
 Beat an empty barrel with the handle of a broom,
 Hard as they were able,
 Boom, boom, BOOM,
 With a silk umbrella and the handle of a broom,
 Boomlay, boomlay, boomlay, BOOM.
 THEN I had religion, THEN I had a vision.
 I could not turn from their revel in derision.
 THEN I SAW THE CONGO, CREEPING THROUGH THE BLACK,
 CUTTING THROUGH THE JUNGLE WITH A GOLDEN TRACK.
 Then along that river bank
 A thousand mules
 Tattooed cannibals danced in files;
 Then I heard the boom of the blood-lust song
 And a thigh-bone beating on a tin-pan gong.
 And "BLOOD!" screamed the whistles and the fifes of the warriors,
 "BLOOD!" screamed the skull-faced, lean witch-doctors;
 "Whirl ye the deadly voo-doo rattle,
 Harry the uplands,
 Steal all the cattle,

Rattle-rattle, rattle-rattle,
 Bing!
 Boomlay, boomlay, boomlay, BOOM!

VACHEL LINDSAY

FROM THE BUILDING OF THE SHIP

Thou, too, sail on, O Ship of State!
 Sail on, O UNION, strong and great!
 Humanity, with all its fears,
 With all the hopes of future years,
 Is hanging breathless on thy fate!
 We know what Master laid thy keel,
 What workmen wrought thy ribs of steel,
 Who made each mast, and sail, and rope,
 What anvils rang, what hammers beat,
 In what a forge, and what a heat,
 Were shaped the anchors of thy hope!
 HENRY WADSWORTH LONGFELLOW

THE SERVANT IN THE HOUSE

Scene: *Manson's Church.*

(The Bishop, a mercenary man of the world, has just said,
 "Now! Tell me about your church.")

MANSON. I am afraid you may not consider it an altogether growing concern. It has to be seen in a certain way, under certain conditions. Some people never see it at all. You must understand, this is no dead pile of stones and unmeaning timber. It is a living thing. When you enter it, you hear a sound as of some mighty poem chanted. Listen long enough, and you will learn that it is made up of the beating of human hearts, of the nameless music of men's souls — that is, if you have ears. If you have eyes, you will presently see the church itself — a looming mystery of many shapes and shadows, leaping sheer from floor to dome. The work of no ordinary builder!

The pillars of it go up like the brawny trunks of heroes: the sweet human flesh of men and women is moulded about its bulwarks, strong, impregnable: the faces of little children laugh out from every corner-stone: the terrible spans and arches of it are

the joined hands of comrades, and up in the heights and spaces there are inscribed the numberless musings of all the dreamers of the world. It is yet building — building and built upon. Sometimes the work goes forward in deep darkness: sometimes in blinding light: now beneath the burden of unutterable anguish: now to the tune of great laughter and heroic shoutings like the cry of thunder.

Sometimes, in the silence of the night-time, one may hear the tiny hammerings of the comrades at work up in the dome — the comrades who have climbed ahead.

CHARLES RANN KENNEDY

COOL TOMBS

When Abraham Lincoln was shoved into the tombs, he forgot the copperheads and the assassin . . . in the dust, in the cool tombs. And Ulysses Grant lost all thought of con men and Wall Street, cash and collateral turned ashes . . . in the dust, in the cool tombs.

Pocahontas' body, lovely as a poplar, sweet as a red hawk in November or a paw paw in May — did she wonder? does she remember? . . . in the dust, in the cool tombs?

Take any streetful of people buying clothes and groceries, cheering a hero or throwing confetti and blowing tin horns . . . tell me if the lovers are losers . . . tell me if any get more than the lovers . . . in the dust . . . in the cool tombs.

CARL SANDBURG

THE TWENTY-THIRD PSALM

The Lord is my shepherd; I shall not want.

He maketh me to lie down in green pastures: he leadeth me beside the still waters.

He restoreth my soul: he leadeth me in the paths of righteousness for his name's sake.

Yea, though I walk through the valley of the shadow of death, I will fear no evil: for thou art with me; thy rod and thy staff they comfort me.

Thou preparest a table before me in the presence of mine enemies: thou anointest my head with oil; my cup runneth over.

Surely goodness and mercy shall follow me all the days of my life:
and I will dwell in the house of the Lord for ever.

THE BIBLE

APOSTROPHE TO THE OCEAN

Roll on, thou deep and dark blue Ocean, roll!
Ten thousand fleets sweep over thee in vain;
Man marks the earth with ruin — his control
Stops with the shore; — upon the watery plain
The wrecks are all thy deed, nor doth remain
A shadow of man's ravage, save his own,
When for a moment, like a drop of rain,
He sinks into thy depths with bubbling goan,
Without a grave, unknelled, uncoffined, and unknown.

LORD BYRON

FROM THE FIRST BOOK OF KINGS

And, behold, the Lord passed by, and a great and strong wind rent the mountains, and brake in pieces the rocks before the Lord, but the Lord was not in the wind, and after the wind an earthquake, but the Lord was not in the earthquake; and after the earthquake a fire, but the Lord was not in the fire, and after the fire a still, small voice.

THE BIBLE

SONNET XLIII

How do I love thee? Let me count the ways.
I love thee to the depth and breadth and height
My soul can reach, when feeling out of sight
For the ends of Being and ideal Grace.
I love thee to the level of every day's
Most quiet need, by sun and candlelight.
I love thee freely, as men strive for Right;
I love thee purely, as they turn from Praise.
I love thee with the passion put to use
In my old griefs, and with my childhood's faith.
I love thee with a love I seemed to lose

With my lost saints, — I love thee with the breath,
Smiles, tears, of all my life! — and, if God choose,
I shall but love thee better after death.

ELIZABETH BARRETT BROWNING

FROM CYRANO DE BERGERAC

What would you have me do?
Seek for the patronage of some great man,
And like a creeping vine on a tall tree
Crawl upward, where I cannot stand alone?
No, thank you! Dedicate, as others do,
Poems to pawnbrokers? Be a buffoon
In the vile hope of teasing out a smile
On some cold face? No, thank you! Eat a toad
For breakfast every morning? Make my knees
Callous, and cultivate a supple spine, —
Wear out my belly grovelling in the dust?
No, thank you! Scratch the back of any swine
That roots up gold for me? Tickle the horns
Of Mammon with my left hand, while my right
Too proud to know his partner's business,
Takes in the fee? No, thank you! Use the fire
God gave me to burn incense all day long
Under the nose of wood and stone? No, thank you!
Shall I go leaping into ladies' laps
And licking fingers? — or — to change the form —
Navigating with madrigals for oars,
My sails full of the sighs of dowagers?
No, thank you! Publish verses at my own
Expense? No, thank you! Be the patron saint
Of a small group of literary souls
Who dine together every Tuesday? No
I thank you! Shall I labor night and day
To build a reputation on one song,
And never write another? Shall I find
True genius only among Geniuses,
Palpitate over little paragraphs,
And struggle to insinuate my name
Into the columns of the *Mercury*?

No, thank you! Calculate, scheme, be afraid,
 Love more to make a visit than a poem,
 Seek introductions, favors, influences? —
 No, thank you! No, I thank you! And again
 I thank you! — But . . .

To sing, to laugh, to dream,
 To walk in my own way and be alone,
 Free; with an eye to see things as they are,
 A voice that means manhood — to cock my hat
 Where I choose — At a word, a *Yes*, a *No*,
 To fight — or write. To travel any road
 Under the sun, under the stars, nor doubt
 If fame or fortune lie beyond the bourne —
 Never to make a line I have not heard
 In my own heart, yet, with all modesty
 To say: “My soul, be satisfied with flowers,
 With fruit, with weeds even; but gather them
 In the one garden you may call your own.”
 So, when I win some triumph, by some chance,
 Render no share to Caesar — in a word,
 I am too proud to be a parasite,
 And if my nature wants the germ that grows
 Towering to heaven like the mountain pine,
 Or like the oak, sheltering multitudes —
 I stand, not high it may be — but alone!

EDMOND ROSTAND

SECTION C: OTHER EXERCISES IN THE INTERPRETATION OF MODERN LITERATURE

As another exercise in the use of the voice, choose one of these poems in Monroe and Henderson, *The New Poetry*, or Drinkwater, Canby, and Benét, *Twentieth Century Poetry*, or Louis Untermeyer, *Modern American Poetry* and *Modern British Poetry*.

1. Edgar Lee Masters, “Anne Rutledge”
2. Edwin Markham, “Lincoln, the Man of the People”
3. Stephen Vincent Benét, “John Brown’s Prayer”
4. Harriet Monroe, “Love Song”
5. Vachel Lindsay, “The Eagle That Is Forgotten”
6. Rudyard Kipling, “When Earth’s Last Picture is Painted”

7. George Sterling, "The Black Vulture"
8. Badger Clark, "The Glory Trail"
9. Elnor Wyle, "Velvet Shoes"
10. Any other selection especially suited for exercise in the production of tones.

MELODY

IF YOU HAVE DONE WELL with your vocal exercises, you now produce good tones, not for their own sake, but for the purpose of communicating thought and feelings and winning some kind of response. Good tones, however, are not enough. You must give to your tones the melody, time, and force which best serve your purpose.

Melody. Melody in speech, as we use the term, means the movement of the voice up and down the scale, in different registers and with various inflections, in order to express various meanings and feelings. To cover all this, the word "pitch," commonly used, is too narrow. Pitch means merely the location of a tone on the scale.

Time. Time is concerned with the duration of sounds and pauses, with the rate of utterance and with rhythm.

Force Force is concerned with the power that is applied to utterance.

A single word may convey many meanings. By the use of different combinations of melody, time, and force, the word "Oh!" when shaped, controlled, and projected by a skillful speaker, can be made to convey scores of different meanings and feelings. Anyone who is inclined to question that statement might say "Oh!" with a long, upward slide of his voice, meaning "That's news to me! I wonder if it is really true." In an effort to convince him you might say, "Oh!" brusquely, in the lower register of your voice, implying disgust with his obtuseness; or with an inflection that moves sharply down from the upper register to the lower register, meaning, "So you are

in doubt? I'll show you!" Or you might use the same word to convey these additional meanings:

"Oh!" — That hurts!

"Oh!" — I sympathize with you deeply.

"Oh!" — How beautiful!

"Oh!" — How cunning!

"Oh!" — Well, what do you think of that!

"Oh!" — That's a fish story!

"Oh!" — Of course I know him.

"Oh!" — I'll recollect it in a minute.

"Oh!" — I'm afraid!

You might use the same word to convey other thoughts and feelings until your once dubious listener said, "Oh!" evidently meaning "It's clear enough to me now!" and added a final "Oh!" with a gentle downward inflection and a half laugh, as if to say, "How could I have doubted it!"

What did you do to that tone? You varied the melody, time, and force. You must do that in all speech, both public and private, not only in order to make your tones convey many meanings, but also in order to avoid monotony, to secure and hold attention, and to tell something about your emotional state that may help you in conviction and in persuasion. It is as necessary to achieve variety in the melody of speech as it is in the melody of music. As Tacitus said of the orator, "Let him vary the structure of his periods, so as not to end every sentence with the same cadence." The difference between the melody of speech and the melody of music is chiefly a difference in degree.

We present a few simple aspects of the subject, not as a basis for exhibition on the platform, but as a basis for private practice. The aims of this practice should be to form good habits in the use of melody, time and force, and to develop the vocal instrument which is necessary for that purpose.

MAIN USES OF MELODY

For communication. When a man asks, with an inflection that rises rapidly from a low note to a high note, "Did you vote

for Baker?" that inflection shows that a question is asked. And when a man answers, with abrupt downward steps of his voice, "I did not!", that melody communicates an emotional attitude toward Baker. It says, by implication, "No, I did not vote for Baker; emphatically no, don't charge me with such stupidity!" The melody supplements the words. The words alone do not express disgust; the melody does. Precisely the same question, with a different intonation, could be made to mean, "You don't say that you — you of all men — were so stupid as to vote for Baker?" Another example of what intonation can do is found in "Julius Caesar" when Anthony says, "For Brutus is an honorable man." Unless this phrase is read with the proper inflection, the meaning is lost.

Anyone who speaks with effective melody communicates shades of meaning and feeling that can be communicated in no other way. Many speakers, however, use such narrow range and so few inflections that their melody does little to amplify the meanings of their words, and for this reason when they interpret literature, they fail to reveal all that the author intended to express.

There are thousands of patterns of pitch or melodic movements, and they communicate thousands of shades of thought and feeling. The right pattern is never consciously selected. That would be ridiculous. If a speaker is thinking and feeling what he is saying, and if his vocal mechanism is responsive, and if in private practice he has established good habits and a feeling for melody, intuitively he uses the right melody. Some persons are naturally expressive in utterance, the range of their voices is wide. Others, especially beginners in public speaking, use so few variations of melodic pattern that their powers of expression are unnecessarily limited. By exercises in private they must develop wider compass and greater flexibility of voice.

For avoiding monotony and holding attention. Men who use mono-melody drone us to sleep. When, on one dead level of tone, a reader says:

Fame, like a wayward girl, will still be coy
To those who woo her with too slavish knees,
But makes surrender to some thoughtless boy,
And dotes the more upon a heart at ease.

we know at once that the reader does not understand what Keats meant; that the reader's mouth is a defective faucet from which words drip with a rhythmic tap. We feel like supplying a new washer.

Some speakers have a constantly recurrent melody; they express various emotions with the same pattern. This form of mono-melody is as nerve wracking as the piano tuner's relentless dum, dum, dum.

If, as we have said, a speaker holds attention at a high peak on the response that he seeks, whatever it may be — believing, voting, buying, feeling, contributing, signing — the audience tends to respond, and among the many methods that a speaker may use to hold attention is skillful variation of melody. The audience gives the mono-melody speaker little attention.

For giving cues to personality. If a speaker has warmth, compassion, friendliness, and humor, the audience likes him. In the melody of his speaking there are cues to his characteristics, some of which help or hinder him. Many of these cues are within his control.

How do audiences gather the idea that a man is effeminate? They do precisely that: they "gather" the idea; pick it up from one cue and another; in part from too graceful bodily movements, but to a great extent from the melody of his speech; from its extremely wide range, its sharp slides, its over-nice double inflections.

You may have met an effusive hostess, whose voice moved up and down the scales in tumultuous double waves. She sounded gushy. Such labored extremes of melody are common among actors of the old school and even among gifted speakers. Usually they are sensitive to delicate shades of meaning and have responsive vocal instruments. They know, too, the importance of melody. They overdo it. They have not

learned that great art is disarming in its simplicity and its seeming effortlessness.

You recall the indecisive teacher who urged you to resist spring fever and to work harder. Largely on account of the melody of her words you were not impressed. You noted, perhaps unconsciously, the weak, tentative, upward inflections in her voice. On the other hand, another teacher proposed that you work harder, and you worked. Her voice had a predominance of strong downward inflections. Usually without being aware of it, audiences read these signs correctly and act upon them.

SPEECH MELODY AND SONG MELODY

Both in the melody of speech and in the melody of song, the voice ranges up and down the scale in various successions of notes; but there are important differences. This is evident when a speaker uses song melody for speech purposes; as when, under the influence of rhythm, he begins to chant or intone. The compass of the voice in speaking is narrower than in singing, and properly so. Moreover, the movements of a speaker's voice up and down the scale should be governed by his thoughts and feelings; whereas in singing those movements are partly governed by the composer. More important still is this difference: in the melody of song the voice lingers perceptibly at each note, whereas in the melody of speech it does not. Again, for the speaker there are more notes: his voice moves not only from full tone to full tone, but also from quarter tone to eighth tone. Between the note C and the note D, he sometimes makes several changes of pitch which are not recorded on the white man's musical scale.

There are times when a speaker may well use a suggestion of song melody: in passages, for example, which call for chanting or intoning, and in the recitation of such modern poetry as Alfred Noyes' "The Barrel-Organ" and Vachel Lindsay's "Congo." Usually, however, a speaker should avoid song-like melody; he should cultivate speech melody.

overcome them the speaker must first be made aware of what he is doing. The best help, though it may be startling and humiliating, is a phonograph record.

MELODIC RANGE OF THE VOICE

This melodic range of the voice means the span from its highest normal tone to its lowest.

Within the range or compass of the voice there are, roughly speaking, three registers or levels through which melody may move: the upper level, the middle level, and the lower level. When you are excited, your voice moves toward the higher register; when you are at ease mentally, and relaxed physically, your voice is likely to stay in the lower and middle registers. Usually, at the outset, you are all keyed up and your voice betrays your tenseness by moving into the high register. It is well to anticipate this effect of emotion on the voice by planning, when you are to speak in public, to start speaking in the lower or middle register. A low voice usually connotes self-assurance; a high voice, nervous strain or excitement.

The melodic range of a speaker or interpreter must include all three registers if he is to express his meanings and feelings. If the range is narrow, the variations of pitch and inflection are narrow. Suppose, for example, a speaker's highest tone is D on the musical scale and his lowest tone is C, the span of one note. How can he say, "The good that men do lives after them?" Try saying that sentence aloud with a melody limited to that range. Now imagine giving an entire speech in that way. Such a speech would show clearly that the reader or speaker did not understand what he was saying. Most beginning speakers use too narrow a range; some use scarcely more than a mono-melody in the span of two notes. They should broaden the compass of their voices so that they can speak with meaningful variations of inflection.

Exercises for developing range

Read aloud or memorize and deliver orally one or more of the following selections. In practicing privately, widen the range of your voice but avoid straining or forcing.

1. MILTON ON HIS BLINDNESS

When I consider how my light is spent
 Ere half my days, in this dark world and wide,
 And that one talent which is death to hide
 Lodged with me useless, though my soul more bent
 To serve therewith my Maker, and present
 My true account, lest he returning chide;
 "Doth God exact day-labor, light denied?"
 I fondly ask. But Patience, to prevent
 That murmur, soon replies, "God doth not need
 Either man's work or his own gifts. Who best
 Bear his mild yoke, they serve him best. His state
 Is kingly: thousands at his bidding speed,
 And post o'er land and ocean without rest;
 They also serve who only stand and wait.

JOHN MILTON

2. FROM THE INAUGURAL ADDRESS, MARCH 4, 1933

I am certain that my fellow Americans expect that on my induction into the Presidency I will address them with a candor and a decision which the present situation of our nation impels.

This is pre-eminently the time to speak the truth, the whole truth, frankly and boldly. Nor need we shrink from honestly facing conditions in our country today. This great nation will endure as it has endured, will revive and will prosper. So, first of all, let me assert my firm belief that the only thing we have to fear is fear itself — nameless, unreasoning, unjustified terror. . . .

In every dark hour of our national life a leadership of frankness and vigor has met with that understanding and support of the people themselves which is essential to victory. I am convinced that you will again give that support to leadership in these critical days.

In such a spirit on my part and on yours we face common difficulties. They concern, thank God, only material things. Values have shrunk to fantastic levels; taxes have risen; our ability to pay has

fallen; government of all kinds is faced by serious curtailment of income; the means of exchange are frozen in the currents of trade, the withered leaves of industrial enterprise lie on every side, farmers find no markets for their produce, the savings of many years in thousands of families are gone.

More important, a host of unemployed citizens face the grim problem of existence, and an equally great number toil with little return. Only a foolish optimist can deny the dark realities of the moment. . . .

The money changers have fled from their high seats in the temple of our civilization. We may now restore that temple to the ancient truths. The measure of the restoration lies in the extent to which we apply social value more noble than mere monetary profit.

Happiness lies not in the mere possession of money; it lies in the joy of achievement, in the thrill of creative efforts, the joy and moral stimulation of work no longer must be forgotten in the mad chase of profits. These dark days will be worth all they cost us if they teach us that our true destiny is not to be ministered unto but to minister to ourselves and to our fellow-men.

Recognition of the falsity of material wealth as the standard of success goes hand in hand with the abandonment of the false belief that public office and high political positions are to be valued only by the standards of pride, of place and personal profit; and there must be an end to a conduct in banking and in business which too often has given to a sacred trust the likeness of callous and selfish wrong-doing. Small wonder that confidence languishes, for it thrives only on honesty, on honor, on the sacredness of obligations, on faithful protection, on unselfish performance, without them it cannot live. . . .

We face the arduous days that lie before us in the warm courage of national unity; with the clear consciousness of seeking old and precious moral values; with the clean satisfaction that comes from the stern performance of duty by old and young alike. We aim at the assurance of a rounded and permanent national life.

We do not distrust the future of essential democracy. The people of the United States have not failed. In their need they have registered a mandate that they want direct, vigorous action. They have asked for discipline and direction under leadership. They have made me the present instrument of their wishes. In the spirit of the gift I take it.

In this dedication of a nation we humbly ask the blessing of God. May He protect each and every one of us. May He guide me in the days to come.

FRANKLIN D. ROOSEVELT

THREE KINDS OF INFLECTIONS OR SLIDES

Inflection or slide means an uninterrupted movement of the voice up or down the scale.

The rising inflection or upward slide. The rising inflection or upward slide is the sweep of the voice from a lower pitch to a higher pitch. When a speaker asks a question, or in any way expresses indecision, or hesitation, or doubt, or suspense, his voice is likely to move in a rising inflection.

The falling inflection or downward slide. When a speaker expresses determination, confidence or finality, or when he answers a question, his voice usually moves in a downward inflection. His firmness, decisiveness or dogmatism is communicated by prevailing downward slides.

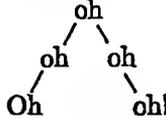
From all these inflections an audience gathers many cues concerning a speaker. Habitual rising inflections usually connote indecision and lack of self-assurance, habitual downward inflections usually connote firmness and confidence. An effective speaker uses, without a thought on the subject, all the inflections that fit his meaning. His thoughts and feelings govern the movements of his voice. When he speaks the words which Brutus spoke over Caesar's body, "As Caesar loved me, I weep for him; as he was fortunate, I rejoice at it; as he was valiant, I honour him; but, as he was ambitious, I slew him," the speaker uses all the varieties of inflection.

The double inflection or wave. The double inflection or wave is a compound slide, often within a single word. It is a movement both up and down. It is used to express subtle shades and sharp variations of meaning, often two meanings at once, or an idea and a feeling about the idea. It enables an interpreter to express subtleties of thought and emotion. It is

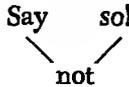
invariably used by men and women who are emotionally responsive.

Examples of double inflections or waves

1. "Oh-oh-oh-oh!" so uttered as to convey the meaning, "My goodness, I didn't know that!" with a double inflection like this:



2. "Say not sol" uttered to express both surprise and regret with a double inflection like this:



Exercises in the use of inflections

1. Utter the vowels a, e, i, o, u, with these inflections:
 - a. First with a slowly rising inflection, from your low register to your high register.
 - b. Repeat with a swifter rising inflection.
 - c. Start in your high register and gradually slide down to your low register.
 - d. Repeat with swifter inflections.
 - e. Utter the vowels, one by one, using double inflections, with a wave in which the voice first ascends sharply and then descends sharply.
 - f. Repeat with a double inflection in which the wave first falls sharply, then rises sharply.
2. Express as many different meanings and feelings as you can by uttering the word "Well" with a variety of inflections.
3. Utter the following sentences with appropriate inflections:
 - "What is it the gentlemen wish?"
 - "What would they have?"
 - "Shall we try argument?"
 - "We shall not fail."
 - "We are not weak."
 - "Our chains are forged."

"The war is inevitable, Let it come!"

"The task is stupendous."

"It is unbelievable."

"What a pity!"

"Seemg the truth leads us to believe the truth."

4. Read aloud or memorize and recite any one of the following selections. Use the necessary variety of upward, downward and double inflections.

JACQUES SOLILOQUIZES

All the world's a stage,
 And all the men and women merely players:
 They have their exits and their entrances;
 And one man in his time plays many parts,
 His act being seven ages. At first the infant,
 Mewling and puking in the nurse's arms.
 Then the whining school-boy, with his satchel,
 And shining morning face, creeping like snail
 Unwillingly to school. And then the lover,
 Sighing like furnace, with a woful ballad
 Made to his mistress' eyebrow. Then a soldier,
 Full of strange oaths and bearded like the pard,
 Jealous in honor, sudden and quick in quarrel,
 Seeking the bubble reputation
 Even in the cannon's mouth. And then the justice,
 In fair round belly with good capon lin'd,
 With eyes severe, and beard of formal cut,
 Full of wise saws and modern instances;
 And so he plays his part. The sixth age shifts
 Into the lean and slipper'd pantaloon,
 With spectacles on nose and pouch on side,
 His youthful hose well sav'd, a world too wide
 For his shrunk shank; and his big manly voice,
 Turning again toward childish treble, pipes
 And whistles in his sound. Last scene of all,
 That ends this strange eventful history,
 Is second childishness and mere oblivion,
 Sans teeth, sans eyes, sans taste, sans everything.

WILLIAM SHAKESPEARE

HAMLET TO THE PLAYERS

Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue, but if you mouth it, as many of your players do, I had as lief the town crier spoke my lines. Nor do not saw the air too much with your hand, thus, but use all gently; for in the very torrent, tempest, and, as I may say, the whirlwind of passion, you must acquire and beget a temperance that may give it smoothness. O, it offends me to the soul to hear a robustious periwig-pated fellow tear a passion to tatters, to very rags, to split the ears of the groundlings, who for the most part are capable of nothing but inexplicable dumb-show and noise; I would have such a fellow whipped for o'er-doing Termagant: it out-Herods Herod: pray you, avoid it.

WILLIAM SHAKESPEARE

THE WORLD IS TOO MUCH WITH US

The world is too much with us: late and soon,
 Getting and spending, we lay waste our powers:
 Little we see in nature that is ours;
 We have given our hearts away, a sordid boon!
 This Sea that bares her bosom to the moon,
 The winds that will be howling at all hours,
 And are up-gathered now like sleeping flowers;
 For this, for everything, we are out of tune;
 It moves us not. — Great God! I'd rather be
 A Pagan, suckled in a creed outworn;
 So might I, standing on this pleasant lea,
 Have glimpses that would make me less forlorn;
 Have sight of Proteus rising from the sea;
 Or hear old Triton blow his wreathed horn.

WILLIAM WORDSWORTH

THE STEP

In inflection the changes of pitch are gradual; but in the step the changes are abrupt. One word may be at a comparatively low pitch and the next abruptly at a higher pitch. The step, distinct break, is called for by a sharp shift of idea or feeling. The best way to cultivate skill in the use of steps is to practice in private until you have established good habits. Then, when

you are on the platform, feeling deeply and thinking clearly what you are saying, your melody is sure to be at least moderately effective.

Exercises for the cultivation of steps

1. Utter these sentences and use the appropriate steps.

good
do lives
a. "The that men af-
ter them."

that
b. "In lies
direction death."

c. "Will do it?"
you

not!"
d. "I shall

2. Read aloud or memorize and recite the following selection with the appropriate inflections and steps.

WARREN'S ADDRESS

Stand! the ground's your own, my braves!
Will ye give it up to slaves?
Will ye look for greener graves?
Hope ye mercy still?
What's the mercy despots feel?
Hear it in yon battle peall
Read it in yon bristling steell
Ask it, ye who will.

q
yl
s
r
e
a

Fear ye foes who kill for hire?
Will ye to your homes retire?
Look behind you — they're affrel
And before you, see
Who have done it! From the vale

On they come! — and will ye quail?
 Leaden rain and iron hail
 Let their welcome be.

In the God of battles trust!
 Die we may — and die we must;
 But oh, where can dust to dust
 Be consigned so well,
 As where heaven its dew shall shed
 On the martyred patriot's bed,
 And the rocks shall raise their head,
 Of his deeds to tell?

JOHN PIERPONT

THE USE OF INFLECTIONS AND STEPS

An able speaker does not say to himself, "This sentence requires a wide, sweeping, downward inflection." He does not deliberately do stunts with his voice. Such a use of melody is not effective, because it keeps the speaker's mind on the technique of utterance, and because the audience feels that the speaker is not genuinely communicating.

How, then, shall a student develop skill? First, in his own room and in the classroom, he should do exercises many times until he becomes familiar with steps and inflections, until he thus develops greater flexibility and variety. In addition he should read aloud many times passages of prose and poetry, such as those we have cited, which require various steps and inflections. Later, on the platform, he should be influenced by what he is saying and allow the good habits he has formed in the use of melody to assert themselves.

EXERCISES

SECTION A: EXERCISES IN EXTEMPORANEOUS SPEECH

The Light Touch Speech. In your room practice all the exercises in the body of Chapter IX. Select one of the subjects in the following list or any other subject of a light, lively or intimate nature; a

subject that lends itself in composition and delivery to a whimsical, gay or amusing treatment of a phase of life which is familiar to your audience. Choose a subject which you can discuss with the intimacy that marks colloquial speech. You may have a serious purpose; but do not pursue it didactically, laboriously or argumentatively. Try to attain your purpose subtly, indirectly, through informal or humorous treatment.

Strive to achieve the melodic variety, liveliness and lightness that mark the best conversation; the familiar talk of well-bred men and women. The best familiar speech reveals skill in the use of inflections, steps, registers and all the elements of melody.

If you wish to study further the light touch of familiar speech, read Charles Lamb's "Dissertation upon Roast Pig." This essay is not a model for the type of speech you will prepare — it is a little too formal — but it has some of the flavor of the best colloquial speech. Study, too, familiar essays. They suggest the type of speech that lends itself to this assignment.

Subjects

1. On being collegiate
2. The art of conversation
3. A telephone one-way "conversation"
4. A card-index of my friends
5. The vain male
6. The eternal feminine
7. The curse of cleverness
8. Design for living
9. Advertisements that guarantee social success
10. The life of the party
11. Telephone talk
12. An address to the Women's Club
13. The enchantment of distance
14. On playing nurse-maid
15. Palms I should like to read
16. Books I refuse to read
17. Fooling the faculty
18. How to get along with your father
19. How to get along with women
20. Children I dislike
21. Christmas present turnover

22. The typical Sophomore
23. The valor of ignorance
24. College libraries as social centers
25. Agonies of a tea party
26. Impractical jokes
27. The art of letter-writing
28. Bull sessions
29. The imagination of Walt Disney
30. Easy money
31. Patent medicines
32. In defense of day-dreaming
33. How to get along with your roommate
34. Safety valves for the emotions
35. Procrastination
36. How to entertain callers
37. On answering advertisements
38. Tortures of (or with) a wallflower
39. An illusion I cherished as a child
40. Types of co-eds
41. Types of male collegians
42. A classification of diners
43. Compatibility: a fine art
44. Laugh and the world laughs with you
45. What's in a name
46. Mysteries of the library
47. Scenes on the library steps
48. Antics of candid camera enthusiasts
49. Home-town characters
50. Any other subject that lends itself to this assignment.

SECTION B: SELECTIONS FOR INTERPRETATION AND DECLAMATION

Read *all* the following selections aloud in the quiet of your room and try to communicate their full meaning through control of the elements of melody.

Choose one of these selections or one in the body of this chapter. Memorize it and deliver it in class or read it from the book. In your interpretation, demonstrate steps and inflections in the use of all the elements of melody. Keep your attention primarily on assimilating and communicating the full meaning and feeling of the selection, only secondarily on melody.

TEARS

When I consider Life and its few years —
 A wisp of fog betwixt us and the sun;
 A call to battle, and the battle done
 Ere the last echo dies within our ears;
 A rose choked in the grass; an hour of fears;
 The gusts that past a darkening shore do beat;
 The burst of music down an unlistening street —
 I wonder at the idleness of tears.
 Ye old, old dead, and ye of yesternight,
 Chieftains, and bards, and keepers of the sheep,
 By every cup of sorrow that you had,
 Loose me from tears, and make me see aright
 How each hath back what once he stayed to weep;
 Homer his sight, David his little lad!

LIZETTE WOODWORTH REESE

WHAT, NO SANTA CLAUS?

(From the *New York Sun*)

We take pleasure in answering at once and thus prominently the communication below, expressing at the same time our great gratification that its faithful author is numbered among the friends of THE SUN:

Dear Editor — I am 8 years old. Some of my little friends say there is NO SANTA CLAUS. Papa says, 'If you see it in the Sun it's so! Please tell me the truth; is there a SANTA CLAUS?'

VIRGINIA O'HANLON

Virginia, your little friends are wrong. They have been affected by the skepticism of a skeptical age. They do not believe except they see. They think that nothing can be which is not comprehensible by their little minds. All minds, Virginia, whether they be men's or children's, are little. In this great universe of ours man is a mere insect, an ant, in his intellect, as compared with the boundless world about him, as measured by the intelligence capable of grasping the whole of truth and knowledge.

Yes, Virginia, there is a Santa Claus. He exists as certainly as

love and generosity and devotion exist, and you know that they abound and give to your life its highest beauty and joy. Alas! how dreary would be the world if there were no Santa Claus? It would be as dreary as if there were no Virginias. There would be no childlike faith then, no poetry, no romance to make tolerable this existence. We should have no enjoyment, except in sense and sight. The eternal light with which childhood fills the world would be extinguished.

Not believe in Santa Claus! You might as well not believe in fairies! You might get your papa to hire men to watch in all the chimneys on Christmas Eve to catch Santa Claus, but even if they did not see Santa Claus coming down, what would that prove? Nobody sees Santa Claus, but that is no sign that there is no Santa Claus. The most real things in the world are those that neither children nor men can see. Did you ever see fairies dancing on the lawn? Of course not, but that's no proof that they are not there. Nobody can conceive or imagine all the wonders there are unseen and unseeable in the world.

You tear apart the baby's rattle and see what makes the noise inside, but there is a veil covering the unseen world which not the strongest man, nor even the united strength of all the strongest men that ever lived, could tear apart. Only faith, fancy, poetry, love, romance, can push aside that curtain and view and picture the supernal beauty and glory beyond. Is it all real? Ah, Virginia, in all this world there is nothing else real and abiding.

No Santa Claus! Thank God! he lives, and he lives forever. A thousand years from now, Virginia, nay, ten times ten thousand years from now, he will continue to make glad the heart of childhood.

FRANCIS B. CHURCH

SONNET

When, in disgrace with Fortune and men's eyes,
 I all alone bewep my outcast state,
 And trouble deaf heaven with my bootless cries;
 And look upon myself and curse my fate,
 Wishing me like to one more rich in hope,
 Featured like him, like him with friends possessed,
 Desiring this man's art, and that man's scope,

With what I most enjoy contented least;
 Yet in these thoughts myself almost despising,
 Haply I think on thee, and then my state,
 Like to the lark at break of day arising
 From sullen earth, sings hymns at heaven's gate;
 For thy sweet love rememb'ed such wealth brings
 That then I scorn to change my state with kings.

WILLIAM SHAKESPEARE

FOUR LITTLE FOXES

Speak gently, Spring, and make no sudden sound;
 For in my windy valley yesterday I found
 New-born foxes squirming on the ground —
 Speak gently.

Walk softly, March, forbear the bitter blow;
 Her feet within a trap, her blood upon the snow,
 The four little foxes saw their mother go —
 Walk softly.

Go lightly, Spring — oh, give them no alarm;
 When I covered them with boughs to shelter them from harm,
 The thin blue foxes suckled at my arm —
 Go lightly.

Step softly, March, with your rampant hurricane;
 Nuzzling one another, and whimpering with pain,
 The new little foxes are shivering in the rain —
 Step softly.

LEW SARETT

FROM A CHRISTMAS CAROL

"A merry Christmas, uncle! God save you!" cried a cheerful voice. It was the voice of Scrooge's nephew, who came upon him so quickly that this was the first intimation he had of his approach.

"Bah!" said Scrooge, "Humbug!"

He had so heated himself with rapid walking in the fog and frost, this nephew of Scrooge's, that he was all in a glow; his face

was ruddy and handsome; his eyes sparkled, and his breath smoked again.

"Christmas a humbug, uncle!" said Scrooge's nephew. "You don't mean that, I am sure."

"I do," said Scrooge. "Merry Christmas! What right have you to be merry? What reason have you to be merry? You're poor enough."

"Come, then," returned the nephew gaily. "What right have you to be dismal? What reason have you to be morose? You're rich enough."

Scrooge having no better answer ready on the spur of the moment, said "Bah!" again, and followed it up with "humbug!"

"Don't be cross, uncle!" said the nephew.

"What else can I be," returned the uncle, "when I live in such a world of fools as this? Merry Christmas! What's Christmas time to you but a time for paying bills without money, a time for finding yourself a year older, and not an hour richer, a time for balancing your books and having every item in 'em through a round dozen of months presented dead against you? If I could work my will," said Scrooge indignantly, "every idiot who goes about with Merry Christmas on his lips, should be boiled in his own pudding, and buried with a stake of holly through his heart. He should."

"Uncle!" pleaded his nephew.

"Nephew!" returned his uncle, sternly, "keep Christmas in your own way, and let me keep it in mine."

"Keep it!" repeated Scrooge's nephew. "But you don't keep it."

"Let me leave it alone, then," said Scrooge. "Much good may it do you! Much good it has ever done you!"

CHARLES DICKENS

THE DAGUERRETYPE

This, then, is she,
 My mother as she looked at seventeen,
 When she first met my father. Young incredibly,
 Younger than spring, without the faintest trace
 Of disappointment, weariness, of tear
 Upon the childlike earnestness and grace
 Of the waiting face.
 These close-wound ropes of pearl

(Or common beads made precious by their use)
 Seem heavy for so slight a throat to wear;
 But the low bodice leaves the shoulders bare
 And half the glad swell of the breast, for news
 That now the woman stirs within the girl.

And yet,
 Even so, the loops and globes
 Of beaten gold
 And jet
 Hung, in the stately way of old,
 From the ears' drooping lobes
 On festivals and Lord's-day of the week,
 Show all too matron-sober for the cheek —
 Which, now I look again, is perfect child,
 Or no — or no — 'tis girlhood's very self,
 Moulded by some deep, mischief-ridden elf
 So meek, so maiden mild,
 But startling the close gazer with the sense
 Of passions forest-shy and forest-wild,
 And delicate delirious merriments.

WILLIAM VAUGHN MOODY

A DISSERTATION UPON ROAST PIG

Of all the delicacies in the whole *mundus edibilis*, I will maintain it to be the most delicate — *princeps obsoniorum*.

I speak not of your grown porkers — things between pig and pork — hobbydehoy — but a young and tender suckling — under a moon old — guiltless as yet of the sty — with no original speck of the *amor immunditiae*, the hereditary failing of the first parent, yet manifest — his voice as yet not broken, but something between a childish treble and a grumble — the mild forerunner, or *praeludium*, of a grunt.

He must be roasted. I am not ignorant that our ancestors ate them seethed, or boiled — but what a sacrifice of the exterior tegument!

There is no flavor comparable, I will contend, to that of the crisp, tawny, well-watched, not over-roasted, *crackling*, as it is well called — the very teeth are invited to their share of the pleasure at this

banquet in overcoming the coy, brittle resistance — with the adhesive oleaginous — O call it not fat — but an indefinable sweetness growing up to it — the tender blossoming of fat — fat cropped in the bud — taken in the shoot — in the first innocence — the cream and quintessence of the child-pig's yet pure food — the lean, no lean, but a kind of animal manna — or, rather, fat and lean (if it must be so) so blended and running into each other, that both together make but one ambrosian result, or common substance.

Behold him while he is doing — it seemeth rather a refreshing warmth, than a scorching heat, that he is so passive to. How equably he twirleth round the string! Now he is just done. To see the extreme sensibility of that tender age, he hath wept out his pretty eyes — radiant jellies — shooting stars —

See him in the dish, his second cradle, how meek he lieth! — wouldst thou have had this innocent grow up to the grossness and indocility which too often accompany maturer swinehood? Ten to one he would have proved a glutton, a sloven, an obstinate, disagreeable animal — wallowing in all manner of filthy conversation — from these sins he is happily snatched away —

“Ere sin could blight, or sorrow fade,
Death came with timely care.”

CHARLES LAMB

WENDELL PHILLIPS

He stood upon the world's broad threshold; wide
The din of battle and of slaughter rose;
He saw God stand upon the weaker side,
That sank in seeming loss before its foes:
Many there were who made great haste and sold
Unto the cunning enemy their swords,
He scorned their gifts of fame, and power, and gold,
And, underneath their soft and flowery words,
Heard the cold serpent hiss; therefore he went
And humbly joined him to the weaker part,
Fanatic named, and fool, yet well content
So he could be the nearer to God's heart,
And feel its solemn pulses sending blood
Through all the widespread veins of endless good.

JAMES RUSSELL LOWELL

THE PARAMOUNT QUESTION¹

The new world will be a world of new powers. Already we have so far controlled the forces of nature that every workman in America has, in effect, fifty slaves working for him. Yet we seem on the verge of discoveries that will relegate our steam engines and dynamos to the museums. There is vastly more energy in atoms of matter. What good could we not achieve with such power!

If we knew how to use it.

Sooner or later we shall find out how to compress in a one-pound weight the force of one hundred tons of dynamite — enough to blow up New York City. Yet if this discovery is made before we can be trusted with such power, the result may be disaster.

“Whither,” asks Sir Alfred Ewing, “does this tremendous procession tend? What, after all, is its goal?” The engineers have dowered us with previously unimaginative powers. Many of these make life wider, healthier, richer. But many of them have been grievously abused. In some there is potential tragedy. The command of nature has been put into the hands of man before he knows how to command himself. His knowledge has outrun his intelligence. In other words, the social sciences have lagged far behind the natural sciences. Ways have not yet been found of making more than a faltering use of our discoveries in physics, chemistry and biology.

These astounding discoveries in science may either save us or ruin us. That is no concern of science. We can use motion-picture machines to degrade us or to uplift us. That is *our* concern. The machines are adapted to either purpose. We can use airplanes to scatter germs of disease or to carry serums to cure disease. We can use poison gases to exterminate the pests of civilization or to put an end to civilization itself.

What will youth do with science? Will youth control its forces in the building of a new world, a world in which these incredible gifts of God are used to set men free — free from the degradation of enforced idleness, free from the fear of poverty, free from the pollution of greed, free from the pains of preventable disease, free from the carnage of war? What *will* youth do with science? That is the paramount question.

WILLIAM TRUFANT FOSTER

¹ From *We are the Builders of a New World*. Edited by Harry H. Moore. Association Press, New York, 1934.

LAST SONNET

Bright Star! would I were steadfast as thou art —
 Not in lone splendor hung aloft the night,
 And watching, with eternal lids apart,
 Like Nature's patient, sleepless Eremite,
 The moving waters at their priest-like task
 Of pure ablution round earth's human shores,
 Or gazing on the new soft-fallen mask
 Of snow upon the mountains and the moors —
 No — yet still steadfast, still unchangeable,
 Pillowed upon my fair love's ripening breast,
 To feel for ever its soft fall and swell,
 Awake for ever in a sweet unrest,
 Still, still to hear her tender-taken breath,
 And so live ever — or else swoon to death.

JOHN KEATS

THE EAGERNESS OF YOUTH

Oh, the eagerness and freshness of youth! How the boy enjoys his food, his sleep, his sports, his companions, his truant days! His life is an adventure, he is widening his outlook, he is extending his dominion, he is conquering his kingdom. How cheap are his pleasures, how ready his enthusiasms! In boyhood I have had more delight on a haymow with two companions and a big dog — delight that came nearer intoxication — than I have ever had in all the subsequent holidays of my life. When youth goes, much goes with it. When manhood comes, much comes with it. We exchange a world of delightful sensations and impressions for a world of duties and studies and meditations. The youth enjoys what the man tries to understand. Lucky is he who can get his grapes to market and keep the bloom upon them, who can carry some of the freshness and eagerness and simplicity of youth into his later years, who can have a boy's heart below a man's head.

JOHN BURROUGHS

I STROVE WITH NONE

I strove with none; for none was worth my strife.
Nature I loved and, next to Nature, Art!
I warmed both hands before the fire of life;
It sinks, and I am ready to depart.

WALTER SAVAGE LANDOR

SECTION C: FURTHER SELECTIONS IN MODERN LITERATURE

For additional selections in modern poetry that lend themselves to exercise in melody, see the following poems in Monroe and Henderson, *The New Poetry*, or in Drinkwater, Canby, and Benét, *Twentieth Century Poetry*, or in Louis Untermeyer, *Modern American Poetry*, and *Modern British Poetry*.

1. John Masefield, "What Am I, Life?"
2. Edna St. Vincent Millay, "The Buck in the Snow"
3. Rupert Brooke, "Nineteen-Fourteen"
4. Richard Aldington, "The Poplar"
5. A. E. Housman, "When I was One-and-Twenty"
6. Lizette Reese, "Women"
7. D. H. Lawrence, "A Woman to Her Dead Husband"
8. Robert Frost, "The Death of the Hired Man"
9. Sara Teasdale, "The Answer"
10. Any other selection that lends itself to exercise in the elements of melody.

TIME

A SPEAKER MAY HAVE CONTROL of various fundamentals and still be ineffective. His poise and confidence may be sufficient; his bodily action may serve his purposes, his tones and melody may be excellent; and yet he may be monotonous and — worse still — fail to communicate his thoughts. Often the trouble is that he does not understand how to control the time elements. The time elements are: 1. Rate — of utterance in general; 2. Pause — between words, phrases, or sentences; 3. Quantity — the time of utterance of individual words, 4. Rhythm — the more or less recurrent pattern of sound that is created by skillful control of time and stress.

Time and communication. If a speaker is fully to communicate his ideas and his attitude toward his ideas, he must use the right time-values: his words must not say one thing, and the rate at which he utters them say another. Suppose a speaker says "I am so weary, so weary, so weary," at a rapid rate and with a staccato manner. (Try it aloud.) His words say that he is tired, but his manner of speech says that he is far from it. Or suppose he says "I am eager to get into this fight! I must!" But he pauses frequently and draws his words. (Try it aloud.) He says one thing but his use of the time elements says another.

Time and monotony. Many speakers — even speakers who are admirable in other respects — use the elements of time so ineptly that they are vocally monotonous. Some, running on at the rate of one hundred eighty words a minute, with scarcely a pause, are as nerve-racking as a sawmill. Others, speaking with lazy deliberateness and with tiresome regularity of

pauses, are as maddening as a metronome. In both cases time is one cause of monotony. The remedy is varied rate of utterance and judicious use of pauses, rhythm and quantity.

Time and personality. All hearers — we repeat — build their opinion of the speaker's personality and state of mind largely from signs which they interpret more or less unconsciously. Many of these signs are given by rate, pause, quantity, and rhythm. Sometimes they are misleading. Often the audience overestimates or underestimates the worth of a speaker. Sometimes a man who speaks slowly and with frequent pauses is considered thoughtful and conservative. He seems to be weighing his ideas carefully when, as a matter of fact, he is unable to think more rapidly. His "judiciousness and solidity" are born of a dull mind and lethargic spirit. Another speaker is rapid, crisp, incisive. For that reason he is considered a man of snap judgments, whereas it may be that he speaks at a rapid rate because he is a rapid thinker. Yes, at times audiences read signs incorrectly; but always they read them in some way, and always they act or refuse to act partly on account of what they read. It is the business of a speaker to know how they read the cues in the time elements.

If a speaker rushes on, with scarcely a pause in which to mark a turn in his thought, his hearers regard him as lacking in poise and self-control. Usually they are right. A speaker reveals his nervousness and emotional instability by his unnaturally rapid rate and by his inability to pause. To a speaker already frightened a moment of silence is terrifying. He must overcome this nervous urge to babble on through all the stop-signals. If he speaks part of the time at a comparatively slow rate and with deliberate, meaningful pauses, his hearers sense his poise. They conclude that he can think clearly under fire.

Time and attention. What holds attention — let us remind ourselves again — is likely to influence belief, acceptance, action. Many methods of holding attention involve control of the element of time. Sharp variations in rate arrest attention; so do cessations of sound.

I. RATE

A speaker who naturally thinks quickly and has considerable emotional drive almost invariably rushes along at too rapid a pace. Such a pace becomes monotonous. Moreover, it requires his hearers to think at a pace which is too much for many of them. A rapid speaker should have mercy on them. He should give them time enough to assimilate his ideas. Otherwise they may leave the hall panting for mental breath. On the other hand, a speaker who is uniformly slow and deliberate is liable to be tiresome.

If a speaker is to avoid monotony he must speed up his pace at times, slow it down at other times, change his tempo frequently. This seems simple; yet not one speaker in a hundred has sufficient skill and self-possession to vary his rate as frequently as he should. Even the most uncommunicative of adult human beings, having spoken millions of words, has formed deep-grooved habits of speech, usually habits of monotony. It is difficult to break these habits, but it is possible. And it is essential. Especially so because faults which are sufferable in conversation often become insufferable in public speech. They are magnified.

As a rule a speaker should use in public a slower rate than he uses in lively conversation, because in an audience many are too far away to catch all his words. If he is an animated speaker, he should be more deliberate in platform speaking than in conversation. If, however, his enunciation is unusually clear and incisive, he need not be so deliberate. Whenever his material is exciting, whenever it is rapidly moving to a climax, whenever he is expressing joyousness, amusement, sprightliness, or defiance, his rate is naturally speeded up. When, however, the dominant note is grandeur, reverence, pathos, or dignity, the natural rate of utterance is slow.

All but the most boresome conversation has variety in rate. To preserve at least some of this variety on the platform requires, first of all, recognition of the necessity and of the difficulty; next, conscious effort in practice; then more practice;

then — let us not underestimate the task — persistence after repeated failures.

As a rule, any man who has reasonably good characteristics ought to do those things and say those things on the platform that are natural for him. He should preserve his integrity. But when, naturally, he does things which weaken his powers as a speaker — when, for example, he hammers on with tomtom regularity — he should change his habits until he naturally does something more pleasing.

It is better to be a first-class exponent of yourself than a second-class imitator. Any drastic departure from your natural way of speaking is liable to go counter to your basic nature and rob you of certain virtues as a speaker. You should modify your habitual rate of utterance only in so far as the situation demands it. If your habitual rate is monotonous, or fails to communicate your meanings, or fails to hold attention, or gives cues that are not helpful to you, you must change your habits.

II. PAUSE

Pauses are the punctuation marks of speech. They indicate transitions of thought or feeling and announce conclusions. It is mainly by means of pauses that phrases and clauses which amplify or qualify the central idea are set off. The pauses group the clusters of words and indicate their relationship to the sentence as a whole.

In the following example the wide spaces between words indicate the pauses which the meaning calls for:

OF TRUTH

It is a pleasure to stand upon the shore and to see ships tossed upon the sea a pleasure to stand in the window of a castle and to see a battle and the adventures thereof below but no pleasure is comparable to the standing upon the vantage ground of Truth a hill not to be commanded and where the air is always clear and serene and to see the errors and wanderings and mists and tempests in the vale below so always that this prospect be with pity and not with swelling or

pride Certainly it is heaven upon earth to have a man's mind
 move in charity rest in providence and turn upon the poles
 of truth

FRANCIS BACON

Pauses and punctuation. In that passage most of the pauses come where the rules of rhetoric call for punctuation marks; but a speaker or interpreter should not be guided solely by punctuation marks. He should follow them only as sense demands it.

Writers nowadays exercise much freedom in the use of punctuation. One writer uses many commas, his main object is cleanness. Another writer uses fewer commas, his main object is rapid movement and rhythm. There are a few simple rules which all good writers follow; but beyond those rules most writers do as they please. Interpreters should also do as they please. Regardless of punctuation, they should pause when a pause helps to convey the right meaning, or to give emphasis to that which merits emphasis.

Dramatic pauses. One of the chief tests of a speaker's skill is his ability to use moments of silence that are meaningful, pauses which move an audience to concentrate sharply on an idea which has just been expressed or is about to be expressed. When a speaker stops abruptly at what is dramatically the right place, many restless hearers quiet down and look at him and listen sharply. But most speakers — especially beginners — do not have sufficient control to use long pauses; they are afraid of silence; they hurry on. Other speakers pause too long and thus become melodramatic.

Effective dramatic pauses are usually longer than ordinary pauses; long enough to compel the audience to give attention, but not so long that the audience becomes aware of the period of silence as a period of silence. Great art conceals art.

In the period of silence the speaker must concentrate intensely on the idea that he is emphasizing; he must feel deeply the emotion. If he stands like a dummy, simply letting a few silent moments slip by, he looks silly and his hearers sense the

hollowness of his performance. They can tell easily whether or not a speaker is thinking hard and feeling deeply.

Examples of dramatic pauses. Here are passages that call for dramatic pauses. Read them aloud many times. Concentrate on the ideas and the feelings, and let your impulses govern the length of the pauses.

Examples

1. Farewell! Forever and forever!
2. If we must surrender, let it be!
3. He lay there, bleeding, broken, dying.
4. And note this carefully: not once did he vote to protect the interests of the people — your interests — not once!

5. HAMLET, ACT III, SCENE I.

To be, or not to be: that is the question:
 Whether 'tis nobler in the mind to suffer
 The slings and arrows of outrageous fortune,
 Or to take arms against a sea of troubles,
 And by opposing end them? To die: to sleep;
 No more; and by a sleep to say we end
 The heartache and the thousand natural shocks
 That flesh is heir to, — 'tis a consummation
 Devoutly to be wished. To die, to sleep;
 To sleep: perchance to dream: ay, there's the rub;
 For in that sleep of death what dreams may come
 When we have shuffled off this mortal coil,
 Must give us pause.

WILLIAM SHAKESPEARE

6. TOUSSAINT L'OUVERTURE

You think me a fanatic tonight, 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, and Brutus for the Roman, Hampden for England, Lafayette for France, choose Washington as the bright, consummate flower of our earlier civilization, and John Brown the ripe fruit of our noon-day; 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

Pauses and breathing. If a speaker utilizes for proper breathing the moments of silence made necessary for the communication of meanings, he does not need to make additional pauses in order to catch his breath; but some speakers, especially lighly strung beginners, utter a torrent of words with what little air they gather through shallow breathing. They should make longer pauses and make them oftener. This, as we have said, is particularly good advice for anyone who suffers from nervousness. A few pauses and a few deep breaths between phrases go far toward giving a speaker poise.

Pauses and extempore speaking. An extempore speaker must do most of his thinking on his feet: he must corral his ideas, organize sentences and choose his words while he is speaking. Effective extempore speakers use frequent pauses and in these pauses they do some of their thinking.

Pauses and acoustics. Usually in a large auditorium words do not carry if a speaker continues steadily at a rapid rate. To be heard in all parts of a room, frequent pauses may be necessary. Especially is this true if the echoes are bad. The speaker must experiment until he discovers the interval and the duration of pauses which are best adapted for defeating the echoes. This is one more reason why a speaker must overcome the natural impulse to rush on.

Vocalized pauses. Often a speaker either does not know what to say next or cannot find the right words. At such times the sensible thing to do is to pause, but to do that deliberately until the right words come requires more poise than most speakers possess. Afraid of silence, they cover up their momentary lapse of memory or search for words by something that is worse than silence; something that draws attention to their difficulties. They say "er," "uh," "and-ah," "so-ah," or a variation of these grunts. Some speakers use these "stop-gaps" or vocalized pauses habitually. They prepare their speeches too

carelessly and rely too much on their ability to think on their feet. While they grope for words, the most noticeable feature of their oratory becomes the continuous "uh," "uh," "uh."

"And as I was about to say—uh—a good book—uh—can give a reader insight into life—uh—and into the world in which a man lives. Uh—a good book—uh—kind of—uh—throws open a window into another world—uh—a world that perhaps the reader never saw before."

These stop-gaps are cues to the state of mind of the speaker which the audience reads to his disadvantage.

The remedy is simple. Prepare an adequate outline of your speech and memorize it. Speak not too rapidly: give yourself time to think as you speak. Use deliberate pauses. When you come to a break in your thought, or when you have to reach for an idea or a phrase, take time out. Do not use "stop-gaps."

Here is an astonishing fact that should give you confidence to stand silently as long and as often as necessary while you are thinking: some of the men who pause long and frequently, and really think hard during those periods of silence, are uncommonly effective speakers. What the beginner tries to cover up as a defect may become a virtue. Audiences know when a man is thinking hard, and they are inclined to attend to anyone who really does think hard. Among public speakers that is not an overworked device. Anyone who uses it is likely to get better attention than one who is never at a loss for words but who is short on ideas.

Exercises

These selections lend themselves to the use of a variety of pauses. Read them aloud or memorize them and deliver them. Use pauses effectively.

I.

ABOU BEN ADHEM

Abou Ben Adhem (may his tribe increase!)
Awoke one night from a deep dream of peace,
And saw, within the moonlight in his room,

Making it rich, and like a lily in bloom,
 An angel writing in a book of gold;
 Exceeding peace had made Ben Adhem bold,
 And to the presence in the room he said,
 "What writest thou?" The vision raised its head,
 And with a look made of all sweet accord,
 Answered, "The names of those who love the Lord."

"And is mine one?" said Abou. "Nay, not so,"
 Replied the angel. Abou spoke more low
 But cheerily still, and said, "I pray thee, then,
 Write me as one that loves his fellow-men."

The angel wrote and vanished. The next night
 It came again, with a great wakening light,
 And showed the names whom love of God had blessed,
 And, lo! Ben Adhem's name led all the rest!

LEIGH HUNT

2.

LIBERTY OR DEATH

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 may be heard on the plains of Boston! The war is inevitable—and let it come!—I repeat it, sir, let it come! It is vain, sir, to extenuate the matter. Gentlemen may cry, peace, peace!—but there is no peace. The war has actually begun!

The next gale that sweeps from the north will bring to our ears the clash of resounding arms! Our brethren are already in the field! Why stand we here idle? What is it that the gentlemen wish? What would they have? Is life so dear, or peace so sweet, as to be purchased at the price of chains and slavery? Forbid it, Almighty God! I know not what course others may take; but, as for me, give me liberty, or give me death!

PATRICK HENRY

III. QUANTITY

Quantity means the *duration of sound* in the utterance of vowels, consonants, syllables, and words. If anyone is completely to communicate his ideas and his feelings, he must use quantity intelligently. It is especially important for an interpreter of literature, because if he does not use quantity as he should, he does not interpret the author. A majority of readers do fail in this respect.

The English language has a wide range of quantity-values. Some of the vowels and consonants are long; others short. Consider the time-values of the vowel "o" in *gold*, the vowel "i" in *mile*, the vowel "a" in *alms*, the vowel "e" in *deer*, and the vowel "u" in *Yule*. One cannot utter such vowels properly without sustaining the sounds. Contrast these vowels with the short "i" in *wit*, the short "e" in *net*, and the short "u" in *up*. The time-values of words differ greatly.

That is true also of consonants. The consonants *l, m, n, r, v, z* are of long duration. They are called "continuant." The consonants *b, d, g, k, t* are sounded more abruptly. They are called "stopped."

Certain types of speech and certain kinds of emotional expression tend to develop dominant quantity values, either long or short. An analysis of the vowels and consonants in these utterances will reveal prevailing long vowels and continuant consonants, or prevailing short vowels and stopped consonants.

There are long quantity values in certain words; for example, *pool, dale, reel* and *ghoul*. Note the suggested mood of solemnity, power, or dignity, the reverse of liveliness and flippancy. Sound now the words *bit, rat, kid, pup*. Note their short time-values, the mood of alertness, and the staccato quality.

Some selections have prevailing time-values. Some of these must be read slowly, with long quantities in most words; some, rapidly with short quantities. Utterance of such passages without the appropriate values robs them of part of their connoted meaning and beauty.

Contrast the dominant quantity-values of the following selec-

tions. Note that in one case the prevailing quantity of the vowels and consonants is long; in another, short. Notice, too, that the long quantity connotes certain moods and the short quantity other moods. Try to read, with arbitrarily short quantity, a selection which is inherently long in quantity, and notice the incongruous result.

Examples

1.

BREAK, BREAK, BREAK

Break, break, break,
 On thy cold gray stones, O Seal
 And I would that my tongue could utter
 The thoughts that arise in me.

ALFRED LORD TENNYSON

2

SONG OF THE BROOK

I come from haunts of coot and hern,
 I make a sudden sally
 And sparkle out among the fern,
 To bicker down a valley.

ALFRED LORD TENNYSON

3.

THE BELLS

Hear the tolling of the bells—
 Iron bells!

.
 They that dwell up in the steeple,
 All alone,
 And who tolling, tolling, tolling,
 In that muffled monotone,
 Feel a glory in so rolling
 On the human heart a stone.

EDGAR ALLAN POE

4.

NAPOLEON

I saw him putting down the mob in the streets of Paris. I saw him at the head of the army of Italy. I saw him crossing the bridge of Lodi with the tricolor in his hand. I saw him in Egypt in the shadows of the pyramids. I saw him conquer the Alps and mingle

the eagles of France with the eagles of the crags. I saw him at Marengo, at Ulm and Austerlitz. I saw him in Russia, where the infantry of the snow and the cavalry of the wild blast scattered his legions like winter's withered leaves. I saw him at Leipsic in defeat and disaster, driven by a million bayonets back upon Paris — clutched like a wild beast — banished to Elba.

ROBERT G. INGERSOLL

Habitual misuse of quantity. Beginners, as a rule, have no skill in the use of time-values. Some habitually prolong all vowels. It makes no difference what the meaning or mood of a sentence may be. they drawl it. If they say, "My, I'm terribly excited," their drawl communicates the opposite meaning. Other speakers habitually use short quantities. If they say, "The lake was placid in the soft moonlight," their clipped, staccato utterance suggests anything but the limpid tranquillity of night.

Any habitual fixed quantity in utterance is monotonous, and the cure for monotony, whether of vocal force, or melody, or rate, or anything else, is variety.

Quantity and mood. Does an effective speaker select words of the right quantity deliberately? Sometimes he does. Poe did exactly that in "The Bells." Swinburne, Keats, and Coleridge did that at times. Usually, however, in the work of a writer of fine sensibilities, the selection of the right quantity words is almost inevitable. If the ideas are marked by solemnity, dignity, pathos, power, serenity, or stateliness, the time-values of the chosen words are long. If the mood is one of lightness, gaiety, whimsicality, vigor, or wit, the chosen time-values are short. Either consciously or intuitively, competent writers and speakers choose quantities which are consistent with their meanings and moods. The interpreter must respect these quantities.

Examples of mood revealed by quantity

1. The Lord is my rock and my fortress and my deliverer; my God, my strength, in whom I will trust; my buckler, and the horn of my salvation, and my high tower.

2. Sweet and low, sweet and low,
 Wind of the western sea,
 Low, low, breathe and blow,
 Wind of the western sea!
 Over the rolling waters go,
 Come from the dying moon, and blow,
 Blow him again to me;
 While my little one, while my pretty one, sleeps.
 ALFRED LORD TENNYSON
3. It was "Din! Din! Din!"
 With the bullets kickin' dust-spots on the green.
 When the cartridges ran out,
 You could hear the front ranks shout:
 "Hil ammunition-mules and Gunga Din!"
 RUDYARD KIPLING

Quantity and tone-color. Tone-color means verbal harmony, the technical embellishments of sound effects in language. Quantity plays a part in tone-color. One form of tone-color is called onomatopoeia: the aptness of the sound of a word in suggesting the thing described. For example, the following words have good tone-color in one degree or another because they are onomatopoeic: *boom, crash, lazy, combering, drool*. If we were describing the eerie quality of the wail of a timber wolf, we might use the words "long, forlorn moan." We might describe the swift action of a fish by saying "it flipped a fin." Here are other examples of tone-color: *He was as slippery and slimy as an eel. The thunder rolled and boomed. The lightning crackled.* Important in tone-color is the time-value of vowels and consonants.

Selections with various time-values in tone-color

1. CROSSING THE BAR
 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.

Twilight and evening bell,
 And after that the dark!
 And may there be no sadness of farewell
 When I embark;

For though from out our bourne of Time and Place
 The flood may bear me far,
 I hope to see my Pilot face to face
 When I have crossed the bar.

ALFRED LORD TENNYSON

2.

MARCHING ALONG

Kentish Sir Byng stood for his King,
 Bidding the crop-headed Parliament swing:
 And, pressing a troop unable to stoop
 And see the rogues flourish and honest folk droop,
 Marched them along, fifty-score strong,
 Great-hearted gentlemen, singing this song.

ROBERT BROWNING

3.

SOLOMON'S SONG

Behold, thou art fair, my love; behold, thou art fair; thou hast dove's eyes within thy locks: thy hair is as a flock of goats, that appear from mount Gilead.

Thy teeth are like a flock of sheep that are even shorn, which came up from the washing, whereof every one bear twins, and none is barren among them.

Thy lips are like a thread of scarlet, and thy speech is comely: thy temples are like a piece of a pomegranate within thy locks.

Thy neck is like the tower of David builded for an armoury, whereon there hang a thousand bucklers, all shields of mighty men.

Thy lips, O my spouse, drop as the honeycomb: honey and milk are under thy tongue; and the smell of thy garments is like the smell of Lebanon.

A garden inclosed is my sister, my spouse; a spring shut up, a fountain sealed.

Thy plants are an orchard of pomegranates, with pleasant fruits; camphire, with spikenard,

Spikenard and saffron; calamus and cinnamon, with all trees of frankincense, myrrh and aloes, with all the chief spices:

A fountain of gardens, a well of living waters, and streams from Lebanon.

Awake, O north wind; and come, thou south; blow upon my garden, that the spices thereof may flow out. Let my beloved come into his garden, and eat his pleasant fruits.

IV. RHYTHM

Effective rhythm is the result of the skilful control of time elements and stress elements. It is the more or less regular, recurrent movement that marks both prose and poetry when gifted authors are under the influence of emotion.

The movement may be markedly regular, even definitely metrical, as in some poetry. On the other hand, it may be varied and irregular, as in most forms of prose rhythm, or exceedingly broken up as in ordinary conversation. The degree of regularity of movement depends partly on the literary medium, but even more on the causal emotion.

Recall the rhythm of Alfred Noyes' poem, "The Highwayman":

"Over the cobbles he clattered and clashed in the dark inn-yard,
And he tapped with his whip on the shutters, but all was locked and
barred,

He whistled a tune to the window, and who should be waiting there
But the landlord's black-eyed daughter, Bess, the landlord's daughter,
ter,

Plaiting a dark red love-knot into her long black hair."

Read aloud this stanza from "The Barrel-Organ," another poem by Alfred Noyes:

'Come down to Kew in lilac-time, in lilac-time, in lilac-time;

Come down to Kew in lilac-time (it isn't far from London!)

And you shall wander hand in hand with love in summer's wonder-
land;

Come down to Kew in lilac-time (it isn't far from London!)"

Plainly, much of the appeal of such poems as these is in their musical, infectious rhythm.

Such an appeal is not confined to poetry. Why do students who memorize passages from great speeches usually choose the perorations? Partly because of the rolling rhythm of the lines. Note, for example, the pattern of this passage from Lord Chatham's "War With America."

"As to conquest, therefore, my Lords, I repeat, it is impossible. You may swell every expense and every effort still more extravagantly, pile and accumulate every assistance you can buy or borrow; traffic and barter with every little pitiful German prince, your efforts are forever vain and impotent — doubly so from this mercenary aid on which you rely, for it irritates to an incurable resentment the minds of your enemies to overrun them with the mercenary sons of rapine and plunder, devoting them and their possessions to the rapacity of hireling cruelty! If I were an American, as I am an Englishman, while a foreign troop was landed in my country, I never would lay down my arms — never — never — never."

Note, too, the rhythmical perorations of Daniel O'Connell and Henry Grady, and the prose of John Ruskin, Thomas De Quincey and Francis Bacon. Above all turn to the Bible. There at its best is the stately rhythm of prose. Or is it poetry? Let the rhetoricians decide. Whether prose or poetry, through the centuries the Psalms continue their universal appeal.

Rhythm and the emotions. Highly emotional utterance is usually rhythmical. Here, for example, is an aged father who loves his son, Absalom. His son is confronted by tragedy. The father, moved deeply by his grief, cries out: "Absalom, my son, my son, Absalom! Would I could die for thee, Absalom, my son, my son!"

In the Book of Ruth is this expression of loyalty and love:

"And Ruth said, Entreat me not to leave thee, or to return from following after thee: for whither thou goest, I will go; and where thou lodgest, I will lodge: thy people shall be my people, and thy God my God:

Where thou diest, will I die, and there will I be buried: the Lord do so to me, and more also, if aught but death part thee and me."

Any speaker or reader who communicates emotions adequately is to some extent rhythmical. Otherwise his feeling seems out of keeping with his words, the lack of rhythm creates doubt concerning his sincerity. If King Lear, overcome by the ingratitude of his two daughters, had spoken in the broken rhythm of a shopper who says, "I'd like a dozen of those oranges," his utterance would have been incongruous. By the same token, if the shopper asked for oranges with the sweeping, tumultuous rhythm that was fitting for King Lear, his speech would be laughable.

The rhythms of poetry. In poetry, rhythm is most pronounced and most regular. Even in poetry, however, rhythm runs a wide range. Some poetry is regular; some is gay and liting; some is slow, cumulative, rolling; some is short, clipped, staccato; and some is as fitful and discursive as conversation.

Let us, then, be up and doing,
With a heart for any fate;
Still achieving, still pursuing,
Learn to labor and to wait.

Here, in Longfellow's "Psalm of Life," is uniform rhythm; there is no variety and therefore no freshness of melody. Note, in contrast, the more elusive and more varied rhythm of one of Walt Whitman's poems:

BROADWAY

What hurrying human tides, or day or night!
What passions, winnings, losses, ardors, swim thy waters!
What whirls of evil, bliss and sorrow, stem thee!
What curious questioning glances — glints of love!
Leer, envy, scorn, contempt, hope, aspiration!
Thou portal — thou arena — thou of the myriad long-drawn lines
and groups!
(Could but thy flagstones, curbs, façades, tell their inimitable tales;
Thy windows rich, and huge hotels — thy side-walks wide;)
Thou of the endless sliding, mincing, shuffling feet!

Thou, like the parti-colored world itself — like infinite, teeming,
mocking life!

Thou visor'd, vast, unspeakable show and lesson!

In some poems, the rhythms are monotonously regular; in some, as simple as the melodies of Mother Goose; in others as faint as in some forms of free verse or in conversation. The truthful interpreter discovers the prevailing rhythms and thus conveys the emotion of the writer. In order to do that well, the interpreter must make the most of rate, pause and quantity.

Note the rhythm in these words about "A Clergyman," by Max Beerbohm:

Fragmentary, pale, momentary; almost nothing; glimpsed and gone; as it were, a faint human hand thrust up, never to reappear, from beneath the rolling waters of Time, he forever haunts my memory and solicits my weak imagination. Nothing is told of him but that once, abruptly, he asked a question, and received an answer.

If a reader were to utter that passage without regard to its rhythmical values, he would fail to communicate its meaning.

Note, next, this typical oratorical rhythm:

Spread all over in characters of living light, blazing on all its ample folds, as they float over the sea and over the land, and in every wind under the whole heavens, that other sentiment, dear to every true American heart — Liberty and Union, now and forever, one and inseparable!

Great orators, in emotional passages, tend to become rhythmical.

Any speaker who follows a constantly recurring movement for all his ideas, no matter how varied his ideas may be in meaning and in feeling, is incongruous, even ridiculous.

The rhythms of conversation. The more intense the feeling of a speaker, the more regular and pronounced his rhythms tend to become. When his subject is prosaic, his rhythms are broken and varied, as in ordinary conversation. For example:

"Do you like dogs? I do. Dogs — how can a man not like dogs! Especially if you really understand dogs! I own a

Springer spaniel — a pup. Lord, but he gets under my ribs! He's full of mischief. He plays all kinds of games — dog games. the game of Dig-the-Hole-Deep, the game of Look-out-from-Behind, and many others. He likes one game best, the game called Chase-your-Tail. I forgot to tell you that his name is Benny. Well, in that game Benny never has much luck, in all his life he never caught his tail once. You see, his tail is cut off short, it's only a stub. God and nature never intended Benny to catch his tail. But Benny doesn't know that."

The rhythm of that passage is not metrical, or oratorical, or emotional. It has a rhythm of its own: the typical casual speech rhythm. It is natural and convincing. That is why many modern writers, avoiding the sonorous, rolling, sometimes labored rhythms of Calhoun and Webster, have developed the more lively and varied rhythms that mark ordinary conversation. A good example is this part of "New Hampshire," by Robert Frost:

I met a traveller from Arkansas
 Who boasted of his state as beautiful
 For diamonds and apples. "Diamonds
 And apples in commercial quantities?"
 I asked him, on my guard. "Oh yes," he answered,
 Off his. The time was evening in the Pullman.
 "I see the porter's made your bed," I told him.

I met a Californian who would
 Talk California — a state so blessed,
 He said, in climate, none had ever died there
 A natural death, and Vigilance Committees
 Had had to organize to stock the graveyards
 And vindicate the state's humanity.
 "Just the way Steffanson runs on," I murmured,
 "About the British Arctic. That's what comes
 Of being in the market with a climate."

Men differ in their habitual speech rhythms. Some use strong, swinging rhythms; others use short, jerky rhythms; others use slow, lazy rhythms. The variety is infinite.

An interpreter of literature must study these speech rhythms. In order to be consistent and convincing, he must read out of his selections the basic rhythms that were written into them. Many a reader has made himself ridiculous by trying to read Robert Frost's poems with the rolling, majestic rhythms of Miltonic blank verse, and "New Deal" orations in the grand style of the Victorian period. The reader should observe carefully the type of rhythm that the author used and deeply feel the emotion. If he is responsive, he will tend at least to approximate the right rhythm.

The rhythms of free verse. Free verse is not a new or radical departure, nor is the best of free verse inferior poetry. True, much free verse is bad, but the best of it is good. The most important factors in good metrical poetry are a fresh idea, meter, rhyme, tone-color and imagery. Free verse does lack meter and rhyme, but so do many of the most moving parts of the Bible, undeniably poetic. Blank verse, a powerful vehicle in the hands of a skillful writer, does without rhyme. Witness some of the work of Henley, Matthew Arnold and Walt Whitman.

If a writer denies himself the use of meter and rhyme, he can concentrate on values which in his opinion are more important than meter or rhyme, namely, subtle cadences, vividness, tone-color and imagery. A skillful writer of free verse endeavors to compensate for the lack of meter by a less obvious, more subtle rhythmical movement which is called cadence.

Cadence. Metrical rhythm is regular and pronounced, and it tends to coincide with the line lengths. There are, to be sure, many exceptions. In the best poetry the metrical rhythm does not always coincide with the line lengths, for, in addition to the rhythm of the metrical line, there is usually a less obvious rhythm which overflows the line lengths and makes a larger, more sweeping, and more beautiful movement. That movement we call a cadence. Compare the rhythm of the "Psalm of Life" with the rhythm of "On First Looking Into Chapman's Homer." In Longfellow's poem the rhythm is en-

tirely metrical; the rhythmical units coincide largely with the line lengths. In Keats' poem, a larger rhythmical movement overflows the lines.

In the best free verse — the free verse, let us say, of Walt Whitman, Carl Sandburg and Amy Lowell — there is usually a cadence. Sometimes it is almost metrical; at other times it is elusive. Indeed, unless free verse does have a cadence it is not good verse, without a cadence to hold a poem together, the poem may fall apart. That is equally true of blank verse. A cadence is necessary in order to give the poem backbone, symmetry and unity. Interpreters of literature, therefore, whenever they read poems in free verse or in blank verse, must find that larger and subtler rhythmical movement. They must reveal the cadence that is there. If they fail to do that, the poem as presented seems loose and formless.

Exercises in the rhythmical movements of free verse

Study the following selections in order to find the cadence. Read them aloud. Rally the lines around the cadence. Note how the cadence holds the lines together and gives the selection unity and symmetry.

1.

HANDFULS

Blossoms of babies
 Blinking their stories
 Come soft
 On the dusk and the babble;
 Little red gamblers,
 Handfuls that slept in the dust.

Summers of rain,
 Winters of drift,
 Tell off the years;
 And they go back
 Who came soft —
 Back to the sod,
 To silence and dust;
 Gray gamblers,
 Handfuls again.

CARL SANDBURG

2.

PATTERNS

I walk down the garden paths,
 And all the daffodils
 Are blowing, and the bright blue squills.
 I walk down the patterned garden-paths
 In my stiff, brocaded gown.
 With my powdered hair and jewelled fan,
 I too am a rare
 Pattern. As I wander down
 The garden paths.

.
 In Summer and in Winter I shall walk
 Up and down
 The patterned garden-paths
 In my stiff, brocaded gown.
 The squills and daffodils
 Will give place to pillared roses, and to asters, and to snow.
 I shall go
 Up and down
 In my gown.
 Gorgeously arrayed,
 Boned and stayed.
 And the softness of my body will be guarded from embrace
 By each button, hook, and lace.
 For the man who should loose me is dead,
 Fighting with the Duke in Flanders,
 In a pattern called war.
 Christ! What are patterns for?

AMY LOWELL

Syncopated rhythms. We come now to a rhythmical movement that is exceedingly complex; so complex, indeed, that no interpreter can reveal it unless he has unusual intuitions and sensitiveness to rhythm. We refer to the rhythms of syncopation. In ordinary metrical rhythms, the voice stresses the normal beats. But in syncopated rhythm the beat of the voice anticipates, or follows an instant, the normal beat of the line. In the oral rendition of syncopated verse, the beat of the voice comes a moment before or a moment after the regular beat in-

herent in the lines. There is, as a secondary consequence, another distinguishing feature: a reader of syncopated verse tends to elongate the vowels of some words and to telescope the vowels of other words.

Syncopated rhythms are important in recent American poetry and probably will become even more important. The increase of syncopation in our music, the influence of the American Negro, the characteristic rhythms of this age and the rapid development of the rhythmical sense of Americans will increase the syncopated rhythms in American poetry. The oral interpreter of literature, therefore, must develop a rhythmical sense that will enable him to read syncopated rhythm. He will do well to study the poems of James Weldon Johnson, Langston Hughes and Vachel Lindsay.

Exercises for syncopated rhythms

Read aloud the following selection, after careful study. Try to anticipate or follow an instant the normal metrical beats of each line.

1.

THE HOPE OF THEIR RELIGION

A good old Negro in the slums of the town
 Preached at a sister for her velvet gown.
 Howled at a brother for his low-down ways,
 His prowling, gussling, sneak-thief days.
 Beat on the Bible till he wore it out,
 Starting the jubilee revival shout.
 And some had visions, as they stood on chairs,
 And sang of Jacob, and the golden stairs.
 And they all repented, a thousand strong,
 From their stupor and savagery and sin and wrong
 And slammed their hymn books till they shook the room
 With "Glory, glory, glory,"
 And "Boom, boom, BOOM."

VACHEL LINDSAY

2. Read aloud the lyrics of some of our Negro spirituals, such as "Golden Slippers," "Boll Weevil" and "Nobody Knows the Trouble I See."

3. Read aloud Vachel Lindsay's "Daniel Jazz." 11771.

EXERCISES

SECTION A: EXERCISES IN EXTEMPORANEOUS SPEECH

Exercises in controlling the elements of time: the skyrocket speech

The skyrocket speech. its nature. Alone in your room practice all the exercises in Chapter X. On one of the subjects in the following list, deliver an extemporaneous speech. Choose a subject to which you respond deeply. The choice of subject is important because the elements of time in speech — rate, pause, quantity and rhythm — are affected by what you are as a person, your type, habits and characteristic emotional responses, by the ideas that you communicate, and by your attitude toward those ideas. In other words, your inner state largely determines the effective use of time. Select a theme, therefore, that insures an inner response out of which good outer expression may come naturally.

Develop the subject in this way. Devote the first part of your speech to a narrative or an exposition which has to do with a homely, concrete, intimate experience of your own; for example, what you did as a social worker in a city slum, or as a Red Cross worker, or as a salesman, or as a watcher at the polls, or as a Wave, a soldier, sailor, or aviator in World War II, or as a factory worker during the summer, or as a counselor at a camp. The opening narrative or exposition should lead to an important central idea; to a deep conviction on which you are moved to speak. It should crystalize an idea that you feel impelled to amplify, or attack or defend. You should devote the second part of your speech to a vigorous discussion of this idea. The movement of this speech may be compared to that of a skyrocket the first part, basically narrative and conversational, is like the long upward course of the skyrocket; the second part, the inevitable flare into a vigorous argument and appeal, is like the bursting of the rocket and the expanding shower of flame.

If you develop your speech in this manner, you will be compelled by your inner response and the nature and movement of your ideas and emotions to use a variety of time elements — rate, pause, quantity and rhythm. The range of your emotions and the consequent range of your rate, pause, quantity, and rhythms will be broad, from the simple conversational and the uncolored expository, to the lively climactic narrative and the vigorous argument.

When you deliver the speech in class, keep your attention primarily on your ideas and feelings, but secondarily demonstrate the effective use of the elements of time, especially variety in rate, variety in types of pause, variety in quantity and variety in rhythm.

Subjects

1. An experience in a foreign settlement
2. An illusion of mine that was shattered
3. A Christmas experience I shall never forget
4. Public servants who are maltreated
5. An experience that gave me renewed faith in men
6. A memory I should like to erase
7. A biography that affected me deeply
8. I discover that I am a bigot
9. Marriage for security
10. The man who seemed to be a success
11. A dramatic incident
12. A shock that brought me to my senses
13. If I could live life over
14. I saw a marriage go to smash
15. National champion but a bad loser
16. An incident that made me think
17. What a trip to sea did for my thinking
18. Face to face with death
19. The lost enthusiasms of my childhood
20. My first encounter with a loan shark
21. I saw a man thrash his horse
22. What made me hate racial prejudice
23. What life holds for the millhands in my town
24. When I first saw the Bible in a new light
25. What solitude does to me
26. An experience that proved a proverb
27. It is all in the point of view
28. I awaken to the "glamor" of war
29. I know the tragedy of penniless old age
30. A day in a "foxhole"
31. An incident in Saipan, Guadalcanal, the Pacific, Africa, Italy, France, Alaska, or Australia
32. How men meet death
33. An experience in flying

34. A war-marriage
35. What we learned about the Japanese
36. How men act under fire
37. A disabled service-man finds his place in life
38. The "Master Race"
39. A Chaplain I know
40. I knew a great soldier
41. What it means to be a Negro
42. I came to my senses in that moment
43. Prisoners I have known
44. He died for an idea
45. A summer camp experience that I shall never forget
46. An experience that almost made me a cynic
47. An experience that made me wonder if "all men are created equal"
48. People who think only of themselves
49. Those who prey upon the innocent
50. Any other subject that lends itself to this exercise.

SECTION B: SELECTIONS FOR INTERPRETATION AND DECLAMATION

Review the chapter on *Time*. Fix in your mind the principles that relate to rate, pause, quantity, and rhythm. They are not so simple that one reading is enough, they require study. The control of the elements of time is so important that an interpreter of literature sooner or later must master the subject if he is to read effectively. Practice the exercises in the chapter.

Read aloud all the following selections and try to communicate their full meaning by the skillful use of rate, pause, quantity and rhythm.

Finally, choose a selection to which you respond deeply. Memorize it and deliver it in class, or read it from the book, with primary attention to communicating its full meaning and beauty, and secondary attention to the control of rate, pause, quantity and rhythm.

LAKE SONG¹

The lapping of lake water
Is like the weeping of women,

¹From *Dreams Out of Darkness*, by Jean Starr Untermeyer. The Viking Press.

The weeping of ancient women
Who grieved without rebellion.

The lake falls over the shore
Like tears on their curven bosoms.
Here is languid luxurious wailing,
The wailing of kings' daughters.

So do we ever cry,
A soft unmutinous crying,
When we know ourselves each a princess
Locked fast within her tower.

The lapping of lake water
Is like the weeping of women,
The fertile tears of women
That water the dreams of men.

JEAN STARR UNTERMEYER

THE GARDEN OF PROSERPINE

We are not sure of sorrow,
And joy was never sure;
Today will die tomorrow;
Time stoops to no man's lure;
And love, grown faint and fretful,
With lips but half regretful
Sighs, and with eyes forgetful
Weeps that no loves endure.

From too much love of living,
From hope and fear set free,
We thank with brief thanksgiving
Whatever gods may be,
That no life lives forever;
That dead men rise up never;
That even the weariest river
Winds somewhere safe to sea.

Here, where the world is quiet;
 Here, where all trouble seems
 Dead winds' and spent waves' riot
 In doubtful dreams of dreams;
 I watch the green field growing
 For weeping folk and sowing,
 For harvest-time and mowing,
 A sleepy world of streams.

I am tired of tears and laughter,
 And men that laugh and weep
 Of what may come hereafter
 For men that sow to reap.
 I am weary of days and hours,
 Blown buds of barren flowers
 Desires and dreams and powers
 And everything but sleep.

A. C. SWINBURNE

THE DIGNITY AND LIBERTY OF MAN¹

Alas! for the sixth time the Christmas dawn breaks again on battlefields spreading ever wider, on graveyards where are gathered the remains of victims in ever increasing numbers, on desert lands where a few tottering towers tell with silent pathos the story of cities once flourishing and prosperous, and where bells fallen or carried off no longer waken the inhabitants with their jubilant Christmas chimes . . .

Even the little lamp is out in many majestic temples, in many modest chapels, where before the tabernacle it had shared the watches of the Divine Guest over a world asleep. What desolation! What contrast! Can there then be still hope for mankind?

Blessed be the Lord! Out from the mournful groans of sorrow, from the very depths of the heart-rending anguish of oppressed individuals and countries, there arises an aura of hope. To an ever increasing number of noble souls there comes the thought, the will ever clearer and stronger, to make of this world, this universal upheaval, a starting-point for a new era of far-reaching renovation, the complete reorganization of the world. . . .

¹ Translation of Christmas address, broadcast from the Vatican, December 24, 1944.

Moreover — and this is perhaps the most important point — beneath the sinister lightning of the war that encompasses them, in the blazing heat of the furnace that imprisons them, the peoples have, as it were, awakened from a long torpor. They have assumed, in relation to the state and those who govern, a new attitude — one that questions, criticizes, distrusts.

Taught by bitter experience, they are more aggressive in opposing the concentration of dictatorial power that cannot be censured or touched, and call for a system of government more in keeping with the dignity and liberty of the citizens. These multitudes, uneasy, stired by the war to their innermost depths, are today firmly convinced — at first perhaps in a vague and confused way but already unyieldingly — that had there been the possibility of censuring and correcting the actions of public authority, the world would not have been dragged into the vortex of a disastrous war, and that to avoid for the future the repetition of such a catastrophe we must vest efficient guarantees in the people itself.

POPE PIUS XII

SEA FEVER

I must go down to the seas again, to the lonely sea and the sky,
 And all I ask is a tall ship and a star to steer her by;
 And the wheel's kick and the wind's song and the white sail's
 shaking,
 And a gray mist on the sea's face and a gray dawn breaking.

I must go down to the seas again, for the call of the running tide
 Is a wild call and a clear call that may not be denied;
 And all I ask is a windy day with the white clouds flying,
 And the flung spray and the blown spume, and the sea-gulls crying.

I must go down to the seas again, to the vagrant gypsy life,
 To the gull's way and the whale's way where the wind's like a
 whetted knife,
 And all I ask is a merry yarn from a laughing fellow-rover,
 And quiet sleep and a sweet dream when the long trick's over.

JOHN MASEFIELD

THE FEAR OF POVERTY

We have grown literally afraid to be poor. We despise anyone who elects to be poor in order to simplify and save his inner life. We have lost the power of even imagining what the ancient idealization of poverty could have meant, the liberation from material attachments, the unbribed soul, the manlier indifference, the paying our way by what we are or do, and not by what we have, the right to fling away our life at any moment irresponsibly — the more athletic trim, in short, the moral fighting shape. It is certain that the prevalent fear of poverty among the educated classes is the worst moral disease from which our civilization suffers,

WILLIAM JAMES

WARM BABIES

Shadrach, Meshach, Abednego,
 Walked in the furnace to an' fro,
 Hay foot, straw foot, fio an' to,
 An' the flame an' the smoke flared up the flue
 Nebuchadnezzar he listen some,
 An' he hear 'em talk, an' he say "How come?"
 An' he hear 'em walk, an' he say "How so?"
 Them babes wuz hawg tied an hour ago!"
 Then Shadrach call, in an uppity way:
 "A little more heat or we ain't gwine stay!"
 An' Meshach bawl, so dat furnace shake:
 "Lanlawd, heat! fo' de good Lawd's sakel!"
 Abednego yell, wid a loud, "Kerchool!"
 "Is you out to freeze us, y' great big Jew!"

Nebuchadnezzar, he rare an' ramp,
 An' call to the janitor, "You big black scamp!
 Shake dem clinkers an' spend dat coall
 I'll bake dem birds, ef I goes in de hole!"
 He puts on de draf an' he shuts de door
 So de furnace glow an' de chimbley roar.
 O! Nebuchadnezzar, he smole a smile,
 "Guess dat'll hold 'em," says he, "one while."

Then Shadrach, Meshach, Abednego
 Walk on de hot coals to an' fro,
 Gulp dem cinders like chicken meat
 An' holler out for a mite more heat.
 Ol' Nebuchadnezzar gives up the fight;
 He opens dat door an' he bows perlite.
 He shades his eyes from the glare infernal
 An' says to Abednego, "Step out, Colonel."
 An' he add, "Massa Shadrach, I hopes you all
 Won't be huffy at me at all."

Then Shadrach, Meshach, Abednego,
 Hay foot, straw foot, three in a row,
 Stepped right smart from the oven door
 Jes' as good as they wuz before,
 An' far as Nebuchadnezzar could find,
 Jes' as good as they wuz behind.

KEITH PRESTON

LILACS

Lilacs,
 False blue,
 White,
 Purple,
 Color of lilac,
 Your great puffs of flowers
 Are everywhere in this my New England.
 Among your heart-shaped leaves
 Orange orioles hop like music-box birds and sing
 Their little weak soft songs;
 In the crooks of your branches
 The bright eyes of song sparrows sitting on spotted eggs
 Peer restlessly through the light and shadow
 Of all Springs.
 Lilacs in dooryards
 Holding quiet conversations with an early moon;
 Lilacs watching a deserted house
 Settling sideways into the grass of an old road;
 Lilacs, wind-beaten, staggering under a lopsided shock of bloom

Above a cellar dug into a hill.
You are everywhere.
You were everywhere.
You tapped the window when the preacher preached his sermon,
And ran along the road beside the boy going to school.
You stood by pasture-bars to give the cows good milking,
You persuaded the housewife that her dish-pan was of silver
And her husband an image of pure gold.
You flaunted the fragrance of your blossoms
Through the wide doors of Custom Houses —
You, and sandalwood, and tea,
Charging the noses of quill-driving clerks
When a ship was in from China.
You called to them: "Goose-quill men, goose-quill men,
May is a month for flitting,"
Until they writhed on their high stools
And wrote poetry on their letter-sheets behind the propped-up
ledgers.
Paradoxical New England clerks,
Writing inventories in ledgers, reading the "Song of Solomon" at
night,
So many verses before bedtime,
Because it was the Bible.
The dead fed you
Amid the slant stones of graveyards.
Pale ghosts who planted you
Came in the night time
And let their thin hair blow through your clustered stems.
You are of the green sea,
And of the stone hills which reach a long distance.
You are of elm-shaded streets with little shops where they sell kites
and marbles,
You are of great parks where every one walks and nobody is at
home.
You cover the blind sides of greenhouses
And lean over the top to say a hurry-word through the glass
To your friends, the grapes, inside.

Lilacs,
False blue,

White,
 Purple,
 Color of lilac,
 Heart-leaves of lilac all over New England,
 Roots of lilac under all the soil of New England,
 Lilac in me because I am New England,
 Because my roots are in it,
 Because my leaves are of it,
 Because my flowers are for it,
 Because it is my country
 And I speak to it of itself
 And sing of it with my own voice
 Since certainly it is mine.

AMY LOWELL

TRUE JOY

It is dangerous for a man too suddenly or too easily to believe himself. Wherefore let us examine, watch, observe, and inspect our own hearts, for we ourselves are our greatest flatterers. We should every night call ourselves to an account.

What infirmity have I mastered today? What passion opposed? What temptation resisted? What virtue acquired?

Oh, the tranquillity, liberty, and greatness of that mind which is a spy upon itself and a private censor upon its own manners!

It is my custom every night, so soon as the candle is out, to run over the words and actions of the past day, and I let nothing escape me, for why should I fear the sight of my errors when I can admonish and forgive myself? I was a little too hot in such a dispute: my opinion might well have been withheld, for it gave offence and did no good. The thing was true, but all truths are not to be spoken at all times.

I would I had held my tongue, for there is no contending, either with fools or with our superiors. I have done ill, but it shall be so no more.

If every man would but then look into himself, it would be the better for us all. What can be more reasonable than this daily review of a life that we cannot warrant for a moment? Our fate is set, and the first breath we draw is only our first motion toward our

last. There is a great variety in our lives, but all tends to the same issue.

We are born to lose and to perish, to hope and to fear, to vex ourselves and others, and there is no antidote against a common calamity but virtue, for the foundation of true joy is in the conscience.

SENECA

THE COWBOYS' BALL

Yip! Yip! Yip! Yip! tunin' up the fiddle;
 You an' take yo'r pardner there, standin' by the walll
Say "Howl!" make a bow, and sashay down the middle;
 Shake yo'r leg lively at the Cowboys' Ball.

Big feet, little feet, all the feet a-clickin';
 Everybody happy and the goose a-hangin' high;
 Lope, trot, hit the spot, like a colt a-kickin';
 Keep a stompin' leather while you got one eye.

Yahl Hool Larry! would you watch his wings a-floppin',
 Jumpin' like a chicken that is lookn' for its head;
 Hil Yip! Never slup, and never think of stoppin',
 Just keep yo'r feet a-movin' till we all drop dead!

High heels, low heels, moccasins and slippers;
 Real ole rally 'round the dipper and the kegl
 Uncle Ed's gettin' red — had too many dippers;
 Better get him hobbled or he'll break his leg!

Yip! Yip! Yip! Yip! tunin' up the fiddle;
 Pass him up another for his arm is gettin' slow.
Bow down! right in town — and sashay down the middle;
 Got to keep a-movin' for to see the show!

Yes, mam! Warm, mam? Want to rest a minute?
 Like to get a breath of air lookin' at the stars?
 All right! Fine night. — Dance? There's nothin' in it!
 That's my pony there, peekin' through the bars.

Bronc, mam? No, mam! Gentle as a kitten!
 Here, boy! Shake a hand! Now, mam, you can see;
 Night's cool. What a fool to dance, instead of sittin'
 Like a gent and lady, same as you and me.

Yip! Yip! Yip! Yip! tunin' up the fiddle;
 Well, them as likes the exercise sure can have it all!
Right wing, lady swing, and sashay down the middle. . . .
 But this beats dancin' at the Cowboys' Ball.

HENRY HERBERT KNIBBS

SECTION C: OTHER SELECTIONS IN MODERN LITERATURE

For further selections in the field of modern poetry that lend themselves to exercise in the use of the elements of time, see the following poems in Monroe and Henderson, *The New Poetry*, or Drinkwater, Canby, and Benét, *Twentieth Century Poetry*, or Louis Untermeyer, *Modern American Poetry*, and *Modern British Poetry*.

1. William Butler Yeats, "The Lake Isle of Innisfree"
2. Leonora Speyer, "Mary Magdalene"
3. A. E. Housman, "When I was One-and-Twenty"
4. Ralph Hodgson, "Eve"
5. Edna St. Vincent Millay, "The Betrothal"
6. Harriet Monroe, "A Farewell"
7. Robert Frost, "Stopping by Woods on a Snowy Evening"
8. Jean Starr Untermeyer, "Lake Song"
9. Walter de la Mare, "Silver"
10. Any other selection that lends itself to this exercise.

FORCE

A SPEAKER must use variations in force for many reasons; first of all, in order to communicate meanings, especially to show the relative importance of ideas. In the sentence, "The President signed the treaty today," there are only six words; yet with variations in force these words convey different meanings. With no stress on any one word, the sentence is a plain statement of fact. But this form, "The *President* signed the treaty today," emphasizes the fact that it was the President, no lesser person, who did the signing. This form, "The President *signed* the treaty today," says by implication that he did not merely express approval, he acted. This form, "The President signed the *treaty* today," shifts the center of attention. This form, "The President signed the treaty *today*," stresses the time. Thus by changes in stress the same sentence conveys different meanings.

Another reason for using variations in force is to hold attention. Sharp stress on an important word or phrase brings back the wandering minds of an audience. Subdued utterance, immediately following a passage of marked force, has the same effect. Such variations are used frequently by able speakers. Beginners do well to study their technique.

Still another reason for using effective variations in force is the fact that this technique conveys impressions of the speaker. Some of us speak at all times with earnestness. That may be because we are blessed by nature with unusual robustness. To us life is dreadfully serious. Or it may be because we are abounding in energy, or because we vainly imagine that sus-

tained energetic utterance is effective. An audience reads these cues and builds conceptions of the speaker as a person which may be helpful to him or harmful.

Variations in force also express the emotions of the speaker. If he is deeply in earnest about what he is saying, he uses increased force. If he is lukewarm, he shows his indifference by his lack of force. Otherwise he is ineffective or misleading, usually both.

Another necessity for variations in force we mentioned above. In order to be heard, a speaker must adapt his voice to the size of the audience and to the acoustics of the auditorium. If he is battling with echoes, he must experiment with degrees of force.

I. DEGREES OF FORCE

Some ideas are expressed appropriately by applying heavy force; for example, when a speaker is denouncing an opponent, a party, or a principle. Other ideas are best expressed by applying light force, for example, when a speaker is expressing a whimsical idea, or when he is intimate, or when he himself takes his idea casually. Moderate force should be used when a speaker is conversational and when his approach to his subject is uncolored by emotion.

If all this seems too obvious to mention, bear in mind the fact that many men who in other respects are able speakers grow so accustomed to one degree of force that they use it unintelligently for all occasions. Some politicians, accustomed to large audiences, continue to shout when they appear before intimate groups in small rooms. They roar with the mono-force of a dynamo. No wonder the audience becomes inattentive and weary! Many political "orators" blare and bellow in this meaningless way. To say the least, they are monotonous.

Some speakers, on the other hand, use nothing but subdued force. At first the audience may like the ease and intimacy of that kind of speaking, but presently its attention wanders and — pity the poor speaker! — it goes to sleep. Many men and

women who are in poor health and many who are timid or shy rarely use a high degree of force. Many who are accustomed to talking to committees and to small informal groups use the same subdued force before large audiences on formal occasions. Thus, frequently, a degree of force that is not suited to the occasion ruins an otherwise excellent speech. If such speakers would set up new habits in the use of force, they would gain in effectiveness not only as speakers but also as persons.

As a matter of fact, most speakers — including most of the readers of these pages — habitually use one degree of force. The point we are making, obvious as it sounds, is of major importance not only to beginners, but to many experienced speakers.

Effective speech is free from undue "pressing," "driving," and sustained "sound and fury." The bellowing political speaker, from the first minute to the last, is an oratorical whirlwind: his voice is tense, he paces the platform, he shatters the air with his gestures, he maintains his fury without change of pace. In short, he "presses." He shows that he is "pressing" by the persistent strain of his muscles, his never-varying tenseness of posture, his restless arms, his highly strung emotional state, and the high degree of force which he uses constantly.

Such sustained force defeats its purpose. It tends to exhaust the audience. It becomes monotonous. Moreover, when a speaker shouts "Wolf! Wolf!" in connection with every minor issue he mentions, the audience discounts the danger. When the real wolf appears the audience is too tired to respond.

Again, constant "pressing" is bad art because it involves loss of poise and dignity, and because the gross evidence of physical strain draws attention to itself. It is bad art, too, because it deals with all matters, minor and major, as though they were equally important.

Finally, "pressing" is full of negative suggestion. A speaker who uses sustained force "protests too much." His constant vehemence suggests that he feels that his cause needs desperate defense. His apparent doubt engenders doubt. An

effective speaker, on the other hand, shows such assurance that the audience feels assurance.

Exercises for degrees of force

1. Utter the vowels *a, e, i, o, u* with a moderate degree of force, then with a low degree of force, and last with a high degree of force.

2. Utter the letters of the alphabet. Start with a low degree of force and gradually increase the degree.

3. As you utter the following sentence, adapt the force to various situations: "Ladies and gentlemen, when a man closes his mind to the convictions and the points of view of other men, on that day he ceases to grow, his mind becomes stagnant."

a. Utter this first to an imaginary companion in an automobile.

b. Utter it to a classroom full of your fellow classmates.

c. Utter it to an assembly of a thousand college students in an auditorium.

d. Utter it to a companion in a room full of sleeping people.

e. Utter it as though you thought: "that is a truism and of course you are aware of it."

f. Utter it as though you thought: "that is supremely important right now."

II. FORMS OF FORCE

Force may be applied gently and gradually or abruptly and vigorously. It is helpful to consider three forms of force: the effusive form, the expulsive form, and the explosive form.

The effusive form of force. In the effusive form the flow of energy is steady and smooth. Sometimes the flow is with a subdued degree of force; at other times, the flow is with a high degree of force. It may produce tones that are sonorous and rolling and slowly cumulative. It is used when the ideas are marked by dignity, emotion, grandeur or reverence. The following selections are for the most part governed by the effusive form: Kipling's "Recessional," Longfellow's "The Rainy Day," and many of the most sublime passages in the Bible.

Examples of the effusive form

1.

A PETITION TO TIME

Touch us gently, Time!
 Let us glide adown thy stream
 Gently – as we sometimes glide
 Through a quiet dream!

BRYAN WALLER PROCTER

2.

GENESIS

In the beginning God created the heaven and the earth.
 And the earth was without form, and void; and darkness was upon
 the face of the deep. And the Spirit of God moved upon the face of
 the waters.

And God said, Let there be light: and there was light.

THE BIBLE

3.

APOSTROPHE TO THE OCEAN

There is a pleasure in the pathless woods,
 There is a rapture on the lonely shore,
 There is society, where none intrudes,
 By the deep sea, and music in its roar.
 I love not man the less, but Nature more,
 From these our interviews, in which I steal
 From all I may be, or have been before,
 To mingle with the universe and feel
 What I can ne'er express, yet cannot all conceal.

LORD BYRON

The expulsive form. The expulsive form of vocal energy is applied with a quick ejaculation. It is often clipped and staccato. If the vocalization of the speaker is correct, each word is uttered with a sharp drive or an abrupt vocal attack. It is not an effortful bark or a brusque military command. It is, nevertheless, quick and vigorous. It is commonly used to express earnestness, vitality and incisiveness.

Examples of the expulsive form

1. Utter the following sentences with a quick application of incisive energy.

- a. "Gentlemen may cry, Peace, peace! but there is no peace."
- b. "They tell us, sir, that we are weak. . . . Sir, we are not weak."
- c. "The war is inevitable, and let it come! I repeat it, sir, let it come!"

2.

WAR WITH GERMANY

Gentlemen of the Congress, it is a distressing and oppressive duty which I have performed in thus addressing you. There are, it may be, many months of fiery trial and sacrifice ahead of us. It is a fearful thing to lead this great, peaceful people into wars, civilization itself seeming to be in the balance.

But the right is more precious than peace, and we shall fight for the things which we have always carried nearest our hearts — for democracy, for the right of those who submit to authority to have a voice in their own governments, for the rights and liberties of small nations, for a universal dominion of right by such a concert of free peoples as shall bring peace and safety to all nations and make the world itself at last free.

WOODROW WILSON

3. HOW THEY BROUGHT THE GOOD NEWS FROM GHENT TO AIX

I sprang to the stirrup, and Joris and he,
 I galloped, Dick galloped, we galloped all three;
 "Good speed!" cried the watch as the gate-bolts undrew,
 "Speed!" echoed the wall to us galloping through.
 Behind shut the postern, the lights sank to rest,
 And into the midnight we galloped abreast.

ROBERT BROWNING

The explosive form. In the explosive form, force is applied with abruptness and vocal energy, usually with intense emotions, sometimes even with violence. It is used when men speak out of anger or belligerence. It has an important place both in the interpretation of dramatic literature and in public speaking. It is essential to many climaxes.

Example of the explosive form

FROM ORATION ON THE IMPEACHMENT OF WARREN HASTINGS

Therefore, it is with confidence that, ordered by the Commons of Great Britain, I impeach Warren Hastings of high crimes and misdemeanors.

I impeach him in the name of the Commons of Great Britain in Parliament assembled, whose parliamentary trust he has abused.

I impeach him in the name of the Commons of Great Britain, whose national character he has dishonored.

I impeach him in the name of the people of India, whose laws, rights, and liberties he has subverted.

I impeach him in the name of the people of India, whose property he has destroyed, whose country he has laid waste and desolate.

I impeach him in the name of human nature itself, which he has cruelly outraged, injured, and oppressed, in both sexes. And I impeach him in the name and by virtue of those eternal laws of justice, which ought equally to pervade every age, condition, rank, and situation in the world.

EDMUND BURKE

III. STRESS OR EMPHASIS

Stress means the degree of force with which a speaker utters a word, a phrase or a sentence in order to lift it above the level of the context. Stress is one method of indicating degrees of importance. It is essential if a speaker is to reveal his meanings accurately, if he is to avoid vocal monotony, and if he is to avail himself of an excellent method of securing and holding attention. By his use of stress, moreover, he reveals his attitudes toward his ideas.

Stress and attention. A word emphasized here, a phrase projected with sustained force there, and a sentence lifted out of its context at another point make the audience prick up its ears.

Some professional speakers rely heavily on this resource. Attention is drifting. Something must be done about it. So the speaker says, "We shall *never* submit to this tyranny—*NEVER!*" And the last word he shouts.

Many drowsy hearers have wished they could explode a bomb under a speaker and wake him up. They are helpless. Speakers, however, can always explode a few words and wake up an audience.

Exercises for stress

Read these selections aloud and apply force to those words and phrases which deserve that distinction.

1. IN BRITAIN'S DARKEST MOMENT¹

And now the war has come to us. We must stand alone in the breach and face the worst that the tyrant's might and enmity can do. Bearing ourselves humbly before God, but conscious that we serve an unfolding purpose, we are ready to defend our native land against the invasion by which it is threatened.

We are fighting by ourselves — alone. But we are not fighting for ourselves alone. Here in this strong city of refuge, which enshrines the title deeds of human progress and is of big consequence to human civilization, here, girt by the seas and oceans, where our navy reigns, shielded from above by the prowess and devotion of our airmen, we await undismayed the impending assault.

Perhaps it will come tonight. Perhaps it will come next week. Perhaps it will never come. We must show ourselves equally capable of meeting a sudden, violent shock, or what is perhaps a harder test, a prolonged issue. But be the ordeal sharp or long, or both, we shall seek no terms, we shall tolerate no parleys. We may show mercy — we shall ask none.

WINSTON CHURCHILL

2. APPEAL FOR GOOD SPEECH

I would have you go out lovers of your speech. This is a time of philanthropists, but we do not need their riches to add to our common vocabulary. It is richer than that of many, of most, tongues, though we are most of us seemingly content with a very meager possession. But we do need philologists in the original meaning of that word, men in every walk of life who will use speech conscientiously, discriminatingly, intelligently, yet without pedantry or show.

JOHN H. FINLEY

¹ From a radio address, July 14, 1940.

IV. CLIMAX

A climax is a series of words or phrases arranged in the order of increasing strength. A well-built oration or poem has a structural climax. It moves irresistibly to a peak of intensity. Nearly all strongly emotional utterances contain climaxes.

Examples of climax

1. He lay upon the sod, bleeding, broken, dying.
2. "I never would lay down my arms — *never — never — NEVER!*"
3. All that I have, and all that I am, and all that I hope in this life, I am now ready to stake upon it; and I leave off as I began, that, live or die, survive or perish, I am for the declaration. It is my living sentiment and, by the blessing of God, it shall be my dying sentiment; independence now, and independence forever.

Climax of increasing force. Climaxes may be marked by increasing vocal force or by decreasing vocal force. In the climax of increasing force, whether in a series of words, phrases or paragraphs or in a composition as a whole, the speaker steadily increases his volume and usually raises the pitch of his voice. This method is the common, obvious and popular one. Those who are endowed with physical and emotional robustness like to swing a strong paragraph with steadily increasing power and crash it over the heads of the audience. That is one reason why declaimers frequently select speeches which call forth emotions that swell and gather momentum like an avalanche; the perorations, for example, of Patrick Henry and Daniel Webster.

Examples of climaxes of increasing force

1. CALL TO ARMS

We have petitioned, we have remonstrated: we have supplicated; we have prostrated ourselves before the throne, and have implored its interposition to arrest the tyrannical hands of the ministry and Parliament. . . . If we wish to be free — if we mean to preserve inviolate those inestimable privileges for which we have been so long

contending — if we mean not basely to abandon the noble struggle in which we have been so long engaged, and which we have pledged ourselves never to abandon until the glorious object of our contest shall be obtained — we must fight! I repeat it, sir, we must fight!

PATRICK HENRY

2.

A PLEA FOR CUBA

Others may hesitate, others may procrastinate, others may plead for further diplomatic negotiation, which means delay, but for me, I am ready to act *now*, and for my action I am ready to answer to my conscience, my country, and my God.

JOHN M. THURSTON

3.

THE PHILOSOPHY OF THE RACE PROBLEM

I thank an all-kind Creator for this tremendous possibility, that my skin, though black, may cover a heart as pure as any that beats within a Saxon's breast. I thank Him that my hair, though kinked, may cover a brain which can think as clearly and reason as profoundly as that of the fairest white. I thank Him that the bulge of my lips and the spread of my nose need not forever be the inevitable tokens of my disgrace, that they may become my badge of honor if, after fifty years of education, I can show the rudiments, at least, of that mental and moral development, to acquire which the Anglo-Saxon has taken a half-score of centuries.

HENRY COLEMAN

Climax of decreasing vocal force. It is sometimes advisable to express a climax not by a cumulative increase of vocal emphasis but by a decrease. In this case there is an accompanying increase of emotional intensity. A decrease of vocal emphasis is more powerful at times because less obviously climactic, more unusual, and more intense. For all these reasons it has higher attention-arresting powers. The speaker or the reader, while decreasing his vocal force, must compensate by communicating his increased emotional tenseness in other ways.

Rarely is expression when abandoned as effective as when restrained. An emotional climax under firm control communicates more throbbing power than an emotional climax run riot. Reserved force is sometimes more moving than used force.

If a speaker is disposed to speak with restraint, he will tend to use the climax of decreasing force. If he is by disposition prone to give complete expression to his emotion, he is more likely to use the climax of increasing force. In some selections the climax called for is obviously a climax of increasing force; in other cases either type is suitable.

Climaxes that may be expressed with decreasing vocal force and increasing intensity

1. We may die; die, colonists, die, slaves; die, it may be ignominiously and upon the scaffold. Be it so. Be it so.

2.

ENOCH ARDEN

Enoch, poor man, was cast away and lost,
He, shaking his gray head pathetically,
Repeated muttering "cast away and lost";
Again in deeper inward whispers, "Lost!"

ALFRED LORD TENNYSON

3.

PHILOSOPHY OF THE RACE PROBLEM

Could the martyred Lincoln have lived to execute fully the policy for which he gave his life, would he have countenanced a rule of injustice and oppression? I seek my answer in the past, and a vision of that heroic soul unfolds to my eyes. I see him watching in the Southern mart, I note the firm resolve that hardens his face like steel. I see him opposed to Douglas in the clash of giant-minds, battling for justice to a helpless race. I see him bearing the burden of a nation's destiny, and imploring divine guidance to lead his steps aright. I see him pen the immortal words that free a million souls. I see him wounded, bleeding, dying — and for me.

HENRY COLEMAN

EXERCISES

SECTION A: EXERCISES IN EXTEMPORANEOUS SPEECH

I. A political address

Review the chapter on force. In the privacy of your room, practice all the exercises in the chapter until you can use the elements of force effectively.

Choose from the following subjects one on which you have strong convictions and one which opens a live issue.

Run down the evidence and arguments, organize your ideas, and prepare an outline of your speech.

Deliver the speech in class before an imaginary audience of one thousand. Keep your attention primarily on the ideas and feelings that you are communicating and on your inner response to them. This response, however, should lead you to use the elements of force, if you have exercised yourself in the use of force and have established good habits in the use of force.

1. "We point with pride" to the administration in Washington
2. "We view with alarm" the administration in Washington
3. An iniquitous piece of legislation
4. Inefficiency in government
5. The burden of taxes
6. Political bunk
7. Is \$25,000 a year enough for any man?
8. Have we "lost the peace"?
9. Wobbly planks in the political platform
10. A real statesman
11. The blunders of Congress
12. Needed Public Works projects
13. Government research in atomic science
14. An intolerable monopoly
15. The regimentation of business
16. Cartels
17. Municipal government gone wrong
18. Professional politicians
19. Control of water-power
20. Ownership of public utilities
21. Unemployment insurance
22. The San Francisco Conference
23. Fee-splitting among physicians
24. Justice for postal employees
25. "Rugged individualism" in business
26. Bleeding the consumer
27. The young man in politics
28. Injustice in the law courts
29. The sales tax

30. The tax on capital gains
31. Control of the radio
32. Constitutional rights that are violated
33. The stupidity of high tariff
34. Political propaganda in America
35. Political opportunists
36. The meaning of "democracy"
37. Government waste
38. Rivalry among the armed forces
39. Lobbies and pressure groups
40. The case for free enterprise
41. What the government owes labor
42. What the government owes the business man
43. What the government owes the consumer
44. Better international relations for America
45. Our relations with Russia
46. The need for a third political party
47. Balancing the budget
48. Dictatorships
49. The independent voter
50. Any other subject that lends itself to this assignment.

II. *A nominating address*

Select a man or woman who in your opinion deserves a public office and nominate him for that office. Choose a person whose utterances and public record accord with your deepest political convictions.

Run down materials, organize your ideas and prepare an outline that will serve as the basis of an extemporaneous speech. Set out the salient facts in his record, the ideas for which he has fought and other reasons why he deserves the office.

Present your speech before an imaginary audience of one thousand. Keep your attention primarily on the ideas and feelings that you are communicating and on your inner response to them; secondarily on using the elements of force: variety in force, degrees of force, forms of force, stress, and climax.

SECTION B: SELECTIONS FOR INTERPRETATION AND DECLAMATION

Review the chapter on force and in the privacy of your room practice all the exercises in the chapter until you can use the elements of force effectively.

Read aloud all the following selections and try to communicate their full meaning.

Memorize one selection — or read it from the book — and deliver it in class before an imaginary audience of five hundred. Keep your attention primarily on your own response to the ideas; secondarily on demonstrating your control of the elements of force.

THE EAGLE AND THE MOLE ¹

Avoid the reeking herd,
Shun the polluted flock,
Live like that stoic bird,
The eagle of the rock.

The huddled warmth of crowds
Begets and fosters hate;
He keeps, above the clouds,
His cliff inviolate.

When flocks are folded warm
And herds to shelter run,
He sails above the storm,
He stares into the sun.

If in the eagle's track
Your sinews cannot leap,
Avoid the lathered pack,
Turn from the steaming sheep.

If you would keep your soul
From spotted sight or sound,
Live like the velvet mole;
Go burrow underground.

And there hold intercourse
With roots of trees and stones,
With rivers at their source
And disembodied bones.

ELINOR WYLIE

¹ From *Angels and Earthly Creatures*, by Elinor Wylie. Alfred A. Knopf.

I HAVE A RENDEZVOUS WITH DEATH

I have a rendezvous with Death
 At some disputed barricade,
 When Spring comes back with rustling shade
 And apple-blossoms fill the air —
 I have a rendezvous with Death
 When Spring brings back blue days and fair.

It may be he shall take my hand
 And lead me into his dark land
 And close my eyes and quench my breath —
 It may be I shall pass him still.
 I have a rendezvous with Death
 On some scarred slope of battered hill,
 When Spring comes round again this year
 And the first meadow-flowers appear.

God knows 'twere better to be deep
 Pillowed in silk and scented down,
 Where love throbs out in blissful sleep,
 Pulse nigh to pulse, and breath to breath,
 Where hushed awakenings are dear . . .

But I've a rendezvous with Death
 At midnight in some flaming town,
 When Spring trips north again this year,
 And I to my pledged word am true,
 I shall not fail that rendezvous.

ALAN SEEGER

THE MELTING POT

America is God's crucible, the great Melting-Pot where all the races of Europe are melting and reforming! Here you stand, good folk, think I, when I see them at Ellis Island, here you stand in your fifty groups, with your fifty languages and histories, and your fifty blood hatreds and rivalries. But you won't be long like that, brothers, for these are the fires of God you've come to — these are the fires of God. A fig for your feuds and vendettas! Germans and

Frenchmen, Irishmen and Englishmen, Jews and Russians — into the Crucible with you all! God is making the American. The real American has not yet arrived. He is only in the crucible, I tell you — he will be the fusion of all races, the common superman.

ISRAEL ZANGWILL

AMERICA'S RÔLE IN WORLD PEACE ¹

This American strength — this strength of the New World — must also be built into the structure of peace if that structure is to endure. I am thinking not only of the factories and farms and mines and forests — of all the developed and still undeveloped wealth of these Western continents. I am thinking not only of the power and the will of our nations to use this wealth for the good of all the people. I am thinking also of those beliefs for which Americans of all our countries have lived and fought — beliefs that form for our peoples an unbreakable core of unity. We believe in the essential worth and integrity and equal rights of the individuals and of individual nations, large and small. We believe in the people and therefore in the right of the people to govern themselves in accordance with their own customs and desires. We believe in peace, not war, and we have sought to practice peace, not war, in our dealings with each other and with countries in other parts of the world. . . . So long as Nazi-Fascism exists anywhere in the world — or if it is ever permitted through disunity or indifference on our part to re-establish itself anywhere in the world — our peace and freedom are endangered. . . .

I am reminded of the words of Abraham Lincoln to the Congress of the United States at a critical moment in the history of my country. They are words which might well be engraved in the hearts of all of us at this hour. He said: "Fellow citizens, we cannot escape history. We will be remembered in spite of ourselves. No personal significance or insignificance can spare one or another of us. The fiery trial through which we pass will light us down in honor or dishonor to the latest generation. . . . We — even we here — hold the power and bear the responsibility."

That is what Abraham Lincoln said.

If we succeed — and as Americans who pioneered two virgin

¹ From an address delivered at the Inter-American Conference on Problems of War and Peace, Mexico City, February 22, 1945.

continents and founded here a new civilization, we know that all is possible — if we succeed, future generations will look back upon this conference in Mexico City, and the conference in the Crimea and the United Nations conference in San Francisco as among the great historic milestones on the road to a lasting peace and a new world of security and opportunity for all mankind.

EDWARD R. STETTINIUS

EVEN SUCH IS MAN

Like to the falling of a star,
 Or as the flights of eagles are,
 Or like the fresh spring's gaudy hue,
 Or silver drops of morning dew,
 Or like the wind that chafes the flood,
 Or bubbles which on water stood:
 Even such is man, whose borrowed light
 Is straight called in and paid to night.
 The wind blows out, the bubble dies,
 The spring intombed in autumn lies;
 The dew's dried up, the star is shot,
 The flight is past, and man forgot.

FRANCIS BEAUMONT

The common ideals of the English-speaking peoples of the world are not ideals from which other peoples of the world are excluded. They are ideals which are alien in no country that loves liberty and hates tyranny. They are ideals which are common to all men and women of this earth, who do justice, who love mercy, and who walk humbly with God.

In 1941, when enemy bombs destroyed the Common room of the Parliament and smashed the altar of Westminster Abbey, I suggested that these two hits symbolized the objectives of the dictator and the pagan. Across the street from this wreckage, by chance the statue of Abraham Lincoln was untouched. It seems to me at the time that he stood there quietly waiting, certain of support for

¹Speech by the American Ambassador at the performance "To You, America," on Thanksgiving Day, November 23, 1944.

those things for which he had lived and died, for he loved God, he defined and represented democracy, and he hated slavery.

It was on the sixth of January, 1942, that the President told the Congress of the United States that American land, sea and air forces would take up stations in the British Isles. Before the month was ended, I was able to tell you that in Northern Ireland you could already "hear the tramp of thousands," for the nation had given Lincoln answer, "We have come!"

Since then our soldiers have passed through England, not in thousands but in hundreds of thousands, and crossed the Channel with yours, and fought their way through France with yours, and are battling today within the frontiers of Germany with yours on their way to victory.

We are grateful that you have joined us on this day of Thanksgiving because, through common sacrifice and a sustaining Providence, we have been able together to preserve our way of life, and have maintained a unity of spirit which has made our nations strong. Our greatest harvest has been the willing hands and the brave hearts that have carried forward an abiding faith in freedom and the promise of an enduring peace.

When the strife is over and the battle done, grant us brotherhood not for this day only, but for the years to come; hope without despair; faith in humankind, and understanding hammered out in these war years that will unite the nations for all times.

JOHN G. WINANT

THE EAGLE

He clasps the crag with crooked hands;
Close to the sun in lonely lands,
Ringed with the azure world, he stands.

The wrinkled sea beneath him crawls;
He watches from his mountain walls,
And like a thunderbolt he falls.

ALFRED LORD TENNYSON

SECTION C: OTHER SELECTIONS IN MODERN LITERATURE

For other modern poems that lend themselves to exercise in the elements of force, see the following in Monroe and Henderson,

The New Poetry, or Drinkwater, Canby, and Benét, *Twentieth Century Poetry*, or Louis Untermeyer, *Modern American Poetry* and *Modern British Poetry*.

1. Robinson Jeffers, "Shine, Perishing Republic"
2. James Stephens, "In the Cool of the Evening"
3. George O'Neill, "The White Rooster"
4. Dorothy Parker, "Somebody's Song"
5. Carl Sandburg, "Jazz Fantasia"
6. Vachel Lindsay, "A Negro Sermon: Simon Legree"
7. Langston Hughes, "Feet o' Jesus"
8. Joseph Campbell, "The Old Woman"
9. Edgar Lee Masters, "Silence"
10. Any other selection that lends itself to exercise in force.

PART TWO

SPEECH COMPOSITION

FIRST STEPS IN COMPOSITION

12

IMAGINE AN AUDIENCE of one thousand ready to listen to a visiting celebrity; ready to invest in him one thousand hours of collective time; time that might be used in reading, recreation, or work. The speaker must justify that investment. He must give the audience real values; new points of view, stimulation to thought, a widening of horizons or a refreshing aesthetic or emotional experience.

A similar obligation rests on a speaker who takes five minutes of the time of a class. The class may number only thirty, but the principle is the same. Yet few speakers, either on the public platform or in the classroom, meet the test. Why do so many fail — fail to do anything of consequence to the thinking or the behavior of the audience?

Why speakers fail. There are many reasons. Some speakers talk, not because they have something to say, but because they have to say something. That in itself is cause enough for failure. Some speak because the occasion “requires a few words,” or because they wish to hear the sound of their own voices and the patter of applause. They do not speak because something is burning within them. Here, then, is a safe rule: Do not speak in public unless you have something to say that will give your listeners a satisfactory return for their investment.

Other speakers fail because they have no definite end in mind. They begin to speak before they have formulated their precise purpose. Partly for that reason they are discursive and apparently pointless. Since they fail to tell the audience what to do about it, the audience picks up its wraps and goes home without doing anything about it.

Still other speakers fail because their background is superficial or downright bad; or because they have not read widely or intelligently; or because their experience has been too limited. Imagine, for example, a student whose chief purpose in college is to have a good time or to achieve social prestige. He reads thin fiction, attends cheap shows; avoids serious conversation. Any audience will read him like a book — like one of the flabby books that have helped to make his own thinking spineless. No one respects a jellyfish.

A stream can rise no higher than its source. If a stream of words falls from the lips of a person whose information is meagre, whose vision is narrow, whose interests are trivial, whose thinking is muddy, that stream is not like a swift, clear, deep-running river. A stream that trickles from a shallow, muddy swamp is a shallow, muddy stream. A brook that comes tumbling down the mountainside from a deep lake at timberline has purity and power.

THE FIRST STEP

The first step, therefore, in the development of speech power is to set about the slow business of making oneself worth listening to. That means learning how to think; hearing the best speakers at every opportunity; reading provocative journals. That means, further, mingling with alert men and women; avoiding the wasters, social parasites, intellectual bankrupts and spiritual derelicts, those who are gambling away their lives for small stakes. A man is a part of everything that he sees and touches. No one can come constantly into contact with cheap books, cheap plays and cheap persons without becoming like them.

But integrity is also contagious. Any man or woman who, day after day, is exposed to great literature, drama, music and art catches the flame. Fire spreads. There are candles that burn with a turbulent red flame — Bobby Burns, François Villon, Wagner; others with the clear blue flame of intellect — Bacon, Spinoza, Kant, Montesquieu, Emerson; others with a

slender white spiritual flame — St. Francis of Assisi and Jesus Christ. Such contagious, unquenchable spirits may be found not only among the great but also among the humble. A shoe cobbler in Bloomington, Indiana, was such a man. Occasionally a social derelict carries a flame. Literature that is great, from Plato's "Republic" to Emerson's "Essays," is great because it reflects flaming spirits.

Anyone may keep alive through thinking about the world beyond the college walls; the eddies of society, the prairies, the slums, the steel mills, the coal mines, the primitive cross roads. No one responds to a speaker who is only vaguely aware of the pregnant issues of his generation. First of all, a speaker must become a person worth listening to. This is a long way, but it is the only way. There is no short cut.

THE SECOND STEP

The second step is the selection of subjects which are related to your experiences, your interests, or your convictions. This is important for many reasons: you will be moved to speak well; you will more easily develop courage, poise, strength, directness, earnestness; your speech is less liable to be remote and academic.

Eager to share. Select a subject concerning which you have information or experiences that you are eager to share with others. It may be that you are fascinated by the defeats and victories of farmers. The fight is an old story, but to you it is thrilling. If you speak on that subject, it will put pressure upon you to speak effectively.

The will to fight for a cause, issue or principle. You may find a good subject if you survey your deepest convictions, loyalties, admirations and contempts, and select one that to you is so moving that you are ready to fight for it. Thus you will be moved to speak with vigor. Moreover, the fighting mental attitude will help you, if you need help, in overcoming diffidence. You may have deep convictions concerning racial intolerance, or the injustice of taxes, or compulsory military training,

or the folly of war, or the waning of freedom. You may have a moving loyalty to the country that gave you and your parents freedom to think, to speak, to worship. You may resent the destructive talk of smart alecks and cheap demagogues. Rest assured that, however faulty your speech may be in minor matters, it will have compulsion if you speak on a conviction that lies hot on your heart, with a will to fight for it, come what may.

Whenever a man speaks on such a cause he is certain to give a genuine speech. Here is a man who has devoted himself to the regeneration of social derelicts — hoboies, drunkards, prisoners. He is ready, if necessary, to be crucified for that cause. However we may disagree with him, we listen to him. Another man is deeply religious, a Roman Catholic, perhaps, or a Jew, or a Christian Scientist. His religion is to him the most moving thing in the world. He is on fire with the splendor of that cause; he resents the attacks upon it that spring from bigotry and ignorance. When he speaks his hearers respect him for his sincerity and courage. Another man's heart goes out to sweatshop workers and to all the other sufferers in city slums. He is likely to strike fire. He who loses himself in any great cause finds himself; finds, often to his own astonishment, that as a speaker he compels attention. Still another man is absorbed by scientific research, to him nothing is so thrilling or so important as unrelenting search for truth. Let any of these enthusiasts speak, and the rest of us listen with the respect which we accord honest utterance.

Special knowledge. Every man and woman, by virtue of experience at first hand, is in one degree or another a specialist in some field. Nearly everyone has knowledge of some phase of life, some enterprise, some community, that fits him to speak with authority. A speech that grows out of such knowledge is likely to hold attention. Usually if a speaker is not interested in his subject, the audience is not; but if he is interested, his enthusiasm is contagious. Anyone can test this statement at his convenience by falling into conversation with a brakeman and drawing him out; or for that matter with a hobo, a salesman,

a corner grocer, a nurse, a taxicab driver, a game warden — almost anybody. Even an illiterate person or one who speaks haltingly in a dialect sometimes speaks with eloquence about that which most concerns him. Witness the words of Vanzetti.

The special body of knowledge may be unimportant and the speaker unknown. Nevertheless, if he speaks with authority and earnestness, he may compel interest. He may live on a ranch in the foothills of the Rockies, where the inhabitants are at endless war with coyotes. He may have joined Silver Rickert in running down mountain lions, treeing them and roping them alive. Well, let him talk about his own experience. In that field, he is a specialist. He may have lived in a settlement house in the Italian district of Boston; or worked in a Ford assembly line at Dearborn; or followed the migratory wheat harvesters from Kansas to North Dakota; or traveled up and down the country with a carnival troupe, or sold shirts in a department store. He may know at first hand about the fight of cotton growers with blights and bugs. Coming from the Blue Grass region of Kentucky, he may know horse flesh, coming from Minnesota, he may know about the production of iron ore; coming from the coast of Maine, he may know about the trials of fishermen in the bitter cold of winter. All such speakers are specialists. They will do well, particularly for first practice, to select subjects in their own fields. Whatever they have to say will be genuine, authoritative, and probably interesting.

Relation to the audience. Some subjects, however inspiring to the speaker, may be outside the range of interests of the audience. The speaker himself may be excited over the tribulations of the corn grower, but at the Ford Hall Forum in Boston the subject may be too far beyond the immediate interests of the audience. Some subjects presuppose on the part of the audience a background which they may not have. Most steel workers care nothing about the Shakespere-Baconian controversy. Nevertheless, as the managers of professional speakers have found out, if a man knows all about his subject,

whether it be stars, music, insects, radar, or the North Pole, and if he is on fire with his cause, he has most of the mental and emotional conditions required for good speaking. Indeed, there is a dirt farmer in Iowa who so firmly believes that hogs are replete with drama and beauty, that when he speaks on that subject, his hearers listen eagerly.

The time limit. Some subjects are so complex or so broad that it is impossible to do justice to them in a single speech. The speaker must either choose one aspect of such a subject or choose a subject that can be treated within the time limit. A speaker cannot in one hour tell all about "The Wonders of Electrical Research," but he can tell about "The Electric Eye." He cannot hope to cover "The Problems of the Farmer." In one talk he can do little more than enumerate the problems. He can, however, in a single talk make some progress with such a subject as "Co-operative Marketing of Oranges," or "The Effect of the Tariff on Farm Incomes."

The occasion. The occasion may be an Armistice Day celebration, a teachers' institute, a football rally, a Rotary Club luncheon or a gathering of strikers. These occasions differ in many respects in historical background, objectives, mood and spirit, emotional state and expectancy of the audience.

The speaker must learn in advance about his audience, his time limit, and the occasion, and select his subject accordingly.

THE THIRD STEP

Wording the desired response. Suppose you ask the Dean of Men of your college for a ten minute conference. He is busy, every minute counts. You, too, have no time to waste. Suppose you walk into his office with your mind in a turmoil. You get nowhere; you have only a hazy idea of what you wish to discuss. The Dean is exasperated, properly so; and you, properly so, are embarrassed.

Presumably, however, you do not act that way. Before you step into the office of the Dean, or the Employment Secretary, or the Editor of the "News," you phrase clearly in your own

mind your objective and the desired response. That saves time and gives point to the conference. Knowing exactly what you wish to accomplish, you know what facts, arguments and requests to present.

Often, however, a person who thus conducts himself before an audience of one man, speaks to a hundred men without having taken the trouble to phrase, for his own guidance, the precise response he seeks. He shoots at nothing in particular and he hits exactly that. He plucks posies here and there with no idea what to do with the posies. He has a grasshopper mind; it jumps aimlessly from topic to topic.

In the early stages of preparation, a speaker may not be able to formulate the precise response that he is to seek. In due time, however, he *must* formulate it. If he records it in one sentence on paper it helps him to hit his mark.

A definite purpose, moreover, helps to give a speech unity and coherence. It governs the selection of materials. If the desired response is merely belief, the materials may be largely facts and reasoning. If the response is entertainment, the materials may be anecdotes or humor. If the response is some kind of activity, the speaker may draw heavily on psychological stimuli. A speaker cannot even begin to select his materials intelligently until he knows exactly what he wishes the audience to do.

Varieties of response. Sometimes a speaker confronts an audience so hostile to his ideas—regarding disarmament, modern art, the open shop, price control, the poll tax, or what not—that he cannot hope to carry conviction in one talk. In such a case, he might formulate his objective in this way: "I wish my hearers to say to themselves, 'Perhaps, after all, there is something to be said for that side; let us keep our minds open.'"

When a speaker wishes an audience not only to believe but to do something based upon the belief, his task is more difficult.

Unfortunately there are speakers who seek nothing but applause. They know the tricks that bring the desired response: the shibboleths, symbols, truisms, denunciations, appeals

to prejudice and waving of flags. To be sure, applause is often deserved; it heartens a speaker; establishes a bond with his audience and stimulates him to added effort. In the United States most audiences are too undemonstrative: they lack the courage of their emotions. But a speaker who seeks applause for its own sake is diverting his attention from his main business.

His main business may be to create a mood, or give an emotional experience, or stir an audience to compassion. Coleridge, for example, in his "Rime of the Ancient Mariner" sought to create a mood. An interpreter of literature or a public speaker may say to himself: "I wish this audience to feel deeply." Responses of this sort are difficult to achieve: they require creative skill.

A speaker may wish merely to stimulate thought. In that case, he may say to himself, "I wish to put these men and women through mental gymnastics." Or he may say, "I wish to lift them to a new spiritual level"; or "In these days of skepticism, I shall give them a rock on which to stand and a star to guide them." Such an objective is not achieved easily. In this age audiences shun cant phrases and platitudes; they are left cold by the dull didacticism of inspirational talks which advertise themselves as such. Yet there never was an age more disposed to respond to anything that gives beauty to life or renews faith in the aspirations of the race. Such a response presupposes a speaker who has committed himself intelligently and passionately to a great cause.

A speaker's sole object may be clearness. All that he wishes the audience to do is to understand. He may say to himself, "I wish this audience to see clearly how this thing works; what are its parts, how they interlock; how they function; what purpose they accomplish."

A speaker may tell a story merely to entertain or with an ulterior motive. He may say to himself: "I wish these men to listen to this narrative for its own sake, because in that way I can disarm them and indirectly get them to see that they should save their own souls." Jesus said "A sower went forth

to sow," but at the moment Jesus was not interested in agriculture.

The range of responses is wide: open your mind; understand how this thing works; agree with me; laugh; enjoy an emotional experience, feel deeply; find delight in beauty; decide to study this subject; sign this document; raise your hands; vote the fusion ticket; join the Army, go to college.

After you select your subject, formulate clearly in one sentence the specific response that you seek; fix it in your mind; let it govern your selection and treatment of material as you build your speech; and as you speak let it dominate everything.

THE FOURTH STEP

Choosing a title. The subject of a speech or of an article is any statement of its central idea. The title is the phrase chosen to attract attention to the subject. Chance and inspiration — usually lack of inspiration — have their part in the choice of titles. Sometimes a good title can be lifted from a story, an essay or a speech, after the writing is done. Sometimes a good title can be found in remembered classics or, memory failing, in collections of familiar quotations. Such titles as "To Have and to Hold" come readily to mind. An especially happy title is rich in positive suggestion; it introduces helpful ideas into the fringes of attention. A bad title, on the other hand, may keep the audience away. Its negative suggestion may picture a speaker so lacking in good taste, or humor, or imagination that nobody wishes to listen to him.

1. A title should suggest but not explicitly state the main idea. It should not say too much. A title that suggests rather than denotes the idea arouses curiosity. "The Terrible Cost and Horror of War" says too much. More suggestive are such titles as "Cannon Fodder," "Paying the Piper," "Mad Mais," and "The Race Between Education and Catastrophe." The man who chose the title, "The Sad Story of the Poor in the Crime Centers of Our Big Cities," tried to get his entire speech into his title. A better phrasing would have been: "The Under-

privileged of the Underworld." The Rotary Club member who spoke on "Service" had a good subject but a poor title. So did the minister who spoke on "Your Duty to Your Church," and the professor who frightened his audience away by announcing his subject as "The Problems of the Teacher." We suspect that anyone who is so dull in imagination as to choose such titles will turn out to be a dull speaker. So, wisely, we read a lively book or go fishing.

2. The title should be in keeping with the mood of the speech, the character of the audience and the nature of the occasion. The title of a speech on butterflies before zoologists might well be "Lepidoptera of the Pacific Coast." The title of an artist's speech on the same subject might be "Flying Flowers", of a humorist's speech, "Lepidoptera under Glass, or Can Anyone See through the Windshield?"

3. Good titles excite curiosity: "The Man with One Window," for example, "He Who Gets Slapped," "The Man Nobody Knows," "Lightning and Toothpicks," "Shall We Cut off John's Ears?" "Without Benefit of Clergy," "The White Man's Exit," "Where Doctors Send No Bills," and "It Can't Happen Here."

4. Titles that arouse curiosity are usually concrete, often pictorial: "The Great Stone Face," for example, "The Cross of Gold," "The Bat against the Moon," "Europe in Gas Masks," "Stars Fell on Alabama," "Business Devours its Young," "Youth Goes to Bat," and "Mexico on \$20 a Month." How much more attractive such titles are than these: "The Need of Moral Education," "How to Develop a Strong Character," "The Duties and Responsibilities of Citizenship," "History of the Science of Sound," "How to Travel Economically," "The Tendency of Large Corporations to Absorb Competing Units of Smaller Size."

5. Titles arouse curiosity when they are paradoxical; that is to say, seemingly contradictory or opposed to common sense but possibly true. Such a title is "The Poor Little Rich Girl." Here are others: "The Magnificent Obsession," "A Sane Asylum," "Hard Times with Easy Payments," "The Lawless

Arm of the Law," "Morals Secede from the Union," "At Home Abroad," "Taxation with Misrepresentation," "Death Takes a Holiday."

6. Sometimes good titles which are concrete and arouse curiosity are all the better if they make us laugh. Titles like these have rung the cash registers in the book shops: "The Rise and Fall of the Moustache," "Gentlemen Prefer Blondes," "Ragged Individualism," "Out of My Head," and "Eat, Drink and be Wary."

7. Good titles usually are brief: "The Gold Bug," for example, "The Next War," "Stand Up, Ye Dead!" "Red Bread," "Humanity Uprooted," "Mind over Mashie." The following titles, on the other hand, are too long, to say nothing of being abstract and colorless: "The Beautiful Flora and Fauna of the Adirondack Mountains"; "The Problems and Failures of Our Public School Systems" (or consult any teachers' convention program for even duller titles).

8. Titles with hackneyed words and rusty phrases do not arouse curiosity; they suggest aridity and boredom. Read these titles and do not imitate them: "Depressions; their Cause and Cure." (No matter at what point we listen in on that lecture, we seem to have heard the passage before.) "How to Be a Success in Life" (probably didactic and dull), "What a Young Man Should Know." Those titles are bad enough, but consider to what lengths you would go to avoid lectures on these: "Our Duty to the Heathen"; "Our Feathered Friends"; "Beating Our Swords into Ploughshares"; "The Man of the Hour"; "An Ode to Spring"; "Watchman, What of the Night?"

9. Good titles suggest able persons, sometimes only subtly, but always surely. Consider the titles of William Jennings Bryan's memorable address, "The Cross of Gold," and Russell Conwell's famous lecture, "Acres of Diamonds." Consider, on the other hand, the titles used by dilettante ladies and by ladylike men. The orator who announces that he will speak on "Master Doggy at Work and Play" may know his doggies, but he lacks imagination and a sense of humor. Worse still, he seems to be sickly sentimental. Such a title barks so loud, we

flee in terror. A dull title does not suggest a lively person. Gold coins rarely turn up in ash cans.

EXERCISES

I. *Finding subjects for speeches*

Think about your experiences, your environment, your chief interests, and those aspects of contemporary life that most concern you, and record in your notebook subjects which you may wish to use later for speeches in class.

A. List subjects which have to do with your own knowledge and experience. (For example, from your own observation you may know more than any other member of your class about the Army, the Navy, airplanes, farming, radio hookups, trout fishing, model railroads, amateur photography, or camping.)

B. List the causes that move you deeply. (You may be moved to speak on farm issues, or graft in local politics, or Negroes in politics, or international relations, or the unemployed, or the returned service man, or the Democratic Party.)

C. List subjects that interest nearly everybody at this time. Read journals of opinion and current events, such as *Forum*, *Time*, *News Week*, *Harper's*, *Reader's Digest*, *Atlantic Monthly*, *New Republic*, *Nation*, *Commonweal*, and *Christian Century*. Read the daily news from Washington which is syndicated in most daily newspapers. If Congress and the State Legislature are in session, note their problems. Listen to the conversation of thoughtful persons and discover what seems to them most significant at the moment.

D. List the timeless and universal human problems that affect you most deeply, some of which at the moment you are struggling with in your effort to adjust yourself to the world in which you live.

II. *Formulating response and developing speeches*

Select one of the subjects which you have listed or one in Exercise III, below, for an extemporaneous speech. Before you outline and deliver the speech, decide on the specific response which you wish to win. State that response in a single sentence. Keep it in mind as you prepare your speech. Decide whether you wish the audience: (1) merely to become informed; (2) to open its mind to

a new idea; (3) to yield mental assent to an idea, (4) to have a good time, (5) to decide to do something about the matter, (6) to respond with some kind of physical activity; or (7) to respond emotionally. Select the speech materials which are best adapted to the winning of the desired response.

III. *Extemporaneous speaking*

Select one of the following subjects for a short extemporaneous speech based on an outline. Formulate in one sentence the response you seek, record it on the outline, and keep it in mind when you speak.

A. Speeches for causes and convictions

1. If I were Mayor
2. A plea for tolerance
3. The foreigner in America
4. A square deal for labor, capital, and the consumer
5. What "patriotism" means to me
6. What "religion" means to me
7. The college fraternity system
8. Threats to democracy
9. Teachers' poor pay — and pupils' penalties
10. Any other cause that stirs you deeply.

B. Specialist speeches

1. Tomorrow's airplane
2. Dogs I have met
3. The Boy Scouts of America
4. What the 4H clubs are doing for youth
5. Editing a school paper
6. My hobby
7. My experience in photography
8. What I learned about building boats
9. Work at a filling station
10. Any other subject that grows out of your special training, knowledge or experience.

C. Speeches on universal human problems

1. Something worth fighting for
2. Hospital care at three cents a day
3. Are race riots necessary?

4. Doing too much for pupils
5. Beyond the atomic bomb
6. Investment of leisure time
7. What I owe my neighbor
8. What can a man believe?
9. Ethics and earning a living
10. Any other problem of human adjustment that is real and moving to you.

IV. *Selecting titles*

Write a paper about the virtues and defects of these speech titles:

1. The democratic way of life
2. The income tax, the tariff, and the far Eastern crisis
3. Hitch your wagon to a star
4. Our ship of state
5. Climbing the ladder of success
6. Why we behave like human beings
7. Grasshopper minds
8. The duties, obligations, and responsibilities of citizenship
9. A searching wind
10. Life in our era
11. Hats off to the U.S.A.
12. Tales for tiny tots
13. The incredible professor
14. Seven ways of looking at the moon
15. The forgotten man
16. An apology for liars
17. A most entrancing view from Pike's Peak
18. Why war is terrible
19. The voice of the people is the voice of God
20. Ships that pass in the night

FINDING, CHOOSING, AND RECORDING IDEAS

13

IF YOU HAVE CHOSEN the field in which you wish to speak and the subject, and if you know the exact response which you seek, your initial preparation will be simple. It may require no research at all. If you have selected a good subject for early practice, much of your best material will come from knowledge at first hand. Think about your subject. Do some more thinking. Recall your own experiences.

If that is not enough, begin to read. Consult the general and special sources for materials which best serve your purpose. Record your materials methodically, in such a way that they will be of maximum help to you. First, assemble and organize them according to some rough plan. Later on, outline them for presentation on the platform. If, in the first stage of your work, you know the specific phase of your subject which you wish to discuss and the definite response which you wish to achieve, you may select your title. This step, however, may well come later.

Thus if, like Upton Sinclair, you know far in advance that your purpose will be to attack colleges in general and teachers in particular and to move your audience to demand drastic changes, you may turn at once to those books and articles which directly support your contention. You may ignore all other materials. The neglect of arguments and evidence on the other side, however, may be a mistake, for a wise speaker tries to be informed on all aspects of his subject.

From a number of articles which attack the colleges you may salvage these charges: (1) colleges have failed to keep

step with science; (2) college teachers are slaves to convention and tradition; (3) college education is hampered by the goose-step; (4) college teachers are unwittingly the tools of "big business." You may be tempted merely to arrange these four topics and their supporting materials in climactic order, prepare a sketchy outline, and with this frail preparation mount the platform. In this way you may make a good speech — possibly. A thorough speaker, however, does not stop with such limited preparation. He reads more extensively. He strives to develop his main ideas through the use of illustrations, statistics, and other forms of support. He does not limit his reading to those materials that support his own contentions, he studies those that are hostile to him. In preparing to attack college education, he reads the most cogent arguments he can find in defense of the colleges. Such preparation strengthens his speaking. It helps towards breadth and fairness, both of which are persuasive.

SOURCES OF SPEECH MATERIALS

Your search in libraries should be a systematic process of selection and rejection. Sometimes you may well begin with encyclopedias and dictionaries. Then you may consult the *Reader's Guide* for articles in such magazines as *Atlantic Monthly*, *Business Week*, *Fortune*, *Forum*, *Harper's*, *Nation*, *New Republic*. You are not likely to find all the best articles on your subject under one head. If, for instance, your subject is "The New Deal," you may find some of your best materials catalogued under "Roosevelt," "Ickes," "Brains Trust," "Wallace," "NRA" or "TVA."

For further help, consult such guide books as *American Library Annual*, *Book Review Digest*, *Cumulative Book Index*, and *American Catalogue of Books*. Any librarian can refer you, also, to publications issued by the Federal Government and by organizations which have a special interest in your subject. In addition, there are publications of the States, peace societies, navy leagues, political parties, chambers of commerce, reform associations and religious societies.

For statistical information, consult *Statesman's Year Book*, *World Almanac*, *Tribune Almanac*, *Chicago Daily News Almanac*, *New International Year Book*, and *Statistical Abstract of the United States Department of Commerce*.

For biographical facts, refer to *Who's Who in America*, *Who's Who Among North American Authors*, *Who's Who in Education*, *Peet's Who's the Author*, *Dictionary of National Biography*, *Lippincott's Biographical Dictionary*, *National Encyclopedia of American Biography*, and *Twentieth Century Authors*.

Occasionally useful are Bartlett's *Familiar Quotations*, *Home Book of Quotations*, *Brewer's Dictionary of Phrase and Fable* and countless other books which reference librarians can find for you.

Lastly, consult some of the newspapers. We say lastly because most newspapers are not wholly reliable. They are unduly influenced by partisan political bias and by advertisers. Nevertheless, on some occasions it is highly important for a speaker to know the latest news, and the daily papers may be his only printed source. Among the most dependable are the *New York Times*, *Chicago Daily News*, and the *Christian Science Monitor*. To find the date of an event, consult the *New York Times Index*. The date will help you to find items on the same subject in other papers.

TAKING NOTES OF SPEECH MATERIALS

You will save time and confusion if you record your notes according to a system. A hit-or-miss jotting down of quotations in a bound notebook is a popular way of arduously getting nowhere. The following rules are good ones:

1. Use cards, such as those in the library catalogues, or loose-leaf notebooks, and write on one side only.
2. Head each card with a single caption which summarizes the text of the note, and in each card deal with one sub-topic only. (See specimen card.)
3. Select those words which bear most cogently on the subject and underline important words.
4. Quote from the original source if possible.

5. Make note of the source immediately. Use dots to indicate omissions, thus: and use brackets to indicate your own words inside the quotation, thus: [].

6. Use any abbreviations which really save your time.

Notes taken on separate cards can be laid out in rows on a table. Then the heads, subheads, and sub-subheads can be arranged and rearranged until the best order for their presentation is reached. Thus materials which are useful for each part of a speech can be assembled and superfluous notes thrown away.

Cards like these might be prepared in collecting evidence for a speech on the question, "Should the states enact laws for the regulation of instalment selling?"

Need of Laws	Mass Commission on Instalment Financing
<p>"Abuses in this system which require the enactment of remedial legislation are concealed charges, rebates, packs, taking of extra security, repossession abuses, exorbitant fees, insurance abuses, one-sided legal protection, inadequate refunds and refinancing abuses."</p>	
<p>Source. Report of the Special Commission, established by the General Court of Massachusetts, Boston, January, 1936, pages 13-14.</p>	

It is helpful, especially in a debate, to have a separate card catalogue of information about authorities whom you may quote or whom your opponents may quote.

Here is a specimen card:

Wallace, Henry A
<p>Secretary of Commerce, former Secretary of Agriculture and Vice President of the US Editor of <i>Wallace's Farmer</i>, 1924-'33.</p> <p>Author, <i>Agricultural Prices</i>, 1920, <i>Corn and Corn Growing</i>, 1923, <i>Correlation and Machine Calculation</i>, 1924, <i>The Century of the Common Man</i>, 1943. Home, Des Moines, Iowa.</p>
Source: <i>Who's Who in America</i> , vol. 23

FIRST ROUGH TABULATION OF MATERIALS AND TOPICS¹

We assume that the speaker has not yet formulated a definite response; that he knows merely the field in which he will speak and in a general way what he wishes to do; that, therefore, he must gather materials on all aspects of his subject. We make this assumption for these reasons: (1) many beginning speakers at the outset of their preparation do not know their precise objective; (2) this assumption makes it necessary for the speaker to read on many phases of his subject; (3) on this assumption we can show how different purposes affect the choice and arrangement of materials, and how a speaker can make a half dozen different speeches on the same subject, each with a different response as its aim.

At this stage of your preparation you have assembled a quantity of materials, some immediately pertinent to your specific or general purpose, others only remotely so. Now jot down, in any order at all, the major aspects or topics of your field. In this rough tabulation, include many phases of the assembled materials on which you could speak if necessary.

To illustrate, suppose you are preparing to speak about "The Teaching Profession." This is to be the *subject* of your talk, not the title. You plan to speak to the Kiwanis Club in your city, or to the Parent-Teacher Association, or to a group of college students. In general you know that you are to defend the schools, not attack them, but you have not yet formulated your specific objective. That will depend in part on the nature of your audience.

Accordingly, you first list, in any order at all, those phases of the subject which might possibly find a place in your speech; in any event, all those phases concerning which a speaker should be informed. This tabulation of topics should contain all the materials, immediately or remotely pertinent, which you

¹ "In speaking or writing the general *subject* or *theme* may be termed the *topic*, though it is more usual to apply the latter term to the subordinate *divisions*, *points*, or *heads* of discourse, as, to enlarge on this *topic* would carry me far from the *subject*." *New Standard Dictionary of the English Language*, Funk and Wagnalls Company, New York, 1914.

have salvaged from your research. *Bear in mind that this tabulation is not an outline of your speech; it is merely a preliminary listing of available materials and ideas.*

Here, for example, is an extended list of topics from which you might eventually choose those which would serve your specific purpose:

THE TEACHING PROFESSION

1. Absent-minded professors
2. The training of teachers
3. A poor teacher dear at any price
4. Educational aims
5. Essentials of good teaching
6. Teachers' retirement funds
7. A teacher who changed the whole course of my life
8. Research versus teaching
9. A teacher in the White House
10. What students look for in a teacher
11. What a teacher looks for in students
12. The human frailties of teachers
13. The eccentricities of teachers
14. Teachers in Dickens' books
15. Teachers as idealists
16. Rich rewards of teachers
17. A school no better than its teachers
18. Tenure of office
19. Intellectual freedom
20. Margin of time for self-cultivation
21. A great teacher and his influence
22. Fall of real wages in times of inflation
23. The teacher's business, the pursuit of truth
24. Training of teachers in service
25. Contact with youth
26. Amusing illusions of teachers
27. Discipline
28. Teachers who drive horses to water
29. The "goose step" in schools
30. Story: A teacher who changed the character of an entire city
31. Political interference with teachers

32. Recreations of teachers
33. Experiments in teaching
34. Extra-curricular services
35. Requirements for certificates
36. The teacher is a valuable community asset
37. "Let the next generation be my client." Horace Mann
38. "The durable satisfactions of life." Charles William Eliot
39. Too few men teachers
40. Good schools attract desirable residents.

Selecting those aspects which are adapted for winning the desired response. If you intend to give a serious, informative speech on the teaching profession to businessmen, you choose from your first rough tabulation only those topics which serve that purpose. If you plan to talk in a lighter vein, as you might in an after-dinner speech, you select your topics accordingly. In any event, you take into consideration the nature of the occasion and the character of your audience, its education, prevailing age, social background, professional interests, pertinent prejudices, special interests in taxation, relation to the schools, relation to yourself and many other guiding factors. All these considerations have some bearing on the problem of achieving the desired response.

Different speech materials — emotional appeals, modes of reasoning, illustrations, authorities, anecdotes, statistics — exercise different compulsions upon human beings. Some affect mainly the intellect; others, the emotions. The first tabulation of topics on the teaching profession includes a diversity of compulsions, suitable for many ends, and for many different audiences, and varying greatly in potential force.

A study of the compulsions exerted upon mind and behavior by this or that kind of material calls for much knowledge and experience. Later on, we shall discuss some of the belief-making and conduct-influencing materials which are at the disposal of a speaker. At present we confine ourselves to elementary facts. However, anyone knows that certain materials lend themselves to certain ends, and in the selection he can be guided by his common sense or his intuitions.

With this in mind, select from your topics those which are best suited to *your* purpose. Some of your topics are adapted for appeals to reason. If the only response you seek is conviction, you will plan to use those topics. If you seek also to bring about action, you will choose some of those topics which have the required stimuli. If you wish only to explain, you will select only expository materials.

When you have selected the topics that best promote your purpose, assemble them. If, for example, you wish the audience to believe that teaching is an exceptionally worthy calling, you will, perhaps, select some of these topics: 7, 15, 21, 23, 34, 37. Observe the type of speech that would result from this choice of materials:

THE TEACHING PROFESSION

A teacher who changed the whole course of my life

Teachers as idealists

A great teacher and his influence

The teacher's business: the pursuit of truth

Extra-curricular services

"Let the next generation be my client"

Suppose, however, you are to speak to college students, and you say to yourself: "Here are young men and women who have not settled upon their life work. I wish them seriously to consider teaching." In that event you might select some of these topics: 16, 18, 19, 20, 21, 23, 25, 32, 38. Observe the kind of speech that might result:

THE TEACHING PROFESSION

Rich rewards of a teacher

Tenure of office

Intellectual freedom

Margin of time for self-cultivation

A great teacher and his influence

The teacher's business; the pursuit of truth

Contact with youth

Recreations of teachers

"The durable satisfactions of life"

Or suppose you are preparing an after-dinner speech and wish merely to afford entertainment. You might select some of these topics: 1, 9, 12, 13, 14, 25, 26, 32. Note the fitness of the following topics for that purpose:

THE TEACHING PROFESSION

Absent-minded professors
 A teacher in the White House
 The human frailties of teachers
 The eccentricities of teachers
 Teachers in Dickens' books
 Contact with youth
 Recreations of teachers
 Amusing illusions of teachers

Now let us assume an actual speech situation. You have been asked to appear at a weekly luncheon of your local Chamber of Commerce. You know that the members are more likely to accept your ideas if you lead them on with humor. You know, too, that they may be distracted by the clatter of plates and the movements of waiters. You say to yourself: "I wish to convince these men that the schools do much for this community and that teachers deserve higher salaries. To begin with, I wish to hold attention in spite of the noise and to disarm the audience with humor before I drive at conviction." Governed by the response that you seek and by the character of the audience, you choose these topics which you will later arrange in effective order and embody in some kind of outline:

Absent-minded professors
 A poor teacher dear at any price
 The eccentricities of teachers
 Teachers in Dickens' books
 A school no better than its teachers
 A great teacher and his influence
 The fall of real wages in times of inflation
 Amusing illusions of teachers
 Story: A teacher who changed the character of an entire city
 Extra-curricular services
 The teacher is a valuable community asset
 Good schools attract desirable residents

In this example the desired response determines the selection of topics. You know exactly where you wish to go; you anticipate the difficulties. Some of the topics are especially likely to gain initial attention. Others are fitted for disarming the audience with pleasantries and thus preparing the way for a serious discussion. Still other topics may be sufficiently startling to revive the flagging attention of some of the hearers. Every topic, every word in a speech should serve a purpose, immediate or remote, direct or indirect.

These topics, we repeat, are not the outline of a speech, and they are not yet arranged in an order which serves any special purpose.

Objective and subjective mental attitudes. The preparation of that Chamber of Commerce speech followed the objective method. The speaker thought constantly in terms of the audience, the occasion and the desired response. On the other hand, a speaker who uses the subjective method thinks not at all of his audience, its limitations, interests, convictions, prejudices, and state of mind; nor does he formulate a definite response. He chooses materials that appeal to *him* rather than to his *audience*. In that way a few great speeches have been written, but usually such speeches are ineffective. They win no satisfactory response, either because the speaker has formulated no such response, or because he fails to drive toward his object with his audience in mind. Unfortunately, most speeches are subjective speeches.

If a man knows before he begins to prepare a speech the specific response that he is to seek, he need not make a long and comprehensive list of topics, provided that through much experience he has developed a quick, sure judgment of the compulsion values of ideas. Then and then only is a man warranted in short cutting his preparatory work.

For all but mature and experienced speakers, the longer method is better; to read widely; to record all materials and tabulate all topics that may turn out to be useful. At first, some of the topics may seem to be unrelated to the desired response, but later the bearing may become evident. Moreover, if a

speaker makes thorough preparation the result is almost certain to show. In any event, there is no great loss if the speaker finds that he has too much material at his disposal; later on he may find use for the surplus. The background of the speaker, the range of his information, the breadth of his reading, and his reserve stocks have their effect. Usually his hearers can tell, often without knowing exactly why, that he is or is not well-grounded in his field.

TWO IMPORTANT STEPS: DEVELOPING AND ORGANIZING TOPIC-IDEAS

Thus far we have done some research, assembled ideas and materials, recorded them in orderly fashion, formulated the response we seek from the particular audience we are to address, and selected ideas toward that end.

We are ready now to take two more steps: First, to make sure that each assertion is adequately developed. Second, to arrange the topics in an effective order.

Developing the topics. In our first tabulation of topics on "The Teaching Profession," each topic is merely a bare assertion, without the support of reasoning or evidence. For example, the topic, "The teacher is a valuable community asset," needs the support of examples, testimony and reasoning. It is wise at this point to make sure that each topic is more than a bald assertion. (For methods of developing ideas, see Chapters 17, 18 and 19.)

Organizing the topics. Having assembled our material and established each topic, we are ready to arrange our ideas in an effective *final order*. There are many good methods. (See Chapter 14.) At this point we outline only the general procedure and a few common principles of arrangement.

What would be an effective order for one occasion or for one form of discourse would be bad for another. The best order for one type of response may be that order which will help most to hold attention. The most effective sequence for another occasion may be the logical sequence; the paramount

need may be coherent reasoning. Often the most effective order is the order of climax.

Suppose that, in an effort to prove that municipally-owned street-railways have been a failure, you plan to recount the experiences of four cities. You wish to show that the traction systems in these cities give poor service, become the footballs of politicians, and operate at a financial loss. The order of your topics might be:

1. The city-owned car-lines of Alpha have given poor service
2. The car-lines of Beta have been exploited by politicians
3. The car-lines of Gamma are bankrupt
4. The car-lines of Delta have failed in all these respects
5. Therefore, the experience of these cities proves that municipal ownership of traction lines is a mistake.

This order is determined in part by inductive reasoning. That is to say, the argument moves from individual cases to a generalization.

Now, let us suppose that the failure in one of those cities is far more disastrous than in the others. The stories of Alpha and Beta are only moderately significant; the story of Delta is not wholly convincing; but the experience of Gamma strikes with maximum force. In this case, for purposes of climax, the city of Gamma would be considered last.

The purpose of each of the major divisions of a speech — Introduction, Body and Conclusion — is another guide in the arrangement of topics. The Introduction, for example, should establish contact with the audience, arrest attention, arouse interest and clarify the subject, and only a few of the available topics serve those purposes. Others serve the purposes of the Conclusion

Sometimes the form of discourse makes a certain order inevitable. If you speak on your trip around the world, naturally you recount events in the order in which they occurred. The key-phrase outline, "Felling a Tree" (pages 370-371), illustrates a sequence of topics which is determined by time and climax. A speech on city planning might move from the Civic Center to the suburban parks, or from the outlying parks to the

Center. Topics on any subject may be arranged in the order of increasing importance. When topics naturally cling together, they should be presented together.

The principles that have to do with order in composition are numerous. Many factors — logical, rhetorical and psychological — help in the arrangement. Some of these factors are discussed in the next chapter. For the present, let the sequence of topics be governed by the nature of the materials, by obvious, inherent relationships, and by the requirement of climax.

An example of a good choice and sequence of topics in a final tabulation of topics. Keeping in mind some of the factors that determine the order of topics, and remembering that some topics lend themselves to the Introduction, others to the Body, and still others to the Conclusion, for the proposed speech at the Chamber of Commerce luncheon we might select the following topics, arrange them in the following order, and record them in the following "Final Tabulation of Topics":

FINAL TABULATION OF TOPICS

INTRODUCTION

1. Absent-minded professors
2. The eccentricities of teachers
3. Teachers in Dickens' books
4. Amusing illusions of teachers

BODY

5. A school no better than its teachers
6. A poor teacher dear at any price
7. The fall of real wages in times of inflation
8. The teacher is a valuable community asset
9. Extra-curricular services
10. Good schools attract desirable residents
11. A great teacher and his influence

CONCLUSION

12. A teacher who changed the character of a city.

Here are some of the reasons which suggest this order. Topic number one, "Absent-minded professors," is good for an opening because its intimacy and whimsicality may establish contact with the audience at once, and because such a topic enables the speaker and everyone in the audience to start on common ground. All persons, especially those who pride themselves on being practical businessmen, like to chuckle over absent-minded pedagogues.

Topics two and three follow logically after topic one. Moreover, since they are concrete, humorous and partly narrative, they may help, in spite of distracting noises, to gain attention and to disarm the audience. Even those who go to the luncheon with no intention of lending a sympathetic ear to the subject may do so if their mood is changed.

Topic four, "Amusing illusions of teachers," may well come next, for it can serve as a transition from the topics which are mainly humorous to those which are mainly solid. Some of the illusions of teachers, although they have their amusing aspects, are serious enough in their implications to lead the way to the main purpose — to convince hard-headed businessmen that teachers deserve more consideration than they are receiving. Topic five lends itself to opening up that serious central theme. Topics six to ten follow each other logically. Topic eleven, "A great teacher and his influence," may serve to lead the way to a climax.

The last topic, "A teacher who changed the character of a city," is a dramatic tale, designed to bring interest to a high peak and to stir emotion. It is a concrete application of the central theme and a means of clinching the point. It is the epitome type of conclusion, a narrative that dramatizes and reinforces the central idea.

The proposed arrangement of topics is not the only effective one, nor are these the only topics that might well be chosen for the occasion; but, in any case, the order and the choice of topics must be dictated by definite ends and adapted to those ends.

Such a list of topics even in effective order is not an outline of your speech. It is not the amplified and serviceable final

stage of your work which you will use on the platform. It merely illustrates one of the necessary steps in preparation. Later you will expand this list, develop subordinate issues and support them with concrete materials; you will then embody all these in a final outline, correct in form, adequate in details, and clear and coherent in organization.

EXERCISES

I. Finding, recording and choosing materials for speeches

1. Read several magazines devoted to current events. Jot down the subjects that seem to you timely and interesting. Plan to develop a speech on one of these subjects.

2. Prepare a bibliography. Use the general and special sources which are available in the library. Read extensively.

3. Record your notes in orderly fashion, using three by five cards or a loose-leaf notebook, on many aspects of your subject, and list all the major phases of the subject.

4. Prepare a rough tabulation of all the topics on which you have assembled materials.

5. Decide on the type of audience to which you would like to speak and state the specific response you plan to seek from that audience.

6. Holding in mind the response you seek, select those topics which tend to bring about that response.

7. Develop each topic or assertion by adding details; establish each idea by some form of support.

8. Arrange the topics in the order that seems most effective to you. It may be the most logical order or the most effective order psychologically or the order of increasing force.

9. Fix in your mind the sequence of ideas of your outline.

10. Deliver in class an extemporaneous speech based on the outline.

II. Speeches on assigned subjects

Choose one aspect of one of the following subjects for an extemporaneous speech. Follow the procedure in Exercise I.

1. Super-markets: menace or blessing?
2. The need for better pure food laws
3. The curse of patent medicines
4. American radio broadcasting
5. The menace of the movies
6. Censorship for art
7. Stamp collecting for profit
8. Deceptive advertising
9. Group practice of medicine
10. Nazi fallacies
11. Propaganda in college teaching
12. An experiment in education
13. Why the commercial stage has declined
14. Co-operative enterprises for the farmer
15. Labor's abuse of power
16. A new deal for the business man
17. A Department of the Consumer
18. Should the lawyers clean house?
19. Double taxation
20. Curbing the loan sharks
21. The sales tax
22. A defense of large fortunes
23. The American Indian
24. Government ownership of water-power
25. Government control of communication systems
26. Myth of the Nordic Super-man
27. Commercialized college athletics
28. A blunder in recent legislation
29. "Soaking the rich"
30. The uninformed voter
31. Pressure groups in government
32. The Veterans' Administration
33. Standards that stand
34. A more practical college education
35. Playing at a sport vs. watching it
36. Outlawing strikes in industry
37. National defense
38. The church
39. Business and the college graduate
40. Any other current issue.

III. *Adapting materials to various responses*

1. Choose one of the following subjects or one in Exercise II. After research, follow the procedure set out in Exercise I and discussed in this chapter. Tabulate topics on which you might speak.

2. Plan to give three different speeches and in each speech to seek a different response. In one your purpose is merely to entertain; in another merely to inform; in a third to move the audience to specific action — to write a letter to a public official, to vote, to contribute to a fund or to sign a petition.

3. Select those topics in your list which will best promote the desired responses. Arrange the topics in the best order. Make three outlines. Submit them to your instructor. Select one of the outlines and one of the responses as the basis of an extemporaneous speech that you will deliver in class.

Subjects

1. The state university
2. The farmer and Congress
3. Seeing America's first
4. The Little Theatre
5. Modern art
6. What the automobile has done to us
7. Our local newspapers
8. Commercialized recreation
9. Common stocks as investments
10. Congress
11. Fashions in wearing apparel
12. College registration routines
13. College dormitories
14. The library
15. Final examinations
16. Music lessons
17. Billboard advertising
18. Railroad timetables
19. The city and the country
20. Any other subject which lends itself to the purpose of this exercise.

METHODS OF ARRANGING IDEAS

14

HAVING ASSEMBLED, recorded, and to some extent developed ideas for your speech, your next step is to organize the ideas according to a definite plan. Lacking such a plan, your speech is almost sure to be disjointed and rambling. Many speakers, failing to decide on a principle of organization, present their ideas in hit-or-miss fashion. They proceed like a housewife who pins on the clothesline a random selection of sheets, pillow cases, shirts, socks, and napkins. On the other hand, a speech, the parts of which are organized according to well-chosen principles, is like an automobile: its parts are assembled for a purpose; they work together to produce unity, coherence and force.

In search of a plan for the arrangement of ideas, a speaker may begin by asking three questions:

1. What is the response I seek from this audience?
2. To what extent must my procedure be influenced by the occasion and by the attitude of the audience toward my purpose?
3. In what order, therefore, should I unfold my ideas?

Certain methods of arranging ideas have been used to good purpose over the ages. These methods are basic to all speech.

THE THREE PARTS OF A SPEECH: INTRODUCTION, BODY AND CONCLUSION

No matter what principle of arrangement is followed, a speech should have three parts: introduction, body, and con-

clusion. Each part has important functions. A good speech has a beginning which opens up the subject, clarifies it and arouses interest; a body which develops the ideas in an orderly way and supports the assertions; and a conclusion which sums up the ideas, clinches them, and, if that is the purpose of the speaker, stirs the audience to action. The speaker proceeds as he would drive a nail: first, he gives direction to the nail and hits it a firm blow to get it started right; then he rains as many firm blows as are necessary; then he hits the nail with a final, powerful blow to sink it home.

There are certain patterns or sequences of ideas which apply largely, although not exclusively, to the body of the speech.

I. SIMPLE ENUMERATION

Simple enumeration means either a random or an orderly tabulation of units: of reasons, points, members, characteristics, uses, instances, advantages, and so on. It is the method one might use in recounting the species of fish in a genus; the qualities of a man, the expenses which a town must meet; the symptoms of diphtheria.

To illustrate, a student who plans to speak on "College Types" may jot down units as they occur to him, in some such random order as this:

COLLEGE TYPES

1. The slick politician
2. The social butterfly
3. The plugger
4. The gold-digger
5. The apple-polisher
6. The female gusher
7. The snob
8. The griper
9. The parasite
10. The man-hunter
11. The rebel
12. The "liberal"
13. The "man of the world"

This is simple enumeration: the arrangement of the units follows no plan whatever. At times, no plan is called for.

Usually, however, a series of unrelated units results in an unnecessarily disjointed speech. If the subject of an expository speech is "Indian Tribes of America," naturally the order is enumerative. However, the tribes may be grouped according to a geographical plan, as follows:

- I. Indians of the East
 - A. Senecas
 - B. Iroquois
 - C. Eries
- II. Indians of Middle West
 - A. Chippewas
 - B. Menomnees
 - C. Potawatomes
- III. Indians of the West
 - A. Sioux
 - B. Apache
 - C. Navajo

Even when the simple enumerative order is called for, as it often is in exposition and in description, the units may be taken up from a point of view which gives at least a semblance of order. It may be the order of time, or size, or space, or importance, or a type of climactic order.

II. TIME ORDER

A common sequence of ideas is chronological. That is the usual order in narration. These subjects, for example, ordinarily call for the order of time: the efforts of nations to establish a world tribunal; the activities of the German Junker class in the past century to stir up wars; the expansion of the Japanese Empire, the preparations of the Allies for the invasion of Normandy.

How to use time order. An account of events in order of time can easily become a dull speech. A speaker must reso-

lutely leave out all trivial, colorless and irrelevant details. He must highlight those which give to his speech life and point; and whenever possible he must sharpen the whole into a climax.

Here is a time-order arrangement of topics which moves to a climax:

THE DEVELOPMENT OF WORLD WAR II

1. The Treaty of Versailles
2. The rise of Hitler
3. Building the Nazi War machine
4. Nazi invasion of Poland
5. Nazi invasion of Belgium, Holland, Norway, France
6. British retreat at Dunkirk
7. Attack on Pearl Harbor
8. Entry of United States into the War
9. Allied invasion of Normandy
10. Unconditional surrender of Germany

III. SPACE ORDER

The space order is obvious. For example, a speaker might describe the Empire State Building floor by floor; the first, then the second, and so on to the top. Another speaker might describe the Taj Mahal by picturing first the pool in front of it, then the scenery to the left and to the right of it and, finally, the majestic structure itself. The space order is helpful in description and in some forms of exposition. The patterns into which this order may fall are many: from bottom to top; from left to right; from foreground to background.

IV. CLIMACTIC ORDER

Whatever the sequence of ideas may be, a speaker does well to strive for an impelling climax. Such an order is especially needed in cases of simple enumeration. In a speech, as in a story, a play, or an essay, the climax is the point of greatest

force or emotional tension. The climactic order is a sequence of words, phrases, or sentences, or of the units of a speech mounting from the weakest to the strongest.

Usually the climax of a speech comes near the end. If the speech runs on and on after the climax, the weak result is what is called an anticlimax; a let-down in interest and emotion. For example, the hero says to the villain: "Sir Marmaduke, you have robbed me, stolen my wife, murdered my children, and lashed my dog." An otherwise good speech may be ruined by an anticlimax. If, for example, in the speech on World War II, the speaker had followed the "unconditional surrender of Germany" with an account of the troubles of an insignificant Balkan nation, the speech would have ended with an anticlimax.

Begin with force but end with greater force. A speaker should lay hold of his audience firmly with his opening words. A radio speaker *must* do that or lose his audience. Every speaker must either do that or get off to a bad start. That is why professional speakers take great pains in planning their opening remarks. The end of a speech, however, is far more important than the beginning. Every speaker, following the order of climax, should close his speech with maximum force. At the opening, he should keep power in reserve; and that latent power should be felt by his audience. Expectancy should be kept at a high pitch. Otherwise, a speaker may make a deep impression at the outset, only to let his hearers down in the most important part of his address.

Open your speech with an arresting unit—one of your strongest. Then drop down; then begin to work up to your strongest unit. In this way you pick up your audience firmly at once, and yet develop cumulative power and avoid an anticlimax. Work hard to sharpen a structural climax. When you have reached it, bring your speech swiftly to a close. Stop before the audience expects you to stop. Learn something from the snap-the-whip endings of O. Henry's stories. A speech which has more than one place which seems to the audience a good place to stop is a poorly-planned speech.

V. PROBLEM-SOLUTION ORDER

The problem-solving method of arranging ideas is used in open forums, symposium and panel discussions, in the town-meeting of the air, and in debates. Following the problem-solution order, the speaker first explains the origin and meaning of the problem. He gives all the information which the audience needs to understand and evaluate the solution which the speaker is to propose. Then he takes up the argument in the order of issues which emerges from his analysis of the problem. This sequence is called for in the problems, large and small, of everyday life. Caleb Simpson, for example, has among his treasures, flower beds and Plymouth Rock chickens. Every morning his neighbor's shepherd dog leaps the fence, raises havoc with the flower beds and chases the chickens. Simpson faces a problem. What to do? Shall he ask his neighbor to chain the dog? Shall he build a higher fence? Shall he call the police? Shall he shoot the dog? Shall he give up raising flowers and chickens? These are possible solutions. He must choose. So it is, again and again, with all of us.

So it is in public speaking. Society is confronted by problems: choice of leaders, control of swindlers, regulation of prices, taxation of incomes, peace among nations, amity in the Western Hemisphere, payment of war-debts. Many today; new ones tomorrow. Speeches on such subjects fall into the problem-solution sequence.

VI. INDUCTIVE AND DEDUCTIVE ORDERS

Inductive reasoning is the process of arriving at a generalization from individual cases. If the cases on which the generalization is based are sufficiently numerous and typical, the conclusion is warranted. Using this method, a speaker examines case after case, particular after particular, until he feels safe in drawing a conclusion. This is the inductive order.

For example, a speaker who discusses the status of football in a given Conference, may show that A— College subsidizes

players; that B— College also subsidizes players; and so on, with college after college. From these cases, he concludes that the subsidizing of football players in that Conference is common practice. Thus he proceeds from particulars to a generalization.

Deductive argument, on the other hand, is the process of reasoning from a generalization to a particular case. Thus, if a speaker starts with the generalization that subsidizing of players in the Conference is common practice, and concludes that since R— College is a member of that Conference, R— College subsidizes players, he reasons from the general to the specific. His conclusion may be right or wrong; but, in either case, he reasons deductively.

VII. CAUSE AND EFFECT ORDERS

Reasoning which involves causal relationships is one method of developing ideas. It may even provide a pattern for arranging all the ideas in a speech. In arranging materials in the order of cause to effect, the speaker first shows that a given cause is in operation, and then shows effects which he contends follow from that cause. In using the effect to cause order, on the other hand, a speaker first examines known effects and then traces the effects to probable or certain causes.

VIII. ORDERS DETERMINED BY PSYCHOLOGICAL FACTORS

Often the nature of the audience, its attitude toward the speaker or toward his purpose, or the character of the subject determines the order which is most likely to attain the desired response. The problem may be psychological. The best order may be the one best designed to enable the speaker to adapt himself and his response to his audience, and its attitude toward himself and his objectives. In other words, the problem may be one of persuasion. When a speaker addresses an audience which he has reason to believe will be hostile to the response he seeks, he may well delay fully disclosing his pur-

pose, lest the audience closes its mind to him and gives him no opportunity to reason with it. For example, suppose you are representing the students in your college in an effort to abolish final examinations. You are to address a faculty which is hostile to your idea. Nevertheless, in the first minute of your speech you blurt out: "I am here on behalf of the students to demand the abolition of all examinations." After such an inept opening, you might find no one open-minded enough to listen to you. Yet many a speaker is as tactless as that. His technique is like that of a man who, holding a tomcat by the tail, would swing the cat in circles over his head to give it momentum, and then fling it with its outstretched claws into the audience. Perhaps you would not, literally, try that means of arousing interest. Many a speaker's actual approach, though less colorful, is equally tactless.

A *persuasive* speaker takes the platform with his black cat hidden under his coat. In opening his speech, he does not go so far as to suggest that there is any such thing as a black cat. He presents his ideas in such an order that even those of his hearers who are allergic to black cats get into their minds and hearts much that will prove helpful to the speaker's cause. While the cat is hidden and the audience disarmed, the speaker leads the audience deftly along the path he has chosen. He may start on common ground. The audience willingly follows him, not knowing where it is being led.

Instead, the speaker may amuse the audience with apparently pointless humor, thus building up a friendly attitude toward himself, and an inclination on the part of his hearers to listen with an open mind to ideas it may not like. Finally, when the time is ripe, he reveals the purring black cat, with soft fur and sheathed claws. It now seems far from dangerous.

Many audiences are not hostile; they are merely indifferent. They neither like the speaker nor dislike him. They do not care whether school keeps or not. Their minds are dormant; they like them that way. Before such a placid audience a speaker starts from scratch. If any of his hearers are to be awakened, he is the one who must do it. He must so choose

and so arrange his ideas that sleep is not only impossible, but no longer desirable; and then he must, deliberately, keep on using all the attention-sustaining devices in composition and in delivery which he has at his command.

For example, a writer is about to speak to college students on a subject toward which he expects they will be indifferent. The speaker — a crusader for poetry — looks over the audience quietly for a minute and then begins to speak:

Ladies and Gentlemen:

What is the most beautiful word in the English language?

Of course, a word may be beautiful in different ways. Some words are beautiful in their *sounds*; others, in their *meanings* — in what they call up in your mind. What do you think is the most beautiful word in our language?

There are scores of words that are beautiful for their sound. The word “melody” is one such word. The word “vermillion” is another. Sound it aloud, quietly, to yourself. It is a lush word, isn’t it? The word “troubadour” — it falls on your ears like the tones of an Indian’s water-drum.

Other words are beautiful for their meanings — for the rich ideas they stir up in your mind. The word “father” is a word like that, and the word “mother.” So, too, the word, “Love.” And, most certainly the word, “God.”

No doubt of it, these words are mellifluous and meaningful words. But, to me, more beautiful than these, indeed, the most beautiful word in the English language, is the word — .

At that point, the students, including those who intended not to listen, are listening intently. The speaker has opened many minds to his plea for more reading of good poetry, the tissue of our most beautiful words. With his opening, he has shattered indifference.

What word did the speaker name as the most beautiful? Think about it. Who are we to spoil your fun?

IX. SIMPLE TO COMPLEX ORDER

It is wise to start with the simplest aspects of a theme and to proceed in an orderly way to the more complex. This is the

method of all good teachers. It is necessary in such fields as physics, chemistry, and engineering, as well as in music, painting, writing, and speaking.

X. FAMILIAR TO UNFAMILIAR ORDER

By moving from the known to the unknown, a speaker helps his audience to perceive his ideas in relation to ideas with which it is familiar. In fact, no one can possibly grasp a new idea in any other way. This method is skillfully used by Darwin, Huxley, and Adam Smith; as well as by William Jennings Bryan, Booker T. Washington, and all other speakers who have held the attention of popular audiences.

XI. NATURAL ORDERS

All logical orders are in a sense natural orders. Other orders are natural because they are *inevitable*: because the mind of man works in no other way, or because the order is inherent in the subject, or because of inevitable association of ideas.

An order which results from one idea touching off another may be rambling and pointless, as in this part of a speech on Mexico:

Mexico is a land of flowers, revolutions, and bullfights. The bullfights are brutal, but how can we criticize cruelty to bulls? Consider our own cruelty to dogs in vivisection. Will the American public ever be enlightened on matters of humanity? I doubt it. It is unaware of anything except jobs, money, baseball, movies, and the comic strips. It is amazing, the extent to which the comic strip has influenced America, etc., etc.

Such rambling is characteristic of pointless conversation. It can be avoided in public speaking only by a plan which holds firmly to the desired response. In public speaking, a natural order which results from the touching off of one idea by another must be directed and kept in check by one dominant purpose.

Natural orders are simple and easy to follow.

TIGHTENING UP CONNECTIONS

In all orders, a speaker must not only see to it that his ideas are logically connected, but he must make the connections clear. Coherence — which remains among the basic essentials of good writing and good speaking — demands the connected movement of ideas. In public speaking, it is especially important to make the connections clear, to announce and even to label transitions.

A speaker may serve notice that he is about to move to the next unit of ideas by wording his transitions so as to show what is to come; by the use of such connectives as “since,” “furthermore,” “but,” “therefore,” and “however,” and by the use of transitional phrases such as. “Notwithstanding these facts,” and “There is another side to the issue.” A speaker may be even more explicit: he may say, “We have been considering the record of the Democratic party. Now let us examine its campaign promises in the light of that record.” Such pointing up makes a speech easy to follow. Without it, no order of presenting ideas is all that it should be.

EXERCISES

1. Prepare a speech on one of the subjects in the list below or in any other list. Read extensively, make notes, assemble a variety of materials for use in supporting your assertions. Decide on a good order for arranging the materials. Prepare an outline. Present the speech orally in class.

Subjects

1. Labor's bid for power
2. A pernicious law
3. Door to door swindlers
4. Medical hoaxes
5. Farming as a life work
6. Censorship of books by the Postmaster General
7. What this college needs

8. Inventions growing out of World War II
9. Public opinion polls
10. Are the Nazi-Germans penitent?
11. The newest plastics
12. New ways of building homes
13. Control of the airways
14. My experience in raising livestock
15. The automobile of tomorrow
16. How to get along with women
17. New methods of combating insects
18. What I wish to get out of life
19. What constitutes a liberal education
20. Cracking the atom
21. The future of Alaska
22. The future of the rubber industry
23. Advertising in radio
24. Fixing prices and raising wages
25. The eccentricities of Hollywood
26. Regimentation of business
27. The balance of power in Europe
28. The future of the Socialist Party
29. The job ahead for industry
30. This makes my blood boil
31. Men I hold in contempt
32. The poll tax
33. He was a "statesman," not a "politician"
34. Our debt to the ex-serviceman
35. A college graduate's debt to society
36. This country needs a new administration
37. A square deal for refugees
38. What I shall be I am now becoming
39. Are four years in college too many?
40. Weaknesses of our pure food laws
41. Fair play for women
42. Our policy with reference to the South American republics
43. Need for a World Bank
44. Need for a new national student federation
45. Is China for self-government?
46. A cost-plus basis for pricing farm products
47. A permanent solution of the Polish problem

48. Can France become a world power?
49. The most unforgettable person I have known
50. Any other subject on which you are moved to speak with deep conviction.

2. Choose two subjects from the above list or from any other list. Find and assemble materials on those subjects. In each case arrange your materials and ideas in an effective order and give your reasons for choosing that order.

OUTLINES

THERE ARE MANY WAYS of organizing and recording materials for use on the platform. Each way has its virtues and defects. What we shall say about them is based on extensive observation of the actual current practices of lawyers, preachers, teachers, professional lecturers, statesmen and others who have had abundant experience as public speakers.

At this point in your preparation you have worked out a "Final Tabulation of Topics," a series of assertions which you have developed adequately and arranged effectively in a *tentative outline*. The next question is this: In what form shall you record your tabulation of topics, your series of developed and arranged assertions, *for use on the platform*?

The memorized speech. One way to deliver a speech is to write the speech and memorize it, word for word. Thus, a speaker using his "Final Tabulation of Topics" might write a speech in full and commit it to memory, word for word. This method is still used by one school of old-time professional "Orators," although few of them are left among us except in memory. The method is common in oratorical contests. Some contenders not only painfully memorize every word but also every inflection and gesture. Even in intercollegiate debates, which are not debates at all unless there is impromptu adaptation to emergencies and a rapid give and take of arguments, many students commit their entire speeches to memory.

The method is bad but it does have virtues. It is the only resource of a man who cannot think on his feet and who without reliance on memory would not speak at all. Again, when

anyone laboriously writes out a speech, he may achieve a kind of literary excellence that is rare in extemporaneous speaking. And certainly this method avoids some of the hazards of speaking: it should help anyone to move straight down the fairway and avoid wasting shots in the woods. The fact remains, however, that most of the effective speakers of our day scorn the methods of the good old days of Grand Oratory. There must be a reason.

There are, in fact, many reasons. First, the method is too rigid; the memorized speech is in a straight jacket. In actual speech situations, there is frequent need for adaptations which the speaker could not possibly have foreseen. He may have to adapt himself, on the spur of the moment, to the chairman's introduction and to preceding speeches. He may find, in spite of all his efforts to be prepared, that the mental attitude of his audience is not what he expected. Worse still, he is more than likely to find, if he has sense and mercy, that it is highly desirable to cut his speech to half its length. The meeting may have started late; the Chairman may have thought *he* was the speaker; the preceding speakers may have talked too long; the Committee may have decided at the last moment to invite the Mayor "to extend his greetings" and a distinguished visitor who just arrived in town "to say a few words"; and since none of the "ringers" on the program was prepared for the occasion, each may have taken a long time feeling around for a speech that was not there. What a dilemma! The man with his memorized speech is no more adaptable than a phonograph record. He has to ruin the speech by scrapping huge chunks of what should be the coherent whole, or weary the already tired audience with too much talking.

In any event an effective speaker watches the faces of his audience, feels the psychological currents, notices the ebb and flow of attention, and adapts his speech to changing situations. But what can a speaker do with a memorized speech? He dare not depart from it to meet emergencies, for he may find difficulty in picking it up where he left it; and if he does pick it up, the contrast between the fluent part and the improvised

part may be painful. In short, the method is not sufficiently elastic.

That is not all. The method is almost certain to destroy spontaneity and the sense of genuine communication. Effective speaking — let us repeat — is communicative; and great art is disarming in its seeming spontaneity, its lack of obviously self-conscious effort. Memorized speeches, with rare exceptions, are anything but that. They convey the impression that the reciter is releasing pretty words, well-constructed sentences and artful climaxes; in short, that he is putting on a fine exhibition. The audience accordingly sits back and objectively observes the performance.

There is still another serious objection to carefully written speeches. Literary efforts which are intended for print have a style quite different from the style of the most successful speeches. Indeed, a speaker who has done exceedingly well without a manuscript, and who then reads what he has said in the stenographer's transcript, usually is astonished at the record. He knows that he does not write that way. With pen in hand he would not have phrased that speech in a style so well adapted *to that audience on that occasion*.

Try this out. Read aloud an essay from De Quincey or Lamb or Macaulay. Note the formality, the precision, the elegance in diction. Contrast this with the informality, spontaneity, rhythm, flexibility, even grammatical nonchalance of effective spoken discourse. A few writers, it is true, preserve in their work, whether for print or for an audience, the qualities of spontaneity. Most of us to some extent fail: written speeches smell of ink. Even moderately able speakers find it difficult to disguise the odor if they write out their speeches and commit them to memory. There is no safe antiseptic.

There is an even more serious objection to the memorized speech. It does comparatively little to make the study of speech yield its chief values. One may well pursue this study, it is true, in order to learn how to influence human behavior; but a more important objective is to become a more effective person; to develop poise, confidence, courage, resourcefulness,

the ability to think quickly and to act decisively. Training in speech should make the student not merely a more effective speaker but also a more effective person.

If, day after day, a man confronts audiences with little to guide him except a good outline, written and memorized, he is compelled to battle with his fears and beat them; to adapt himself quickly to unforeseen situations, to think on his feet; to develop self-control. No man can do these things without becoming more of a man. Eventually he develops powers that carry over from his speaking to all his behavior.

Reading from manuscript. Another common method of delivery is to read a speech word for word from manuscript. This method eliminates all the hazards of memory; but as a rule a speaker who reads from a manuscript is extremely indirect and his eyes lose contact with the audience. In short, his attitude is not communicative. Notice how attention revives when a man who is reading a long paper abandons his manuscript, looks at the audience, and makes a remark in conversational manner.

Reading from manuscript is appropriate when the slightest inaccuracy may be calamitous. Nobody expects the President of the United States to deliver an impromptu or even an extemporaneous speech to Congress. Reading from manuscript has advantages also in radio speaking where economy of words and split-second timing are necessary.

The impromptu method. We move now from the extreme of laborious preparation to no preparation at all. In the *extemporaneous* method the speaker assembles, develops, and organizes material, prepares an outline and follows it more or less closely. The only impromptu parts of his speech are the words which he chooses on the spur of the moment and the ideas which he uses in adapting his remarks to the occasion. In the *impromptu* speech, on the contrary, the speaker has no outline and no foundation. He relies on the inspiration of the moment. Perhaps he believes that these words in the Bible were meant for him: "Take no heed what ye shall say, for in that day and hour when ye shall speak, it shall be given you

what ye are to say." For any but the most experienced and most gifted speakers, this method is hazardous.

The impromptu method is used sometimes by experienced and genuinely able speakers who are saturated with their subjects. Even such speakers, however, constantly fall back, whether they know it or not, upon thoughts and phrases which they have used before. They have spent their lives, so to speak, in preparing to deliver an unprepared speech.

For students who lack such experience the impromptu method usually is fatal. They hem and haw and stutter and grope around for elusive ideas. They must give so much attention to various phases of delivery that on the platform they cannot concentrate, as a seasoned speaker can, on what they wish to say.

Edison often said, "There are no pains too great for mankind to take to avoid the trouble of thinking." That, sometimes, is a student's only excuse for making an impromptu speech; at other times, his only excuse is procrastination. In any case, his failure to prepare is an insult to his audience.

Memory and outline methods combined. Many able speakers use a combination of the memory method and the extemporaneous method: they write out and memorize certain parts of their speech and prepare outlines for the rest. Usually the parts that are memorized are the Introduction and the Conclusion. This method has disadvantages. A speaker should adapt his first words to emergencies, to the speakers who precede him, and to the drift of the meeting. What is said just before he speaks may make his prepared introduction wholly out of keeping with the moment. Nevertheless, there is much to be said for this method.

The extempore method based on a complete outline. As a rule, it is most effective to speak extemporaneously, with no guide except an adequate, well-constructed, memorized outline. In the preliminary stages of his preparation, the speaker chooses, develops, and arranges the major materials of his speech and records them in a tabulation of topics. He follows the procedure outlined in the preceding chapters. The tabu-

lation of topics, the series of arranged assertions which he has evolved at this point of his preparation illustrate the final stage of his preliminary work. In getting ready for actual delivery, he uses this tabulation of major topics merely as the basis of a more detailed outline which will serve him on the platform. He amplifies the major topics, adds subordinate topics, illustrations and evidence. Thus he puts flesh on the skeleton. He embodies all these supplementary materials in a clear, coherent outline, adequate for his purpose. Finally, he memorizes this outline. This is a blue-print of his speech. On the platform he builds his speech according to the blue-print. His carefully prepared plan represents the foundation and structural design. When he speaks he adds the bricks, mortar, casements and decorations.

The advantages are many. First, such a carefully prepared outline compels a speaker to organize his ideas effectively. Second, it helps him to avoid topics that are irrelevant; it tends to insure unity. Third, it is a safeguard against the nebulous ideas that often cloud an impromptu speech. Fourth, it puts pressure on the speaker to weigh his materials in advance. Fifth, it gives him freedom to depart from his outline in order to adapt his speech to the occasion: anyone feels freer to depart from an outline than from a memorized speech. An outline is a speech memorized idea by idea. If anyone leaves an outline as he speaks, he can return to his train of thought more easily than he can if he departs from a memorized speech.

A well-constructed outline is a mnemonic device. An outline on one page with a good system of symbols, with indentations, and varying margins, resembles the steel skeleton of a skyscraper. It stamps a picture on the mind that can be recalled much more readily than a page of solid type.

TYPES OF OUTLINE

An outline is a schematic statement of the materials which are to be presented, revealing the development and order of ideas, assertions, or topics and the relationships between them.

Many types of outline are used for speeches. Each type has its place. There are outlines which are based on the order of the topics; for example, the outline in which the topics are arranged in order of time. A knowledge of these types is helpful, but not so helpful to the public speaker as a knowledge of types of outline which are determined by their logical and rhetorical structure.

SIMPLE LIST OF WORDS

The simplest form of outline is a list of words each of which suggests to the speaker a major topic. Here is an example:

WHY MY COLLEGE IS OUTSTANDING

- I. Location
- II. Curriculum
- III. Faculty
- IV. Undergraduates
- V. President
- VI. Alumni
- VII. Traditions

This type of outline is useful for a seasoned speaker who has little time for preparation; but even such a speaker should use this type only when he lacks time to prepare a better one. Such an outline may fail to bring his ideas to mind.

THE COMPLETE SENTENCE OUTLINE

For most speaking the best type of outline is the complete sentence outline in which the major and minor topics, the main heads and subheads, are so recorded that their relationships are indicated by indentations and symbols. In such an outline every major and subordinate topic is stated as a complete sentence. Here is an outline that might serve as the basis of a long extemporaneous address. For a shorter speech the outline could be compressed.

NEW FRONTIERS

Introduction

- I. The history of America is a tale of conquest.
 - A. It is an heroic story of old frontiers.
 - B. But modern America holds arresting new frontiers that call for a new type of pioneer.

Body

- II. Where were the old frontiers?
 - A. One borderland was in the fur-trading Northwest.
 - B. Another was in the mining-regions of the Rockies.
 - C. A third was on the deserts of the Southwest.
- III. The old pioneers were bold, resourceful voyageurs, settlers, trappers, men like Daniel Boone, Lewis and Clark, Joliet, Marquette, and Hennepin.
- IV. Their exploits make a golden page in history.
 - A. Theirs is a record of bitter winters in the North.
 - B. It is a tale of heart-breaking struggles for survival with Indians.
 - C. It is a saga of men who with their own hands built homes, farms, schools and churches.
- V. We owe much to these old frontiersmen.
 - A. They fastened their tough hands on the throat of a stubborn land and forced it to disgorge.
 - B. They tapped rich regions.
 - C. They built the foundations of our country.
- VI. But the old frontiers are gone.
 - A. The Canadian border is a ribbon of wheat fields.
 - B. Along the shore of the Gulf of Mexico is a concrete road
 - C. The once wild Pacific Coast is subdued by cities.
- VII. New frontiers replace the old.
 - A. The new ones are in the dark jungles of ignorance, superstition, and injustice.
 - B. They are in the unexplored regions of the mind.
- VIII. "The frontier lies wherever man confronts a new fact" (Walt Whitman).
- IX. One frontier lies in the field of medicine.
 - A. It is located in the human body.

- B. Here men are striving to conquer the white plague and cancer.
- X. Another lies in the field of government.
 - A. Men are fighting in the black jungles of politics for the common good.
 - B. Men in the United States are striving to enable democracy to survive the assaults of communism and fascism.
- XI. Another lies in the field of education.
 - A. Here men discover new ways of helping the deaf to hear, the blind to see, the mute to speak.
 - B. They evolve new ways of harnessing the forces of nature.
- XII. Another lies in the field of research.
 - A. It is found in the laboratories of Westinghouse, DuPont, and General Electric.
- XIII. Still others lie in the stratosphere and in the atom.
 - A. Ten miles above this platform, intrepid men in balloons are exploring the stratosphere to gain knowledge that may enable man to go from New York to London in two hours.
 - B. Scientists are exploring the atom and the cosmic ray.
 - C. Locked in three drops of water, there may be enough energy, when released by the cosmic ray, to light the city of New York!

Conclusion

- XIV. Frontiers like these are challenges to modern youth.
 - A. They call for a new type of pioneer.
 - B. They call for as much courage, patience, brains, resourcefulness, and character as did the old frontiers.
- XV. The story of the life of Jane Addams in routing misery in the social jungles of Chicago epitomizes the opportunity of the new frontiers.

The complete sentence outline compels the speaker to prepare his speech with care. Such an outline, if memorized, stamps on his mind a sequence of definite concepts and thus reduces to a minimum the danger of lapses of memory. This type of outline is indispensable for argumentative discourse. It is, in any event, the best type to submit to a teacher or other critic, because it most clearly conveys the substance of the proposed speech.

THE KEY-PHRASE OUTLINE

The key-phrase outline is a series of topics expressed not in sentences but in phrases which are largely image-making. Each phrase contains the key idea in words — usually pictorial nouns and verbs — so concrete and suggestive that they stamp an image on the mind and are easily memorized and recalled. The key-phrase is a peg on which the idea of a sentence or of a topic may hang.

Here is an example of a key-phrase outline:

FELLING A TREE

Introduction

- I. White-collar workers
 - A. Ignorant of homely drama in frontier life
 - B. Of agrarian struggle for survival
- II. The drama of felling a tree

Body

- III. Selecting tools
 - A. Double-bitted axes
 - B. Wedges
 - C. Crosscut saws
- IV. Squinting at the tree to judge its natural fall
 - A. Where the tree wishes to fall
 - B. Where the branches wish to fall
 - C. The drift of the wind
- V. Gauging hazards and potential damage
 - A. Hanging on a neighboring tree
 - B. Shattering pine seedlings
 - C. Danger of "fool-killers" and "jackpots"
- VI. Deciding where to drop it
 - A. An open space with no hazards
 - B. Preparing to throw it against its will
- VII. Notching the tree
 - A. Prevents splitting
 - B. Requires skill in use of axe
- VIII. Sawing the trunk
 - A. On the side opposite the notch

- B. Setting the crosscut saw and handling it
- C. Beginner's mistakes
 1. Pushing the saw
 2. Bending the saw
 3. Riding the saw
- IX. Wedging the cut
 - A. Saw sinks in trunk
 - B. Trunk binds the saw
 - C. Driving the wedge
- X. Waiting: a tense moment
 - A. The crack of the snapping grain
 - B. Preliminary swaying of the tree
 - C. Last-minute hazards
- XI. Experiencing a thrilling climax
 - A. The last pull of the saw
 - B. The crack of the trunk
 - C. The first shuddering of the crown
 - D. "Timber!" shouted by the sawyers
- XII. Witnessing the denouement
 - A. An avalanche of wood
 - B. A shrieking thunderbolt
 - C. Shattering of branches
 - D. Cloud of debris and dust

Conclusion

- XIII. Considering the implications of the giant tree
 - A. Powerful and old in 1776
 - B. Twenty tons of weight
 - C. With a will of its own
 - D. That resisted all the elements for centuries
 - E. Yet two men conquered it
 1. With a band of steel
 2. And ability to reason

Advantages of the key-phrase outline. The shortcomings of the complete sentence outline are revealed when one plans a speech that involves complex and detailed exposition, description or narration, replete with multitudinous details. If a speaker builds a complete sentence outline for any one of these three forms of discourse, he may find it so long and cumbersome

some that he cannot readily record and recall it. If anyone tried to change the "Felling a Tree" example into a complete sentence outline, he would discover the advantages of the key-phrase form. It is an excellent type for a speaker who has developed the ability to think rapidly on his feet. If he has the key word of each idea, he can quickly phrase the idea.

A speaker who has had little experience, however, needs training in the organization of materials. He cannot rely on his ability to extemporize, his vocabulary may not respond readily, and he may not think rapidly on his feet. A complete sentence outline, if not too long and cumbersome, reduces the hazards.

Some experienced speakers use a hybrid outline; a mingling of complete sentences and key-phrases. The major topics are recorded on the outline in complete sentences; the minor topics in key-phrases. This type is serviceable for a speech that ranges through the four forms of discourse.

THE BRIEF AS AN OUTLINE

The brief is sometimes used on the platform as an outline for an argumentative speech. The brief, however, has other important uses. First, it is a device for arranging ideas in the early stages of preparation. Second, the brief is a sort of catch-all; a place to assemble all the main issues, sub-issues and evidence, and a way of arranging all these materials in clear, logical order, so that they will be easy of access. Third, the brief is a means of testing the speaker's logic, a way of making sure that his thinking moves coherently from proposition to proof.

Many speakers in formal debates use some sort of brief as an outline. They may omit certain sections; they may add others; and they may change the order of parts. For most speaking, however, the brief is too rigid in its form to serve as an outline, for the speaker must be ready to adapt his speech to many factors which, necessarily, the brief cannot take into account.

Rules for constructing the brief. There is no one correct method of drawing a brief. The most successful lawyers have come to follow certain forms which long practice has proved

most efficient for their purposes; but when a writer draws a brief solely for his own aid, he uses that form which seems at the time most helpful. One form which has stood many years of service is built in conformity with the following rules:

1. A brief should be divided into three parts: Introduction, Proof, and Conclusion.

2. A brief should contain nothing but complete statements. Mere topics are insufficient: every symbol should be followed by a complete statement.

3. Each statement should be marked by a single symbol to indicate its relation to other statements.

Each statement in the Introduction to a brief is significant because of its *explanatory* relation to one of the steps in analysis. Each statement in the Proof is significant because of its *causal* relation to one of the main issues. The relation of each statement to those preceding it and to those following it must, therefore, be clearly indicated. This can be done by means of symbols. As uniformity is important for purposes of instruction, we shall do well to adopt the following arbitrary set of symbols:

SYMBOLS

The Proposition to be proved is true, for

- I. ... , for
 - A. , for
 - 1. , for
 - a. , for
 - x. ,
 - y. ,
 - z. ,
 - b, etc. ,
 - 2, etc. ,
 - B, etc. ,
 - II. , for
 - A. , for
 - 1. , for
 - a. , for
- etc.

Rules for the Introduction

4. The Introduction should contain as much information and as many of the steps in analysis as are necessary for an intelligent reading of the Proof.

5. Each of the steps in analysis should be clearly indicated as such.

6. The Introduction should set forth the Main Issues.

7. The Introduction should exclude every statement which requires proof.

Rules for the Proof

8. In the Proof each main statement should correspond to one of the main issues set forth in the Introduction, and thus stand as direct proof of the truth of the Proposition.

9. In the Proof, each sub-statement should help to prove the truth of the statement to which it is subordinate.

A statement is of importance in the argument of the brief only if it helps to prove the proposition. Accordingly, every statement must be so briefed as to show precisely what it helps to prove. This invariable order of proposition and proof is the distinguishing feature of a brief. If the brief is correct, the word "for" will logically connect any statement with the statement which follows. If the connective "hence," or "therefore" or "and" makes sense, the brief is faulty.

10. Each symbol should stand for a single statement.

Consider the following double headings:

- I. The beet-sugar industry, which is of slight importance, would not be injured by the annexation of Cuba.
- II. Conditions in Cuba have been unfavorable to trade, and annexation would remedy these conditions.

Not all the statements under a double heading can stand as proof of *both* parts of the heading. The reader is therefore bothered in trying to find out which part of a double heading a given sub-statement is supposed to prove. The writer is equally bothered by double headings, in revising his brief and in writing his forensic. His rule should be to prove only one statement at a time.

11. Each heading of the refutation should state clearly the argument to be refuted and the nature of the refutation.

Rule for the Conclusion

12. The Conclusion should be nothing but a summary, without qualification or other change of phrasing, of the main parts of the argument, followed by an affirmation or denial of the proposition exactly as it stands at the head of the brief.

SPECIMEN BRIEF

RESOLVED, that the several states should enact legislation to regulate the business of instalment selling and financing.

Introduction

- I. The proposition is timely.
 - A. Committees of the Michigan, Wisconsin, Massachusetts, and Indiana legislatures have recently completed investigations.
- II. The field may be clarified and limited by definitions of terms.
 - A. "Instalment selling" is the selling of goods and services at retail, on an agreement whereby the buyer agrees to pay all or part of the purchase price by a series of periodic payments.
 - B. "Instalment financing" is the purchasing, discounting or lending of money on consumer obligations arising from instalment sales.
 - C. "Carrying charge," "service charge," "credit charge" or "time price differential" is the amount which the purchaser must pay above the cash price of the goods or services, for the privilege of purchasing on instalments.
- III. For present purposes certain matters may be admitted.
 - A. Consumer credit in some form is necessary.
 - B. Instalment credit is a desirable form of consumer credit.
 - C. Government regulation is legitimate when needed to protect the public interest.
 - D. Small loans are necessarily expensive loans.

Affirmative Argument

- I. The instalment selling and financing business should be regulated, for

- A.** Sellers often make the cost appear lower than it is by one or more of the following devices: using the discount method of stating carrying charges, applying percentages to cash price before down payments have been subtracted; applying percentages to terms shorter than one year; confusing original unpaid balances with monthly unpaid balances; combining percentage charges and dollar charges; confusing carrying charges with charges for insurance of various kinds, imposing extra fees without forewarning; imposing fines and penalties for irregular payment; and making carrying charges payable in advance.
- B.** The consumer needs a yardstick for comparing the costs of credit from all sources available to him, for
1. To choose intelligently, he must be able to compare the cost of credit offered at the place of purchase with the cost of credit offered by other retailers or other finance companies, and with the cost of money loans.
 2. Present methods of stating charges are so numerous, so complex and so varied that comparison is difficult.
- C.** Competition, an effective force for reducing rates, is reduced by current instalment selling practices, for
1. Consumers cannot "shop" for the lowest rates if they do not know what the rates are.
- D.** The consumer needs protection against abuses and fraud, for
1. Sellers of goods and finance companies abuse the privilege of using harsh legal instruments.
 2. Instalment sellers take other unfair advantages of the ignorance of customers, for
 - a. They demand extra security without reducing credit charges.
 - b. They establish excessively high "cash" prices, which are not real cash prices, in order to make the credit charges appear low.
 - c. They deceive buyers with the assurance that there are "No Carrying Charges."
- E.** Third parties need protection, for
1. Open-account creditors are injured by the prior legal claims of instalment sellers.

2. The courts are unnecessarily burdened by instalment debt actions.
- II. Government control of instalment selling is the logical method of control, for
 - A. Federal and state governments now exercise control over industries when the public interest is involved, as in the case of public utilities and money lending.
 - B. Alternatives to government regulation are unsatisfactory, for
 1. Most individual retailers are unable to raise their standards independently of competitors.
 2. Group self-regulation holds insufficient promise.
- III. The several states rather than the Federal Government should provide the necessary laws and administration, for
 - A. The Federal Government could regulate only that part of instalment selling and financing which is interstate commerce.
 - B. The majority of state governments have a background of experience in the administration of small loan laws.
- IV. State regulation of instalment selling and financing is practicable, for
 - A. State regulation has been successful in the field of small consumer loans.
 - B. On the other hand, deplorable conditions have continued in states that have not adopted an adequate small loan law.

Refutation

- V. Political corruption need not prevent effective administration of the law, for
 - A. The progressive, honest legislatures will lead the way, as they have done in the regulation of the small loan business.
 - B. It is generally admitted that the administration of the Small Loan Law has been honest and efficient.
- VI. Although it is said that on account of the usury laws, the statement of a rate per cent on unpaid balances would make unlawful a contract otherwise lawful, it is absurd to maintain that a charge which is legal when stated in dollars becomes illegal when the same charge is stated in terms of percentages.

Conclusion

Since consumers do not now obtain the information they need concerning the rates charged on unpaid balances, since they need protection against many prevalent abuses in instalment selling; since reputable instalment sellers and other honest dealers need protection against dishonest dealers, since there is ample precedent for government regulation of this business, since most instalment selling is intra-state business; since state regulation has been successful in the comparable field of small consumer loans; therefore, the several states should enact legislation to regulate the business of instalment selling and financing.

TECHNIQUES OF OUTLINING IN GENERAL

Certain practices are helpful in the construction of outlines, especially the most commonly used forms, the key-phrase and the complete sentence outline.

1. *Record the title of your speech at the head of your outline.*
2. *Write your opening and closing sentences in some detail.*

Until a speaker acquires poise, his first minute before his audience may be the most difficult. Consequently it may be well for him to write and memorize the first few sentences. This insures a firm beginning.

A speaker must close forcefully. His last sentences must not flatten out or fray out. If he relies on the inspiration of the moment, he may leave the speech up in the air, while he beats a hasty retreat. It is sometimes wise, therefore, for him to embody in his outline and memorize his closing sentences. When the time comes to make his speech, he may change his plan in order to adapt himself to the circumstances of the moment, but it is wise to have a plan.

3. *Label the three parts of a speech.* Every speech should have an Introduction, a Body, and a Conclusion. If the three parts are labelled it helps the critic or teacher.

4. *In the Introduction record the central idea, objective, or response which you seek.* A good speech has a definite purpose. That purpose should be made clear in the first part of the out-

line even though the speaker, for reasons of policy, may not state his purpose explicitly early in his actual speech. The speaker, in preparing his outline, has no reason for concealing his purpose from himself; on the contrary, he should keep that purpose constantly in view.

5. *Use a system of symbols.* The system, whatever it is, should be followed consistently. (See the system on page 373.)

6. *Use a helpful system of indentation.* A good system of indentation shows at a glance the relation of the main ideas to the subordinate ones. Such a system, a typographical picture of the speech, can be quickly and clearly recalled; but if the margins of the outline are narrow, irregular, ragged, or inconsistent, the typographical picture is blurred and not easily remembered. (See examples on pages 375-377.)

To be sure, when a speaker delivers his speech, he should not let the ribs of his outline stick out like those of a starved horse. Nearly two thousand years ago Tacitus said: "The beauty of an oration, like that of the human body, is perfect when the veins do not project and the bones cannot be counted, but a wholesome blood fills the limbs, rises through the flesh, and mantles over the thews and sinews with the comely hue of health." Nevertheless, the *speaker himself* cannot too clearly visualize the bones of his speech; and he may well do more than a *writer* need do toward revealing the structure to listeners. Listeners need more help than readers.

7. *Main heads and subheads as a rule should be in parallel grammatical form.* The phrases of a key-phrase outline should be somewhat parallel. (Note the structure of the main heads in the outline on pages 370-371.)

8. *Punctuation.* In the complete sentence type of outline,¹ punctuate the sentences as in prose. In the key-phrase outline, do not punctuate.

9. *Use precise connectives freely.* Connective words and phrases in the outline, such as "moreover," "however," "nevertheless," "therefore," "even more convincing," "next in order," enable the speaker to see at a glance the way in which any part

of his outline is related to the other parts. Moreover, they help the listener anticipate the drift of his thinking, the orderly line of march in his speech.

10. *Use pictorial nouns and verbs as far as possible.* This is especially necessary in the key-phrase outline. Most nouns and strong verbs are concrete, image-making. Such words help the speaker to recall his outline.

11. *Spare no effort in preparing the outline.* Do not be content with a casual jotting-down of ideas or with carelessly knit topics. A carefully prepared outline puts you far along the road toward a successful speech. The effort to make a good outline puts pressure on you to think your way clearly and completely through your subject, to weigh your ideas, and to discover their relative importance and their relationships. Moreover, it is one means of gaining self-confidence. It reduces the hazards of forgetting, since it fixes in your mind the skeleton of your speech and thus leads your mind from one part of your speech to the next. Any method of preparation that can accomplish so many important ends deserves time and effort.

EXERCISES

I. *Construction of outlines*

Select a subject from the following list for an argumentative speech, one in which it is imperative that the sequence of your ideas be logical and the phrasing coherent. Phrase a proposition concerning this subject.

Prepare three different outlines. First, prepare a simple, rough preliminary tabulation of topics, like the one discussed at the end of Chapter XIII. Second, convert this tabulation of topics into a more detailed outline of complete sentences, the kind of outline recommended in this chapter. (See the complete sentence outline on pages 375-377.) Third, convert this outline into the brief form by arranging all statements in the order of proposition and proof, and by using the connective "for."

If the sequence of ideas in your brief is logical, the connective

"for" makes sense, otherwise, it does not. The use of the word "for" is thus a test of the coherence of your thinking.

Submit these three outlines for criticism.

Subjects

1. A tax program for my state
2. New trends in college education
3. Choice of a vocation
4. Needed changes in high schools
5. The Federal administration
6. The radio and propaganda
7. Federal aid to the farmer
8. Fraud in advertising
9. The small town
10. Government controls over business
11. Billboard advertising
12. Extra-curricular college activities
13. The right man for President
14. A new idea for a small business
15. Working one's way through college
16. Final examinations
17. If Germany had first used atomic bombs!
18. International power politics
19. Compulsory attendance at chapel exercises
20. The size of college classes
21. Small farm versus large farm
22. Phi Beta Kappa
23. Savings Bank life insurance
24. Life insurance for all
25. Compulsory health insurance
26. Are instalment selling rates too high?
27. My candidate for the Hall of Fame
28. Marxian economics
29. Campus politics
30. Are movie stars overpaid?
31. The elective system in college education
32. Privately endowed vs. tax-supported education
33. The honor system in examinations
34. Are social fraternities undemocratic?
35. Small college vs. large university

36. The indifference of the average voter
37. Is "big business" a social good?
38. World government
39. Social Security
40. Any other subject that suggests a timely proposition.

II. *Complete sentence outlines*

Use the second outline that you made as the basis of a vigorous argumentative speech in class. Use a separate symbol for each statement. By means of indentations show the relationship of parts. Write the first two or three sentences of your speech, and the "purpose sentence." Apply to your outline the various suggestions on "Techniques of Outlining in General." Submit the outline and deliver the speech in class.

III. *Key-phrase outlines*

1. Select a subject from the following list in which you are compelled by the nature of your material to deal with complex situations and many details.
2. Include in a key-phrase outline most of the details and complexities. (See the key-phrase outline on page 370.)
3. Use concrete terms, pictorial nouns, vigorous verbs, image-making phrases and key words which are so provocative that they start your thoughts down the right alley.
4. Submit the outline and use it as the basis of an extemporaneous speech in class.

Subjects

Exposition

1. The vocal mechanism
2. An amazing piece of machinery
3. The way to take a time exposure
4. New designs in automobiles
5. An effective advertising campaign
6. How to improve your vocabulary
7. How to study
8. The life of the termite
9. A modern helicopter
10. The operating of a bomber
11. The United Nations Organization

12. Some advances in scientific research
13. The tenets of my religion
14. How to direct a play
15. Any other subject which is not easy to explain.

Description

1. Prefabricated houses of tomorrow
2. Seen on any campus
3. A battle scene
4. Salvation Army meeting
5. When the circus comes to town
6. The legislature in session
7. A night in the forest
8. A day on the desert
9. A carnival hawker
10. A big fire
11. The Grand Canyon (the Catskills, the Mississippi)
12. A beautiful cathedral
13. The "Times Square" of my home town
14. The ocean (lake) in a storm
15. Any other subject that lends itself to the purpose.

Narration

1. The history of the Red Cross
2. When the bombs fell
3. A night in a rescue-mission
4. A shipwreck
5. A picnic that came to grief
6. A local legend
7. How the game was won
8. Lost in the woods
9. My experience as a hitch-hiker
10. A great military or naval battle
11. The plot of a great novel (play)
12. What happened in the dormitory on the night before vacation
13. What happened at Dunkerque
14. A catastrophe
15. Any other subject that requires skill in narration.

THE INTRODUCTION

CORAX, four hundred years before Christ, advocated four divisions of the oration: Introduction, Narration, Proof, Conclusion. Later, Aristotle suggested the Exordium, Exposition, Proof and Peroration. Cicero called for six parts: Introduction, Narration, Proposition, Proof, Refutation, Conclusion. With variations, these major divisions have come down through the centuries.

Nowadays good speeches are increasingly simple. Moreover, they take into account certain audience situations which did not concern the Greek rhetoricians.

An extreme reaction from the formality of the classics is the speech-organization proposed by Richard C. Borden.¹ The four stages of audience reaction to a speech, he says, are these: 1. Ho hum! 2. Why bring that up? 3. For instance! 4. So what? These cryptic phrases suggest four necessary steps.

At the outset your listener is stifling a yawn. Ho hum! You must wake him up with the first sentence

As soon as he is awake, he wishes to know why he should take any interest in your subject. Why bring that up?

As soon as he is satisfied with your answer to that question, he asks for specific cases. For instance? Until you illustrate your theme with concrete examples, he is not sure that he even knows what you mean.

Finally, he asks what you purpose to do about it. So what?

A speech constructed on this plan, or on almost any other

¹ Richard C. Borden, *Public Speaking as Listeners Like It!* Harper and Brothers, New York, 1935.

good plan which achieves those four ends, can be divided readily into three major parts: the Introduction, the Body and the Conclusion.

A GOOD INTRODUCTION SERVES MANY ENDS

1. *It establishes contact with the audience.* The Introduction should be suited to the emotional set of an audience. Its attitude toward a speaker who comes before it for the first time calls for social adjustment. The audience does not yet know the speaker as a person and does not know whether it will like him or dislike him. Naturally the audience is reserved; it is disposed to sit back and wait until something happens.

When two persons meet for the first time, there is need for establishing some sort of bond. One or the other must take a step forward discovering common interests that will break down their reserve and enable them to become acquainted. Toward the same end, a public speaker should do something early in his speech. If the audience is permitted to remain mentally inhospitable, much of the good seed will fall on stony ground. The first step in building an introduction is, therefore, to establish contact with the audience. The speaker must do that at once by what he says, or by how he says it, or by what he is. He must take the initiative.

2. *A good introduction arrests attention and arouses interest in the subject.* As the speaker is about to come to the platform, his prospective hearers are giving attention to many things: to the blinding light on the speaker's stand, perhaps, the adventurous puppy in the aisle, the late arrivals, the janitor who is fixing the radiators, the undeniable originality of the hat in the front row. Some members of the audience may be thinking about the weak stock market; the letters they forgot to mail; little Willie at home with the croup; the mortgage that is overdue; the sudden coolness of the girl friend. At once the speaker must transform that diversity into a unity of interest. If he cannot focus attention upon his idea, he may as well help

the janitor with the radiators. That requires no social adjustment.

To be sure, the audience, curious about the speaker, is likely to look at him during the first minute or two of his speech. That is natural. But such voluntary attention does not last long; soon the audience sinks back apathetically or with sour resignation, unless the speaker does something which helps his cause.

Moreover, audiences may attend either on a low level — listening politely — or on a high level. They may lean forward, as they follow every movement of the speaker and try to anticipate his thought; or they may be only mildly interested, sustained by a faint hope that the speech will not be so dull as some of the speeches they have heard.

Most men and women, although suffering from intellectual unemployment, are not disposed to accept a mental dole. Few feel deeply about anything outside their immediate personal and family affairs. Few are concerned about the momentous issues which are usually the subjects of speeches. Most of the newspapers reflect this fact: the news is mainly local and trivial — “good easy reading.” The speaker must transform the placid interest with which his hearers start into a lively interest. And that is a man’s job!

3. *A good introduction discloses and clarifies the subject.* At the outset the hearers wish to know the speaker’s objective, his central idea and the general drift of his thinking, so that they may set themselves mentally and emotionally to follow his discussion.

A student who missed a lecture by a notoriously fluent professor said to one of the students who was leaving the lecture hall, “What did the professor talk about?”

“I don’t know,” was the reply. “He didn’t say.”

You, yourself, may have had a similar experience. You may have said to a friend, “That was a great speech!” But when your friend asked, “Precisely what was the speaker trying to accomplish, and what are you going to do about it?” you answered, “I don’t know; but it was a great speech!” Well, it

was *not* a great speech. It may have been fluent, but for at least one person it was a failure. No speech is great except in terms of its effect on the hearers.

Therefore, the Introduction should: (1) establish helpful contact of the speaker with his audience; (2) arrest attention and arouse interest in the subject, and, as a rule, (3) disclose and clarify the subject.

These three steps are not always needed. If a speaker knows the audience and the audience knows him and likes him, the necessary contact is provided. If the audience is keenly interested in the subject, and fully aware of its meaning and implications, a long introduction is out of place. In our discussion, however, we assume the usual speech-situation which does require that an introduction serve these three functions.

An unnecessarily long introduction, however, is tedious. One speaker in a twenty-minute talk devoted the first fifteen minutes to an introduction. He traced the evolution of animal life from the amoeba down to man, and then in detail the evolution of plant life and of forms of government. Then he said, "Just as there has been evolution in all these fields, there has been evolution in agriculture, and so I should like to discuss the rotation of crops." He had only five minutes left for the Body and the Conclusion of his address.

A further word of warning. Never apologize. All apologetic introductions are defective because of their negative suggestion. Sick or well, experienced or inexperienced, prepared or unprepared, a speaker should let every word and act convey the idea that he is physically fit, well prepared, and confident that the audience will respond as he wishes it to respond.

There are many methods of establishing contact or rapport with an audience. These methods have to do with delivery or speech manner, with the content and composition of the speech, and with the character of the speaker.

ESTABLISHING CONTACT BY MEANS OF SPEECH MANNER

1. *A speaker may begin to establish contact with an audience by walking to the platform with quiet assurance.* This

is helpful positive suggestion. It carries to the fringes of attention the idea that there is no doubt in the speaker's mind concerning the situation; that he knows the audience is receptive and within his control.

Suppose any one, upon being introduced to a stranger, felt uncomfortable and timid. Suppose he showed this attitude by his hesitant steps as he came forward and by other muscle tensions. The result would be bad suggestion. The emotional reaction of the stranger would hinder social adjustment. The situation is similar when a speaker steps forward to establish contact with strangers. A walk marked by positive suggestion predisposes an audience toward a friendly or at least a respectful response

2. *A speaker may establish helpful contact by standing before the audience quietly and silently.* Most speakers begin without a moment's hesitation; with an impetuous rush that suggests nervousness. There are several reasons why a speaker should pause before he utters his first words: the pause gives the audience time to settle down; it arrests attention; and the speaker himself may need a moment or two in which to collect his wits and adjust himself to the situation. In addition, the deliberate pause indicates a mental attitude that is reassuring to the audience. When any one has sufficient self-possession to stand silently, as he takes in the situation and appraises his audience, the audience becomes aware of qualities in the speaker which it respects.

3. *A speaker may establish contact by being physically direct in delivery.* When a speaker does not look at his hearers, or takes only furtive glances, they feel as though they were infringing upon his privacy. He is remote and detached. But when, at the very outset, he looks into their eyes, that does much toward making the necessary contact.

4. *A speaker may establish contact by being friendly and pleasant.* When two men meet for the first time, what is it that breaks down reserve and draws them together? In part, it is the quick recognition of likeable qualities. If either reveals aloofness, pompousness, hardness, or sourness, they probably remain strangers.

That is equally true of the give and take of the speaker-audience situation. If at the outset the speaker is friendly, the audience tends to respond with equal warmth. The audience reflects the speaker. If any man faces the world bitterly, contemptuously, expecting trouble, usually he encounters trouble. Yes, there are exceptions, but this remark, like most truisms, is based on universal experience. That is why it has become a truism.

Any speaker, therefore, who *likes people* has a great advantage. He cannot conceal the fact even if he wishes to. Witness the success on the platform of such widely different persons as Kate Smith, Henry Wallace, Eleanor Roosevelt, and Lowell Thomas. It seems that liking people — all kinds, everywhere — is the only dominant characteristic which some successful speakers have in common.

5. *A speaker may establish contact by an informal or even casual manner.* If you were introduced to a stranger who greeted you with a formal choice of words, as though adhering to memorized decorum, you would hold aloof. Suppose he offered you an austere "How do you do?" — that and nothing else. There would be no contact. Suppose, on the other hand, he said in forthright fashion and with a genial smile something that revealed an awareness of you as a person, of your background, of your interests and achievements. Immediately you would respond to him with a glow kindled by that recognition. Unless — Heaven forbid! — you, yourself, are as impersonal as an English butler. All this applies to speaker-audience relationships. Casualness and spontaneity, not carried too far, are disarming and inviting.

Repellent formality is far commoner among speakers than repellent slovenliness. Many speakers, regardless of the occasion, button themselves up with dignity. They show fear of offending the rhetoricians. They seem to have been unduly influenced by some of the classic orations that are held up as examples of perfection. Today's audiences do not respond to the formalities of Cicero's time — or even Daniel Webster's.

6. *A speaker may establish contact by the skillful use of*

contrast. You may recall the time when you heard four distinguished speakers. Grey spoke constantly with extreme force; he kept up his fireworks until the explosions got on your nerves. Brown, who immediately followed, began with reassuring calm. You breathed a sigh of relief. When, however, Green's turn came he spoke with such unvarying quietness and lack of vitality that you became drowsy. White, who fortunately understood the value of contrast, began rapidly and with animation. You sat up and listened. Both Brown and White established contact by intelligent use of contrast. Many debaters talk on and on with unvarying volume and sustained belligerence. A speaker who follows such an opponent does well to start quietly, perhaps with humor; indeed, with almost anything that affords a change.

ESTABLISHING CONTACT THROUGH WHAT IS SAID

1. *Establishing contact by courteous and generous acknowledgment of the chairman's introduction.* If anyone acknowledges the introduction by the chairman, which is usually friendly and generous, with genuine appreciation and with equal generosity, the audience responds in some degree. Contact is established. But suppose, in presenting Commander Richard Byrd, the chairman of the evening recounts the achievements of the explorer and expresses warm friendliness, whereupon Mr. Byrd plunges into his speech without a word concerning the introduction. Everybody feels that something is missing. Good sportsmanship, if nothing more, demands that a speaker make some kind of acknowledgment; and all men and women, everywhere, appreciate good sportsmanship.

If the chairman uses humor at the expense of the speaker, and the speaker takes the laugh in good spirit, speaker and audience are brought closer together. Everybody likes a man who has sufficient sense of humor to "take it." If the chairman expresses genuine admiration or affection for the speaker and the speaker then cracks a joke at the expense of the chairman, the resultant laugh comes at too high a price — at the price of

embarrassment to a man who had been gracious and courteous. Moreover, even though the audience laughs, the speaker may not thereby establish helpful contact, for he fails to meet the obligation of courtesy. It is true that a few speakers — H. G. Wells and George Bernard Shaw, for example — have made a fetish of insulting audiences. The least that can be said, however, is that no one should use that attention-arresting device unless he is sure that, as a genius, he belongs in a class with Wells and Shaw.

It is another matter when a speaker humorously and gently minimizes the chairman's praise. If a speaker, in acknowledging praise, reveals modesty, the audience feels in him a trait it likes; a trait, by the way, which usually goes with greatness.

2. *Establishing contact by reference to a preceding speaker.* In meetings where several speakers appear, as in formal debates, conventions, and panel discussions, it is usually wise to refer to preceding speakers. Such references give spontaneity and continuity. Moreover, they provide helpful contact with an audience, especially if the speaker shows due appreciation of preceding speakers. Audiences are sometimes fooled, but they are not fools. They do much marginal thinking; they see more than they know they see; and usually they appraise a speaker rather accurately. When they find that he is by nature magnanimous even to opponents, they respond favorably.

3. *Establishing contact by sincere expressions of pleasure.* If a college graduate is speaking for the first time at an alumni banquet, it is natural for him to express pleasure. Or if, as President of a national business concern, a man has an opportunity to meet, face to face, the hundreds of men who are carrying on for him in the field, he may well say how glad he is. He should do so simply and sincerely. Let us repeat: *simply and sincerely*. Most audiences, from long experience, are wary of elaborate expressions of pleasure. They have met speakers before who pay for momentary applause at the cost of their self-respect. If a speaker really is glad to be on hand, he must have definite reasons which concern that audience and that occasion. The more specific his remarks, the less they resemble

the usual hackneyed and perfunctory expressions of pleasure.

4. *Establishing contact by referring to matters of local interest.* A speaker in Emporia, Kansas, by mentioning the fact that he knew and admired William Allen White, the late lovable editor, brings to the fore an enthusiasm which the speaker has in common with his hearers. They take a pride in their distinguished fellow-townsmen; they have a sort of proprietary interest in him. Evident awareness of this fact on the part of the speaker is a point of contact with his audience.

A speaker in Springfield, Illinois, where every inch of ground is hallowed by the memory of Abraham Lincoln, might well take that fact into account. Since, however, a thousand other speakers in Springfield have opened their addresses with references to Lincoln, the situation calls for more than ordinary finesse. An audience is inclined to laugh at anyone who makes his connection with local history — with the Boston Tea Party at Boston, for example, or with the Alamo at San Antonio, or with the missions at Santa Barbara — exactly as scores of other visitors have made it

When a speaker tactfully shows that he is aware of the identity of the audience and of the city — that he is saying something which he could not have said to any other audience — that is an indirect compliment.

5. *Establishing contact by reference to the place and the occasion* When the opening remarks refer to the special circumstances that gave rise to the meeting, the speaker identifies himself with his audience. If a literary critic, brought to Chicago by the Walt Whitman Fellowship to speak on "Literary Currents in Contemporary Verse," devotes himself in the first minute or two to Walt Whitman, and then skillfully and logically moves to his subject, he starts on common ground with his audience.

The speech of former Senator George H. Moses at a Young Republicans Rally in Portsmouth, New Hampshire, opened with an immediate and humorous adaptation to the occasion, and moved rapidly from that opening to the central theme of the address:

To me this gathering is an anomaly. The first three speakers upon the program of this Young Republican conference comprise a grandmother and two grandfathers! However, Young Republicanism is no slave to the calendar. It is, rather, a matter of the spirit instead of years — of the spirit which maketh alive instead of the letter which killeth — and those of us who have grown gray in the service of the party, but who still retain the enthusiasm for the party's principles, which accentuated their younger days and which still remains unabated, have clear title to sit in a gathering of this sort.

Owen D. Young, Chairman of the Board of the General Electric Company, made a connection with the place, the occasion and the audience, when he spoke in Boston at the Charter Centenary Dinner of the New England Mutual Life Insurance Company:

Mr. Lloyd George once said that the first duty of a statesman is to hold his job, otherwise he cannot be a statesman. I have a feeling, and have always had, that among the first duties of an officer of the General Electric Company is to preserve and maintain an intimate contact with Boston and New England, for it was here in the town of Boston, approximately half a century ago, that the then new electrical art and industry received most encouraging support. Here it was that Professor Elhu Thomson received the backing of Charles A. Coffin and his associates, and the great plant at Lynn began. A few years later, as a result of the combination of the Thomson-Houston Company with the Edison Company at Schenectady, the present General Electric Company was born. During all these years it has been privileged to call as its directors the men most distinguished in Boston's business. Many of them who have served us have also acted for the New England Mutual Life Insurance Company of Boston. Whatever innuendoes may have been cast in recent years on interlocking directorates, I mention here with pride this inter-relationship with this old and honorable company whose one hundredth birthday we celebrate tonight.

6. Establishing contact by reference to the idea dominant at the moment in the minds of the audience. Franklin D.

Roosevelt, immediately upon taking office in 1933, declared a bank moratorium. If you had been speaking that day in Fargo, North Dakota, or Austin, Texas, or anywhere else, you would have had reason to know what was the dominant thought in all minds. If your subject had been "The Need for Banking Reform," the stage would have been set for you; but suppose your subject had been "The Investment of Leisure" or "Hunting the Grizzly Bear." How remote those topics would have seemed! How remote, on the sixth of August, 1945, any subject other than the atomic bomb! An excellent way to meet such situations is to start with the dominant idea of the moment and then find a bridge that leads to the subject of the address.

Some speakers scan the latest local papers as soon as they arrive in town, hoping to connect with the subject of the address a news item to which the community already has given sharp attention. If, for example, your subject is "Scientific Frontiers," and your central theme is one stated by Walt Whitman, "The frontier lies wherever man confronts a new fact," you might begin with reference to the discoveries of two balloonists whose achievement in breaking the world's height record happens to be announced on the first page of the local evening paper.

7. *Establishing contact by responding to the mood of the audience.* An audience may have, instead of a dominant idea, a dominant mood; a mood so absorbing that any other mood would be discordant, irreconcilable. It is imperative that the speaker identify himself at once with the prevailing mood and change to another mood only when his audience is prepared for it. Suppose he is to speak to a college assembly about "The Philosophy of Nietzsche" on the night of the college "home coming." The alumni have returned for the celebration in a bantering mood; the football team has just won a smashing victory. As the speaker faces that audience he may feel faint of heart. He may doubt that it is possible so to change the mood of his hearers that they will open their hearts to sober Nietzsche. Yet it must be done and it can be done.

8. *Establishing contact by reference to the special interests of the audience.* An argument delivered at a meeting of a medical society, in favor of collective action instead of *laissez faire* for the prevention of unemployment, might be introduced with this concrete analogy:

Once upon a time, as you all know, surgeons looked eagerly, following an operation, for the appearance of pus in the wound. It was known as "laudable pus." It was regarded as a good sign. The patient, supposedly, had to get worse before he could get better — if he got better. Healing by "first intention" — the clean, quick drawing together of tissues — occurred so infrequently as to be considered miraculous. Germs, to be sure, were treated as undesirable aliens, but no attempt was made to reduce the quota admitted.

Then an English surgeon advanced an astounding theory. It was not enough, he said, to fight the destroyers after they were in. They should not even be among those present at surgical operations. To-day a surgeon who spoke of "laudable pus" would be ridiculed.

But how complacently we still regard the sore spots of the profession of business! We still talk about "the usual volume of unemployment" as surgeons used to talk about "the usual amount of pus." When more men lose their jobs, we talk as though business necessarily were getting worse in order that it might get better.

"Laudable pus!"

9. *Establishing contact by casual comment on a homely or trifling matter of which the audience is aware.* Almost invariably there is some circumstance connected with the room, the occasion, the presiding officer, the audience, the stage, the noise outside — something intrinsically of no consequence — which lends itself to amusing comment. It may be a pounding radiator; a romantic pastoral fantasy on the stage curtain; a crooner's song from a nearby radio; or a cat that ventures out from behind the scenes. The point is that the matter, however trivial, is for the moment the center of attention, an open door through which the speaker can enter the minds of his audience.

Once, when George Bernard Shaw stepped on the platform, he was greeted with thunderous applause. As the applause subsided, a loud hiss came from the gallery. Looking up to the gallery, Shaw said: "My friend, I agree with you; but what are you and I against so many?"

If, in the first minute of his introduction, a speaker deftly turns a trifling fact to account, he has a point of contact. The spontaneity, simplicity, homeliness and — by good luck — the irresistible humor of such comments are sure to bring response. The audience did not miss the humor when General Eisenhower, upon returning to England from Germany, and responding to a demand for a speech in a London theatre, expressed pleasure in again being among people whose language he could almost understand. This shows how a single word, at the right time and in the right place, can draw an audience toward the speaker.

If, on the other hand, a comment is inept or banal, the response is an evident desire of the audience to groan. The possibilities of helpful contact by means of this device, however, are greater than inexperienced speakers are likely to realize. There are effective speakers who never step to a platform without keeping their eyes and ears open for anything that may serve their purpose.

10. *Establishing contact by opening with a compliment to the audience.* A superintendent of schools begins: "It gives me great pleasure to look into the bright eyes of this group of uncommonly intelligent boys and girls. Nowhere in our beloved country —." But the response is only a snicker. The bright-eyed boys and girls have heard all that too many times.

A lawyer begins: "Gentlemen of the jury; again and again I have noticed the alertness of your minds as you followed the complexities of this case; the quick responsiveness of your hearts, moved by deep humanity; your keen sense of justice —." But by this time, the jury of the prisoner's "peers" are saying to themselves, "Bunk," or words to that effect. They may be short on college degrees, but they are the peers of the attorney in seeing through flattery.

A candidate for Congress, speaking from city to city, says in every city: "My fellow citizens, while you have been appraising me, I have been appraising you and your beautiful city: your many noble churches that send their spires into God's blue heaven, etc., etc. If I were a citizen of your community, I should be a booster twenty-four hours a day, and three hundred sixty-five days of every year." (Applause.) Yes — believe it or not — this always brings applause from some hearers. But even if every hearer applauded, the method would be bad because it is dull, cheap and worn out; above all, because a speaker who gets his applause that way is paying for it with the loss of self-respect.

You cannot imagine such speakers of a previous generation as Charles William Eliot, Alice Freeman Palmer, Woodrow Wilson, William DeWitt Hyde, Booker T. Washington, and George E. Vincent stooping to such methods. They are used only by speakers who, lacking imagination and resourcefulness, take the easy way. Usually that way is in bad taste and ineffective, despite the guaranteed round of applause. At least a minority of every audience have some understanding of the machinery that men use for exploitation. That judicious minority resent a cheap and banal method, and they are a better measure of the durable effect of a speech than the applauding majority.

Even when the compliments are sincere, they may miss fire. Audiences are so speech-wise and so skeptical that they are suspicious of all compliments. There are many less hazardous and more ingenious methods of making the desired contact.

If a speaker must express appreciation — and most speakers should wish to do so, since audiences are so charitable — he may well do so at the close of his speech. Then it is evident that his praise is not a bid for good will. He should say just enough to show that in his heart there is a measure of gratitude that he has only half expressed.

A speaker may compliment his hearers *indirectly* in many ways without the loss of self-respect: by not talking down to them, and by manifesting regard for their opinions, however

different from his own. That indirect form of compliment is a mark of consideration.

ESTABLISHING CONTACT THROUGH THE CHARACTER OF THE SPEAKER

We return again to one of our basic principles: an able speaker is an able person. The most effective of all possible contacts with an audience at the outset of a speech may result from the character of the speaker. Often his qualities are quickly and accurately sensed. If he has poise and courage, sincerity and kindness, the audience gathers that fact from many cues and responds accordingly. It may seem incredible that a speaker, by his obvious warmth and integrity, can break down the reserve of an audience before he has much more than started to speak. Nevertheless, it happens again and again. It happens, for example, wherever General Eisenhower speaks. No doubt you know a number of men and women who are so contagiously radiant that when one of them takes the platform and stands silently a minute, the audience catches the currents, capitulates and bursts into applause.

If the speaker already has established rapport with his audience, through previous appearances or through association with it, he may well omit some of the first steps in his introduction.

ARRESTING ATTENTION AND AROUSING INTEREST

We come now to a second and even more important step in the Introduction: arresting attention and arousing interest in the subject.

In writing, especially in modern writing, one of the most important requirements is the arousing of interest with the very first paragraph. This is why modern novelists avoid opening a tale with tedious descriptions and plunge at once into an interesting conversation or situation. That, too, is why writers of articles pick up the reader at once with an arresting incident, or an astonishing statement, or a declaration that gives

promise of something interesting to come. To find numerous examples, read the beginnings of the articles in *Reader's Digest*.

So, too, effective speakers use a variety of devices for gaining sharp attention to their opening words. Every speaker wishes, however, to win not only momentary attention but continuing interest. *Attention* is an audience-state that comes and goes: it must be constantly renewed. *Interest* is an audience-state that is relatively continuous: it is an expectancy that tends toward continuous attention. In the Introduction the speaker must arrest momentary attention and arouse continuing interest.

In the first minute or two, almost invariably the audience yields voluntary attention; but after that, attention may begin to drift. In any event, a speaker should not be content with the mild degree of attention that an audience voluntarily yields: his business at the outset is to intensify that attention by leading his hearers to expect that what he is about to say will somehow yield ample return on their investment of time. For the most part this promise is implied rather than expressed.

1. *A speaker may arouse interest in his subject by relating it to the special interests of his audience.* Show a man a map of the world, and he will first look for his home town. Show him a group picture, and he will first look for himself. Show him a parade of Boy Scouts, and he will not be happy until he locates his son, Bill. We all open our ears quickly to any utterance that touches our immediate interests — our wages, dividends, possessions, taxes, health, community, job, home or children. We like an introduction which connects the speech with our own hobbies, fortunes, prejudices, hopes, race or profession. Such an introduction not only establishes helpful contact between the speaker and the audience but also stirs up interest in the subject.

2. *A speaker may arouse interest by interpreting his subject in concrete terms familiar to the audience.* When the subject is remote from the experience of the audience, a speaker does well to start on familiar ground; to move from the known to the unknown. For example, a teacher of physics, about to discuss

the effect of air pressure on whirling spheres, starts by asking: "How does a pitcher on a baseball team throw an outcurve?" He then explains that an outcurve results from giving the ball a horizontal spin, clockwise. Thus he leads the way from a familiar illustration to discussion of an abstract principle.

Concrete illustrations, familiar to everybody, might be used in this way to introduce a discussion of plans for stabilizing the purchasing power of the dollar: ²

When you visit Washington, go to the Bureau of Standards and take a look at the "standard yard." It is kept at uniform temperature in a glass case. You will have to view it through a telescope. You will not be allowed to go near it, lest the heat of your body change the length of the bar one ten-thousandth part of an inch.

How ridiculous it would be to use, in place of this standard yard, the waist measurement of the President of the United States. How the "standard" would have changed from Taft to Wilson, and from Coolidge to Hoover! Yet, at one time, the yard actually did vary with the girths of the chieftains. Even now, the so-called money "standards" of the world vary far more than that — more than the belt measures of the Fat Lady and the Living Skeleton at the circus. That is why we use index numbers of prices. They measure changes in the buying power of the dollar.

Nobody needs an index number to keep track of the length of the yardstick. That is a true standard. Money is not.

However friendly we feel toward dollars, however many pleasant things we say in their favor, however willing we are to take them in and let them work for us, we must admit that they have one failing. They are not "the same yesterday, today, and forever." At least their purchasing power, which is all that concerns us, is not the same. And it is disappointing, to say the least, to lay away in a bank account a dollar which is in the pink of condition, only to find, when we go to take it out, that its ability to carry home a basket of groceries has shrunk fifty per cent.

² From *Progress and Plenty*, by Foster and Catchings, p. 29; Houghton Mifflin Company, Boston, 1930.

3. *A speaker may arouse interest by creating curiosity.* All animals are curious. Confronted by a conundrum, most of us are disturbed until we know the answer. Confronted in the first minute of an address with any statement which calls for an explanation, we prick up our ears. At the Boston City Club, December 19, 1935, Edward A. Filene opened his after-dinner talk in this way:

Let me mention just a few of the stirring events which are now happening in Boston. To begin with, there is the Italian-Ethiopian War and the sanctions which the League of Nations has been trying to apply. Then there is the new economic crisis facing Hitler, the recent grab of Northern China by the Japanese, and the ever-present question of what is really happening in Russia.

You may say, to be sure, that these things are not happening within our city limits; but that is rather beside the point; for our community, we must have noticed, no longer has any limits. Whatever is happening anywhere, in these days, is happening here. Why, for instance, is there so much unemployment in Boston? It is because there is so much unemployment elsewhere — that is all. If people elsewhere were employed, they would be buying more of our products, and Boston industries would boom. Once we supposed that we could study poverty by studying the poor in Boston. Now we know, or we ought to know, that we can't understand poverty in Boston unless we study poverty throughout the world.

4. *A speaker may arouse interest by laying down a barrage of questions.* If a speaker early in his introduction throws out a series of pregnant questions, he is certain to arouse interest. The audience begins to try to answer them before the speaker offers his own answers. This plan has the mental challenge of a "brain teaser." Suppose a speaker who is to discuss "The Ten Greatest Books" says: "If you were marooned on an island for five years and could take with you but one book, what book would you choose? Would it be prose or poetry? Would it be classic or contemporary? Would it be in philosophy or science or fine arts? Would it be the Bible? Would it be Plato's Re-

public? Would it be last month's best-selling book?" From such questions, the speaker could move easily to his subject.

Here is an opening which went directly to the heart of the question which the speaker, Dean Acheson,³ knew was uppermost in the minds of his audience:

In what now seems like a former incarnation, I used to practice law. We had a tradition in our firm of asking any of us who was to argue a case a favorite question of one of our judges — "What is this case all about, anyway?" It had a most devastating effect upon anyone oversaturated with details and brought him to the heart of the matter in short order.

The other day an officer of the NAM asked me, "Why do you expect the majority of American manufacturers to be interested in foreign trade? Most of them do not sell abroad. Their market is at home. They know that the total foreign business of the United States — exports, imports, shipping, banking, insurance, tourist expenditures, capital investment and payments — are, in terms of percentage, small compared with the total financial and business activity of the United States. Why should they be interested in foreign trade?"

It was a fair question, a fundamental one. It deserves an answer.

5. *A speaker may arouse interest by opening with striking facts.* Whenever a speech starts with a fusillade of startling facts, expressed boldly and swiftly, attention is aroused. Here is an example. A defendant of chain stores, in opening an appeal for relief from unfair and destructive taxation, might say:

The Kroger Grocery and Baking Company must pay this year in taxes, direct and indirect, over twenty-two million dollars. This is about seven times the amount paid in dividends. It is more than five times the net profits of the Company for the year. It is approximately fifty per cent of the total cost of operating the company for the year. It is more than one thousand dollars per year for every one of twenty-two thousand employees of the Kroger Grocery Company. It is an increase in cost of about ten dollars on each one hundred dollars' worth of

³ Dean Acheson, Assistant Secretary of State, New York, December 8, 1944.

groceries bought by Kroger customers. It is about twice the amount of total taxes paid by the Company last year, and three times the amount paid three years ago. Industry cannot indefinitely continue to bear such burdens.

Here is another example:

Three hundred years ago there was born a man whose ideas are so modern that the world is just catching up with some of the best of them. He died seventy years before the birth of the United States of America, yet he was the first to propose it. And not only did he urge the union of the colonies, he even drew up a plan for a league of nations. Pennsylvania, the most prosperous of all the original colonies, was founded upon this man's personal fortune and on his faith in the great democratic principles embodied in the Declaration and the Constitution, though he lived to sign neither. "William Penn," declares John Fiske, "was by far the greatest among the founders of the American commonwealth."

6. *A speaker may arouse interest with one apparently unbelievable statement or with a paradox.* Stefansson, the explorer, once began a lecture by saying, "It is a popular notion that the polar regions are hostile, cruel, bleak; but to me the Arctic is the most friendly, most seductive, most benign region in the world." Carveth Wells, speaking on Africa, might open with the statement: "I have roamed this globe from pole to pole, but the coldest spot on earth is at the equator in the jungles of Africa. My subject is Freezing in the Tropics!"

William B. Munro opened a discussion with this paradox: ⁴

The French statesman, Jules Ferry, once suggested that in order to stay united a great nation should try to keep disunited. His paradox points to a truth which is too often overlooked by the prophets of nationalism, namely that any volatile mass, when it grows large enough, will get out of hand unless there are forces operating from different directions to keep it stabilized. This law of counterpoise does not restrict itself to the universe of nature alone. It holds for the social structure as well.

⁴ William B. Munro, "These 'United' States," *The Forum*, September, 1931.

7. *A speaker may arouse interest with a dramatic treatment of pertinent material.* Drama creates expectancy. A speaker on "Recent Developments in Flying" might well open with an exciting account of his first flight over the Rocky Mountains, when his plane crashed into the wilderness. Or a speaker, about to eulogize Franklin D. Roosevelt, might start with an account of Inauguration Day, in March, 1933; the trembling economic structure, the closing of the banks, the near-panic of businessmen. The step from that dramatic story to his subject would be easy.

Here is an opening which arrests attention and arouses interest with dramatized facts. It is an account of G-Men of the Air Waves, written for *The Christian Science Monitor* by Blake Clark.

Two days after Pearl Harbor, the monitor of the U. S. Radio Intelligence Division's station at Portland, Oregon, heard the unfamiliar call letters "U A" crackling in his headphones. The signal was coming in on a frequency suitable for transatlantic work. The monitor flashed his discovery over the RID teletype network. Within six minutes his fellow sleuths in various parts of the nation had combed the air with their long-range direction finders and had traced the origin of the signal to Washington, D.C.

RID men in three automobiles equipped with direction finders took closer bearings from different sections of the capital and tracked the surreptitious sender to his hideout—the German Embassy. RID had detected, located, and pinpointed the embassy station even before it was able to make contact with its control station in Germany!

8. *A speaker may arouse interest with a narrative.* The earliest records of the human race show the universal appeal of a story. When a speaker says, "I may illustrate my point with a story," at the word "story," the audience renews its attention. Narrative has concreteness, suspense, action, and climax.

If a speaker's theme is that a man's training determines what

he sees, he might introduce his subject by telling about the walk that John Burroughs, the naturalist, had on noisy Broadway, New York, with his friend, a banker. Suddenly Burroughs stopped in his tracks and said, "Listen! Did you hear it?"

His companion answered, "Hear what?"

"The cricket!" exclaimed Burroughs.

The banker could hear nothing above the city clamor; but Burroughs, in a corner of a fruit store, found the cricket.

A few minutes later, as the two men continued down Broadway, the banker suddenly exclaimed, "Did you hear it?"

Burroughs asked, "What?"

"Money! Somebody dropped a coin on the sidewalk."

Burroughs did not hear it, but, sure enough, the city dweller found a quarter in the gutter.

Such a story would arouse interest in the speaker's central theme. Consider, as another illustration, the Sam Witham story on page 408.

9. *A speaker may arouse interest by an amusing anecdote.* Most of us respond readily to humor if it is fresh and pertinent. When an introduction combines narrative with humor, it has a double appeal, but "That reminds me of a story" is not the best way to begin. The story should appear to be casual and inevitable; above all it should have an obvious bearing on the central theme.

A discussion of "Industrial By-products" might be opened in this way:

"What is the greatest contribution which chemistry has made to the world in the last hundred years?" asked an examination paper.

"Blondes," wrote a resourceful student.

His only error was in getting his consonants mixed. Chemistry's greatest contribution has not been dye-products, but by-products.

Not all speeches have to begin with a funny story. Many introductions are bad because the humor is handled ineptly, or

is long drawn out or forced. Often the trouble is that the speaker drags in a joke that has nothing to do with his subject. It reveals the fact that he laboriously raked the joke books which are guaranteed to make any man a fascinating speaker in no time at all. Laughter must come spontaneously, induced by seeming spontaneity on the part of the speaker. A speaker who relies less on premeditated jokes and more on comments that spring to his lips, touched off by the occasion, gets better contact with his audience. Moreover, there are many speech-situations in which humor is not only unnecessary but in bad taste.

10. *A speaker may arouse interest by opening with a graphic description.* Since description lacks the universal appeal of narration, its use calls for more skill. Most descriptions are too long, or rhapsodical, or colorless, or labored, but a description can arouse interest if it is vivid, dramatic and compact.

Suppose, for example, a speaker is opposed to the operation by the United States Government of a railroad in Alaska. He might well open with a description of Alaska, especially of the region through which the railway runs; a region of almost insurmountable mountains, vast swamps, and roaring rivers; a region of short summers and long winters, of bitter cold and deep snow, a region now sparsely populated and destined to be inhabited chiefly by nomadic Indians, mosquitoes, and wild animals. Such a description would lead up to the contention that it is folly to maintain a railroad at necessarily great expense in such a country.

11. *A speaker may arouse interest with a familiar historic incident, quotation, character, or book.* The history, traditions, and aspirations which are embodied in our literature and art are common property. Everyone regards them as an emotional heritage. If a speaker opens with a well-chosen reference to Lincoln, or Franklin, or Columbus, or Christ, the audience listens. Or if he opens with Paul Revere's ride, the Battle of Bull Run, or Jesus among the money changers, interest may be created because these stories are rich with personal associations.

If the speaker skillfully opens with *Pickwick*, *Hamlet*, or *Uncle Tom*, or with a reference to Aesop's "Fables," Longfellow's "Hiawatha," or Chaucer's "Canterbury Tales," — books that are deeply embedded in the tradition of the race — he arouses interest. We respond to the speaker as we would to one who came to our library, put his hand upon a book dear to us, opened it, and read a passage aloud.

The speaker, however, must say something original: he does not long hold attention if he merely paws around among dusty ideas.

Many a speech has gained a hearing by a striking quotation in the first sentence, a quotation which is used as the theme of the address. Here is an example: ⁵

On the wall of my office is the following quotation from the late M. Talleyrand: "There is one person wiser than Anybody and that is Everybody."

M. Talleyrand, as all of you know, was that gifted French gentleman who so shaped his conduct that he was able to survive and exercise influence under a monarchy, through a revolution, under a consulship, under an empire, and finally under a monarchy again — an achievement that would seem to be worthy of respectful attention amid the tumultuous changes of today. Whatever his other shortcomings, he was wise in human nature; he knew people, and he kept his knowledge up-to-date. A king and queen went to the guillotine, but the people continued to be there, and so did Talleyrand. A Little Corporal became a great general, a First Consul, an Emperor, he traveled to Austerlitz, to Moscow, to Waterloo, and to St. Helena. But through it all, and after it all, there were the people. Talleyrand had no illusions as to government — whether it be called democracy, monarchy, or dictatorship; his eye was never blinded by "that fierce light which beats upon a throne." He saw through that light, and under it and over it, to the real king-maker and king-destroyer — the public. In the final reckoning the people are ruler and employer, and they will be served. One very realistic politician remarked: "I must follow them, I am their leader."

⁵ Bruce Barton, Address on "The Public," at the convention of the National Association of Manufacturers, December 4, 1935.

12. *A speaker may arouse interest with a novel quotation, hypothesis, or prophecy.* Thus a speaker might begin with this quotation from Amiel. "Happiness goes when our hopes are shattered or else fulfilled." In 1933, at the beginning of a speech, H. G. Wells aroused interest when he said, "In 1945, there will be a World War, in 1946, two monarchies will fall; in 1947, the nations of Europe will establish a political union, in 1948, the United States will become a part of that union "

So, too, a novel hypothetical case may excite interest. At the outset a speaker might say: "If all the armies of the world were wiped out tonight, what would happen?" or "If every automobile were demolished tonight and man never again could use automobiles, what would be the social consequences?" or "If you had but twenty-four hours in which to live, how would you invest those hours?" In each case the audience would be keen to hear an answer.

But often, as in some sermons, the use of an opening quotation is perfunctory: there is only a lackadaisical picking up and laying down of the text. This method of dramatizing an idea requires imagination and skill.

AN EXAMPLE THE "SAM WITHAM" INTRODUCTION

In the following Introduction, an attempt is made to arouse interest by (1) using concrete terms, familiar to any audience; (2) exciting curiosity as to what a corner grocer has to do with international finance; (3) using the narrative form of discourse; and (4) opening with apparently unbelievable statements. This is the Introduction to an argument, written in 1926, in opposition to continued expansion of loans to European countries by the United States: ⁶

Sam Witham, as everybody knows, has kept the corner store at Sandwich Center going on thirty years, and for the past ten years has been the safe and sound President of the Sandwich Center Bank. Everybody has not heard, however, the rumor

⁶ *Business Without a Buyer*, William Trufant Foster and Waddill Catchings Chapter VIII, Houghton Mifflin Company, Boston, 1927.

about his strange and sudden streak of reckless liberality toward his debtors.

It is said that Joe Turner, who owed a balance of \$18 on a mowing machine, which debt it was clear enough he would never pay in cash, came into the store and offered to settle the account with eggs. "No," said Sam, "I can't accept your produce in payment; but don't let that bother you. Order whatever you like, and go ahead running up bills."

Then there was the case of the Something-for-Nothing Fur Company. They say that the company borrowed \$1800 from the bank, with which to begin raising furs on Sandwich Island. Its only capital, apart from the borrowed money, was an idea. That idea, like all great ideas, was simple. The company proposed to produce furs at virtually no expense, by keeping cats and rats on the island, skinning the cats and feeding the bodies to the rats, skinning the rats and feeding the bodies to the cats; and so on, with endless profits.

As no profits were realized, however, the head of the company soon went to the bank for a new loan. "Let me explain," said he, "how we can earn the money with which to pay what we already owe you."

"Don't bother," answered Sam Witham. "We'll not look too closely into that question. It is enough that you want another loan. Here is the money."

But why go on with such a fable? Everybody knows that Sam Witham — sound, practical, thrifty, typical American business man that he is — would not for a minute have handled local financial affairs in that way. Indeed, if he had done so, his store and his bank would soon have been in the hands of a receiver, and he himself in the hands of a receiver, too, as soon as an asylum could be found to receive him.

Yet Sam Witham, as a citizen of the United States, together with all his fellow citizens, is conducting international trade in some such way. For it is a fact that our foreign debtors cannot fully pay their debts to us except with goods. It is also a fact that not for a single year, in the past quarter-century, have we made it possible for our foreign debtors to pay their debts with goods. And now we have made it still more difficult by erecting still higher tariff walls.

At the same time, we are constantly granting new loans

abroad, thus adding billions to the debts of foreign countries, without having any idea how they will ever be able to pay what they already owe.

How would it do for Congress to send a commission to Sandwich Center to study economics with Sam Witham?

DISCLOSING AND CLARIFYING THE SUBJECT

As a consequence of the first step in building an introduction, the reserve of the audience should be broken down, the audience should be warmly disposed toward the speaker, and there should be a bond or rapport between them. As a consequence of the second step, the audience should yield momentary attention, and in addition interest should be aroused to such an extent that it wishes to hear the subsequent discussion. In the third step, the speaker should disclose his central idea and purpose and, if necessary, clarify it. In actual practice some of the methods which we have just discussed anticipate this third step, they not only arrest attention and arouse interest but also crystallize the subject. The Sam Witham introduction is a case in point.

As a rule, the hearers should know at the outset the central idea or special issue of the address. Otherwise they have nothing to which they can tie the various parts of the speech. The speech may seem to have no point. Even though subsequently the audience may discover the central idea, the discussion may have lost much of its force.

Usually the speaker should phrase, in one sentence if possible, the special issue, the central idea, or the specific response that he seeks. Thus, a speaker who has aroused interest with a graphic description of the Alaskan wastes might well take his third step by saying: "I purpose to show our foolhardiness in trying to operate a railway in such a region, and to suggest a plan for disposing of the railway without financial loss to this country or injury to Alaska."

After disclosing the subject it is sometimes necessary to clarify it. How often we are confused by informal discussions

at home, in the classroom, on the campus, because a speaker fails to make his theme clear, or to disclose the central issue, or to explain the exact sense in which he is using certain words. Audiences have similar experiences. The typical free-for-all discussion is usually cluttered up and futile, not only because the disputants fail early to make clear the specific issue, but also because they fail to cut away the dead timber of irrelevant matters before they begin to plow ground. That is sometimes equally true of speeches on formal occasions. Many discussions cannot be followed intelligently unless the speaker carefully prepares the ground.

In the following passage, Thomas H. Huxley makes clear what he means by education:⁷

What is education? Above all things, what is our ideal of a thoroughly liberal education?—of that education which, if we could begin life again, we would give ourselves?—of that education which, if we could mold the fates to our own will, we would give our children? Well, I know not what may be your conceptions upon this matter but I will tell you mine, and I hope I shall find that our views are not very discrepant.

Suppose it were perfectly certain that the life and fortune of every one of us would, one day or other, depend upon his winning or losing a game at chess. Don't you think we should all consider it to be a primary duty to learn at least the names and the moves of the pieces; to have a notion of a gambit, and a keen eye for all the means of giving and getting out of check? Do you not think that we should look with a disapprobation amounting to scorn upon the father who allowed his son, or the state which allowed its members, to grow up without knowing a pawn from a knight? . . .

Well, what I mean by Education is learning the rules of this mighty game. In other words, education is the instruction of the intellect in the laws of nature, under which name I include not merely things and their forces, but men and their ways; and the fashioning of the affections and of the will into an

⁷ Thomas Henry Huxley, "What is Education?" from *Science and Education*; D. Appleton & Company, New York.

earnest and loving desire to move in harmony with those laws. For me, education means neither more nor less than this. Anything which professes to call itself education must be tried by this standard, and if it fails to stand the test, I will not call it education, whatever may be the force of authority or of numbers upon the other side. . . .

Sometimes, it is not advisable to disclose the central theme or the desired response at the outset. If the hearers are hostile, it may be well to keep the idea hidden until something has been done to break down resistance. Moreover, it is persuasive to induce hearers to formulate for themselves the desired response. They accept more readily whatever they discover — or think they discover — through their own ingenuity. They are less likely to accept an idea that is thrust upon them. That is human nature. A speaker, taking advantage of this trait, may well establish his main idea indirectly before he discloses it directly.

As a rule the purpose-sentence should not be stated dogmatically. If a speaker said at the outset, "I shall prove beyond doubt that the New York Stock Exchange is a criminal racket," he might close the minds of many of his audience. But if he said: "The question has arisen whether the time has come when the Government should consider assuming a larger measure of control over security markets," the audience might stay with him mentally long enough to accept, at the end, a conclusion which at the beginning would have been rejected.

If the audience is already won, the approach may be swift and direct, with the bias of the speaker plain, as in this address before businessmen of Chicago:⁸

I know that today I have the privilege of meeting a cross-section of what has become the malign element in our American life — the business, industrial and financial leadership of the country. You men are managing mills, factories, commercial establishments, banks and other units of our business structure. Therefore, you are the vivid answer to the question: What is

⁸ Ernest T. Weir, "Present Relations of Business to Government"; Chicago, April 3, 1935.

wrong with the country today? You are the selfish obstructionists in the way of the multitudinous, altruistic, and celestial plans which, if unimpeded, would make everything right with the country. For some time I have been so classified by the so-called New Deal.

The New Deal has just passed its second anniversary. There is no need to trace for you the history of those two years. Fresh in your minds are the crises and the counter-crisis, the roiling and boiling of events, the lush growth of the alphabetical jungles, the impact upon the country of sensation after sensation, the shifting moods, aspects, and public reactions, as first one, then another, shibboleth of salvation was sounded from the seats of the mighty in Washington.

Through all of this tumult and change there has been one constant thread. At times the professors and other oracles have had some doubt as to the exact nature of our national ills and the proper prescription for their cure. There never has been any doubt in the minds of the Administration as to where to fix the blame. The whole fault lies with the business men of the country, motivated solely by greed for profit and lust for power. Business is predatory; it is lawless, it is inhuman. Business is a veritable dragon whose sins cry to high heaven for a St. George.

J. Edgar Hoover, Director of the Federal Bureau of Investigation, tactfully got in touch with his audience, avoided an unnecessarily long introduction, clarified his position and defined his terms when he said: ⁹

May I say with a great deal of pardonable pride that I look forward, throughout the year, to this appearance which I annually make before the International Association of Chiefs of Police. When mutual problems arise, I feel that I can save discussion of them for such a time as this, and talk over these difficulties with men who themselves are familiar with such obstacles. In doing so, I know that I need make no lengthy explanations for a proper basis of understanding. I know that we stand on a common ground. I know that I speak to my own people.

⁹ Speech before the convention of the International Association of Chiefs of Police, Atlantic City, New Jersey, July 9, 1935.

Therefore, this is not a speech. It is a discussion at a stated meeting place where men of experience get together to make use of that experience, a straight-from-the-shoulder facing of facts as we know they must be faced. Here, at this meeting, a criminal is understood to be a criminal, with a gun in his hand and murder in his heart. It is not necessary here, in discussing what shall be done with that human rat, to persuade some altruistic soul that he is not a victim of environment or circumstances or inhibitions of malformed consciousness, to be reformed by a few kind words, a pat on the cheek and freedom at the earliest possible moment.

I feel that here I am bulwarked among friends, all of us sworn to stand against a group of dangerous enemies, who consistently attack efficient law-enforcement. So that there be no misunderstanding, let me list those enemies, call them by name: they are the criminals themselves and their friends and allies who are engaged of their own free will in the business of attempting to make crime pay. They are the shyster lawyers and other legal vermin who consort with criminals, guide them in their nefarious acts, hide them away after the crime is committed, use the blood money of law-breaking to bribe witnesses, dissemble evidence, and when possible, convert the judge and jury to a miscarriage of justice.

Beyond this, there is the legal shyster in law-making who, in meetings of bar associations and legislatures, cries out against every statute which aids the law-enforcement officer and works with fanatical zeal for laws which will hamper him. He orates loudly and blatantly upon the preservation of the constitutional rights of the criminal jackal and totally ignores the sacred and human rights of honest citizens. He is backed by the politician, crooked and otherwise, who is willing to trade the property, the well-being, the security and even the lives of law-abiding persons for ballots spawned in prison cells, and the support of gutter scum. The bullets of the underworld are today poisoned by the verdigris of politics.

In addition to defining terms in order to clarify the central idea, the speaker may use in his Introduction the methods which will be discussed in Chapter 17, specifically Classification, Differentiation, Comparison, and Contrast.

SUMMARY

At the close of the introduction, there should be a bond between the speaker and the audience; the audience should have confidence in the speaker and friendliness toward him. It should know the exact subject and understand what is involved. It should be disposed to listen with an open mind. Further than that, it should be so aroused that it is disposed to continue to listen and even to act, if action is called for.

The length of an introduction should be determined in part by the type of speech, the subject and the audience. If the speech is argumentative, a long introduction may be necessary; but if the speech is largely narrative or descriptive, a comparatively short introduction may suffice. In any event, the subject may be so close to the hearts of the people that their interest is already keen; and they may be so well disposed toward the speaker as a person that a persuasive approach is uncalled for. If the speaker already has established contact and if the audience is not hostile to his ideas, he can safely cut short his opening remarks. Again, if the audience knows the exact subject, if it has a good background, the speaker need not clarify the subject. In short an introduction should have all that is necessary to accomplish its ends, and not another word.

EXERCISES

I. Establishing contact by means of the introduction

Select a subject. From the list of imaginary audience-situations which follow choose one, and let the situation determine how you try to establish contact. Outline an entire speech — introduction, body and conclusion — but develop in detail only the introduction. Establish contact with your audience.

Deliver in class either the entire speech or only the introduction. At the outset, in order to establish contact at once, use the facts which relate to the situation.

Before you speak, describe the character of the audience you have in mind and any other facts the class ought to know. *ii*

Subjects

1. The marvel of jet propulsions
2. The President faces a crisis
3. Vocational training vs. a liberal education
4. The cowardice of Congress
5. Canny cannes
6. Tenant farmers
7. A city's character as seen by its streets
8. The crass materialism of Americans
9. Vision of a New South
10. Back to the soil
11. Surprise endings in real life
12. Pupils need more time to think
13. Plastics
14. The frontiers of science
15. Send your daughters to college
16. You who are graduated today
17. Vote the Republican ticket
18. The modern theater
19. Limitation of incomes by taxation
20. The rebirth of France
21. Lessons from the rise and fall of Hitler
22. An Amtorg system for our country
23. Future of cotton-growers in the United States
24. If George Washington could speak today
25. Any other subject that is a good one for this assignment.

Imaginary Audience-Situations

Choose one set of facts or a combination of two or more sets from the following imaginary audience-situations:

1. The chairman has introduced you as the ablest authority in your field and has welcomed you to the community with warmth.
2. The speaker who preceded you was logical in thinking and eloquent in utterance.
3. You are about to speak in a city or town which has traditions, leaders and influence which deserve recognition.
4. You are about to address a state convention of teachers, farmers, physicians, lawyers, business men or journalists.
5. You are about to address the students of your college on the night preceding a football game.

6. The evening newspaper in the city in which you are about to speak has featured news which is in the mind of your audience. At the outset tie this news into the main theme of your speech.

7. One of the following incidents has occurred of which the audience is aware: a mongrel dog wandered down an aisle; a tier of seats broke, the chairman in his panic forgot your name and the title of your address, you can hear rain on the roof and thunder; the college glee club has sung several songs, romantically inclined couples have sought the dark corners under the balconies; the "Transcontinental Flier" has whistled through the city on a record-breaking run.

8. Imagine any other audience-situation and use it as a means of establishing contact.

II. *Arresting attention, arousing interest, and disclosing and clarifying the subject*

1. Select a subject from the following list and prepare an outline to use as the basis of an extemporaneous speech.

2. In your outline provide for the Introduction, Body and Conclusion, but concentrate on your Introduction, especially on arresting attention and arousing interest by using a barrage of questions or startling facts, by relating your subject to the interests of the audience, by creating curiosity, or by any other method.

3. Assume that your audience is not interested in your subject because the subject is remote, academic, stale, or a case of special pleading.

4. Disclose your subject and if necessary clarify it by setting out a brief background, by defining ambiguous terms, by striking out irrelevant matters, by comparison and contrast, by classification and differentiation, or by any other method demanded by the nature of your subject.

5. In class deliver the entire speech or only the introduction.

Subjects

1. Today's frauds and swindles
2. Mathematics in everyday life
3. What a housewife should know about **chemistry**
4. A knowledge of first-aid
5. Cosmetics
6. Sales snares of book agents

7. Taxes: who pays them?
8. Why I am majoring in social sciences
9. Is the state university really serving the taxpayers?
10. The state agricultural college and the farmers
11. Uniform divorce laws
12. Inventions to come
13. Business cycles and the weather
14. First aid to fruit trees
15. How style-makers exploit women
16. The latest discovery in medical science
17. What to do with India
18. Beauty at ten dollars a jar
19. Modern architecture
20. Need of a larger standing army
21. The Bietton Woods Plan viewed in perspective
22. No totalitarianism for our country
23. A word for the isolationists
24. The military fanaticism of Japan
25. Any other subject suitable for this assignment.

III. *Complete introductions*

Select a subject from any list. Prepare an outline which you will use as the basis of an extemporaneous speech in class. Outline the Introduction, Body, and Conclusion, but focus attention on the Introduction.

In your Introduction (*a*) Establish contact with your audience, (*b*) Arrest attention and arouse interest, (*c*) Disclose your subject and clarify it.

Imagine any audience-situation that will enable you to establish contact. Better yet, watch the procedure of the class, the speakers who precede you in the classroom, your instructor, all circumstances that attend the class-meeting, and avail yourself of any facts they disclose. This will introduce spontaneity. Choose a subject that, because of its seeming remoteness, puts pressure on you to arouse interest, or else one so complicated that it puts pressure on you to clarify it and simplify it.

IV. Here follow five introductions.¹ Evaluate each of them in terms of the principles outlined above. In each case, suggest a central theme for which the opening would be appropriate.

¹ These introductions are from *Progress and Plenty* (Two-minute talks on the economics of prosperity) Houghton Mifflin Company, Boston, 1930.

1. WHO FIXED THE PRICE OF YOUR HAT?

Who fixed the price of your hat? You did. The seller merely fixed the price at which the hat was *offered*. You fixed the price at which it was *sold*.

No merchant ever suffers long under the delusion that he controls prices. In filling out price tags he merely guesses what buyers will pay. If he guesses wrong, he has to guess again. His cash register tells him when he guesses right.

The merchant who sold you your hat guessed right.

2. WHY NOT ABOLISH MONEY?

Boswell tells us that the great Doctor Johnson was once embarrassed. A doting mother expected him to praise a piece played by her daughter. But the gruff doctor was silent. "Do you realize," asked the mother, "how difficult that composition is?"

"Difficult!" exclaimed Doctor Johnson, "Difficult! Would to God it were impossible."

Today some people, who are expected to praise the complicated economic machinery which every now and then throws several million men out of work, wish that the whole difficult achievement had been impossible. And since money is at the foundation of it, they wish to abolish money.

3. CRASHING THE GATES

Small boys, crashing the gates at a football game, were promptly seized and locked up in a steel cage, unglided but stout, under the Harvard Stadium. They were permitted to peer out through the bars — but not at the game. Bostonians sat up and took shocked notice. The Welfare Society rushed over to see what all the shouting was about, and did a little shouting of its own.

Said its officers: "Children are entitled to more consideration than grown-ups."

4. "WITH ALL SHE EARNS ON HER BACK"

She puts all she earns on her back! This horrified criticism of the working girl breaks out every day. At least, unlike some of her

critics, the working girl *does* earn her raiment. She doesn't chain some unsuspecting male to a galley and put all *he* earns on her back.

Deciding what *other* women can afford is a pastime for women of leisure. But while these self-appointed reformers are working out to five decimal places what the working girl can afford, the working girl goes ahead and settles that problem for herself.

She is ready to put her shoulder to the wheel, but she insists that it shall be a well-tailored shoulder. She will stand for a day's work that would prostrate her critic, but she refuses to stand for it in shabby shoes. Having no income from bonds with which to buy a wardrobe, she earns it herself. Having no maid to take care of it, she takes care of it herself — after hours.

She has won a battle in the war against poverty. She deserves to be decorated, and she sees to it that she *is*.

5.

SPENDTHRIFTINESS

A sign in a suburban bank lures depositors thus: "Someone will save the money you spend. Why not save it yourself?"

That is one of those convenient records which can be played either side up. Whenever trade is dull and jobs are scarce, we like *this* side: "Someone will spend the money you save. Why not spend it yourself?"

The money you save will be used by somebody to finance production. But production has no trouble in getting itself financed.

The money you spend for goods finances consumption. At times consumption does have trouble in getting itself financed.

The money you save may be used to produce goods, which may or may not be sold. The money you spend certainly will move the goods already made and create a demand for more.

THE BODY: EXPOSITION, DESCRIPTION, NARRATION

17

AT THIS POINT in your speech-preparation, you have assembled ideas, chosen those that serve your purpose, arranged them, and prepared an outline. At present your outline is largely an organized collection of mere assertions. Each main-head in the outline is an assertion — that and nothing more. If it is to be convincing, it must be developed: it must have support.

Your outline is only a skeleton: it must have flesh, sinews and muscles. You need to cover the bones. You may do this by using sound methods of developing ideas and supporting assertions. Toward that end the following discussion may help.

In your Introduction you asserted your main ideas. The chief function of the Body of a speech is to amplify and establish those ideas. To do that it is necessary to know how to develop the Body; how to clarify, amplify, expand, support, or prove the bare assertions of the Introduction.

The methods of supporting the assertions in the Introduction and the methods of developing the Body of a speech are essentially the same. Necessarily most of a speaker's ideas are clarified, amplified and established in the Body of the speech. The methods involve principles of exposition, description and narration. Furthermore, in argumentation, logical principles are involved; in persuasion, psychological principles.

Amplification. The outline or plan of the speech must now be developed, amplified, endowed with life and fittingly clothed. What to say has been decided upon: the question now is, how to say it. The mood must change. The *building* of the outline required coldly logical thought: the *use* of the

outline requires imagination, artistry, fervor. The speaker will make the best use of his plan only if he is aware of the varied means of amplification at his command, and adventurous, resourceful and — fate permitting — inspired in the use of these means.

All of this was well said in the last century by a beloved teacher of rhetoric in Amherst College:¹

Having determined on his plan, let the speaker surrender himself fearlessly to the current of his thought, let him be filled and fired with it anew, as if it had not been coldly analyzed. Nor should he be the slave of his own prearranged plan of discourse; that is, he should not let it chill the glow of his thinking. The mind often works more vigorously in amplification than in planning, and so the progress of actual composition may suggest a better arrangement of some points. If so, let the work of planning be reopened, and let not the writer shun the rewriting and rearranging thus necessitated. Let every smallest part, as it passes under the creative process, be for the time as important as the whole discourse, until every detail can be viewed as adapted to promote its own purpose and the purpose of the whole.

METHODS OF DEVELOPING IDEAS

The best way of developing an idea depends mainly on the speaker's purpose, the occasion, and the character of the audience. If the audience is thoughtful, the speaker may rely mainly on conviction: on evidence and valid inferences from the evidence. If the speaker confronts a popular audience at a political rally, easily swayed by emotion, he may use persuasive support: anything that drives at springs of human action. He may, for example, draw heavily on emotionally-charged narratives.

At a banquet to celebrate a football season, a fraternity reunion or a sales campaign, the audience might be indisposed to get excited over current issues or even to think of them. On such an occasion, a solemn speech with a profound social pur-

¹ John F. Genung, *Practical Elements of Rhetoric*, Ginn and Company, Boston, 1887

pose, involved reasoning and learned testimony might be out of place. The audience might yield nothing more than polite half attention. In such a situation, a serious end must be attained deftly: the speaker should avoid labored forms of support. He may well begin by entertaining the audience, and not slip in a solid idea until after the audience had been disarmed by his pleasantries. As forms of support he may use narratives, anecdotes and illustrations.

Occasions are varied: gatherings to celebrate birthdays or historical events, open forums, banquets, conventions, college convocations, political rallies, and religious services. Purposes range from moving an audience to believe to arousing it to action, from explaining a process to making an audience rock with laughter. The characteristics of audiences which must be taken into account are many: the prevailing age, income, sex, race, education, religion, and environment.

In all cases, however, there are available only a few basic forms of support, the stuff out of which all speeches are made. The first step is to determine the desired response, analyze the audience and evaluate the occasion. The next step is to use the basic forms of support. Without them, successful adaptation is impossible.

Common methods of support. The most common and usually the least effective method of developing an idea is bald, unsupported assertion. Witness the ordinary run of political speeches. Most informal discussion is made up of that flimsy kind of stuff. Most of us, offering little or no evidence, dogmatically assert an idea and then support it only with more dogmatism.

A lovely but impulsive woman was asked, "How do you know those charges are true?" She replied, "Well, I am made this way; First I say a thing — loudly; then, naturally, I *think* it is so. Next, I say it again, more loudly; then I *know* it is so. I need no proof." Rarely is this accepted as a "support."

Here is an example:

My fellow citizens, the present administration in Washington has made a record of colossal inefficiency and bungling. It has

throttled free enterprise and small business. It has placed our nation at the mercy of selfish nations. The United States is now as helpless as a child among bandits. It has piled up a national debt that can never be paid.

Remember where you heard this? Perhaps in the keynote address of a political convention. This is the lazy man's way of developing a speech. It establishes nothing. It is accepted as proof only by those who are already convinced.

EXPOSITION

Four forms of discourse. A speaker may develop an idea by the use of one or more of the four forms of discourse: exposition, argumentation, description, and narration. In public speaking the forms most frequently used are exposition and argumentation.

Exposition is explanation, pure and simple. Argumentation defends one side or the other of a proposition. Description tells how a particular view, product, object, person or situation appears to the senses; how it looks, tastes, feels, smells, or sounds. Narration tells a story.

To illustrate, in exposition we might explain the rules of the game of football or how a certain play works. In argumentation we might attempt to prove that one football team is superior to another. In description we might give sensory details of a game in the Rose Bowl: the cheering crowd, colorful banners, the marching bands, the whistle of the officials. In narration we might record how that particular game was played, from the opening kick-off to the final gun.

In all these forms of discourse the speakers fill in details. This method is most important in exposition, which is largely an orderly presentation of details. Filling in details means amplifying an idea or a procedure, by explaining its parts, its issues, how it works, what it has been, what it is, or what it is not. It means particularizing a general idea by breaking it down into specific parts and explaining the functioning of the parts.

For example, if a speaker were advocating a union of nations for the preservation of peace, he might give a detailed exposition of the political, judicial, military, and diplomatic machinery which such a union would require; the surrender by each nation of a degree of sovereignty; the maintenance of world military force, and a world court. Or, if a speaker were to say that the forests of the Rocky Mountains are heavily evergreen in character, he could fill in details by stating the percentages of white pines, firs, larches, Engelmann spruces, black spruces, white spruces, balsams, red cedars, and white cedars. Or, in order to clarify the general statement that volleyball is a good sport for men of middle age, a speaker might cite specific reasons. He might explain that volleyball is a safe exercise because it demands only moderate activity; little running and no violent action. He might then fill in details by explaining that a team of six men defends floor-space no larger than a tennis court, and that each player in volleyball covers an area measuring not more than ten feet by ten; and that, in consequence, the tempo of the game is much slower than, for example, the game of tennis.

Bear in mind that in general exposition consists of filling in details that clarify and explain. In addition, many specific methods of exposition are useful in establishing an idea: there are many sound forms of support.

Definition as a form of support. If a speaker is to establish an idea, he must first define his terms. He must explain exactly what he is talking about. He must clear up all matters that might be confusing, ambiguous or irrelevant. He must avoid the hostility to his idea which might arise at the outset from nothing more than a misunderstanding of that idea.

No doubt you have argued at length with a friend only to discover, when he defined his terms, that you agreed with him. You wasted time and energy because your friend was thinking of one thing and you were thinking of another. Many a long argument would have ended early and amicably if the disputants had defined the terms.

For example, suppose you contend that socialism can be

reconciled with the American Way of Life. To avoid confusion and opposition based on misunderstanding, you should first define "socialism." Do you mean the "national socialism" of Hitler's bankrupt Germany? Of course you don't. Let nobody assume that you do. Do you mean the socialism of Karl Marx, involving the abolition of the profit motive? Do you mean government ownership and control of all means of production? Does *your* socialism require the complete subordination in economic life of the individual to the state? Such questions should be answered before you start to argue.

Suppose you say at the outset, "I am thinking of what is sometimes called 'state socialism': government ownership and operation of railways, telephones, telegraph systems, electric power and water power. I mean that and nothing more." Your listeners now know exactly what you are advocating.

Do you know what you mean by "the American Way of Life"? Such phrases, used glibly every day and undefined, lead to endless confusion. We vaguely assume that we know what they mean because they are so familiar. Do you mean the guarantees embodied in our Constitution? Or do you mean the political institutions which have been set up to achieve those ends? Without such explanations, you cannot even start convincingly.

When possible, you should *define by classifying and differentiating*. When you say that the United States leads the world in the production of "airplanes," you indicate by that word the class of air craft that is heavier than air. You rule out balloons and dirigibles. You must also differentiate your subject from other members of its class. Do you contend that the United States excels in all types of airplanes: bombing planes, combat planes, training planes, transport planes, commercial planes and helicopters? If not, you must say so.

Contrast. If you were to explain the English Parliament to a classmate, you might show how it differs from our Congress. Such use of contrast is especially helpful when two ideas are so similar that listeners are in danger of confusing them. We discover what a thing is more clearly when we clearly see its

opposite. We know more about the nature of democracy when we know the nature of autocracy, fascism, and communism. We best understand the Golden Rule when we contrast it with the rule of "dog eat dog."

Comparison. Comparison is another method of support. In presenting an unfamiliar idea, a speaker should tap the experiences of his audience by relating his idea to those well known to the audience. He should connect the familiar with the unfamiliar. He should try to use concrete comparisons because the concrete does more than the abstract toward arresting attention and is more easily remembered.

Analogies, similes, and metaphors as forms of comparison and contrast. An analogy is a complete comparison, revealing several points of similarity. A simile is a shorter comparison, which says flatly that one thing is like another, for example, "As inquisitive as an X-ray," "as pointless as a pretzel," "as hollow as a popover." A metaphor implies the likeness but does not state it explicitly; for example, "His heart is turned to stone." Similes and metaphors are the most compact forms of comparison. When they are apt, vivid, and fresh, they are economical and arresting.

Metaphors which are pointed and sharp serve the double purpose in public speaking of clarifying the subject and keeping the audience awake. Sometimes there is packed into a single metaphorical phrase more meaning than a word-wasting speaker contrives to express in a long paragraph. Consider these metaphors.

Pierre Boyle wrote enormous folios . . . ; he flowed on forever, a mighty tide of ditch-water.

They shall not crucify us on a cross of gold.

She shifted her face into neutral.

His opinions were heirlooms.

She returned his glances unopened.

While looking for pearls of speech to string on the thread of his thoughts, he lost the thread.

Similes which are picturesque are so generally liked that *Reader's Digest* prints them, month after month, for its millions

of readers. These examples suggest the infinite range of possibilities:

I've had so many close calls that I feel like a fugitive from the law of averages.

They avoided the subject as if they were stepping around puddles in the conversation.

The young woman gazed at him in a calm and detached manner, as if he were a train she didn't have to catch.

A speaker might say, "The day was drawing to a close," or "It was growing late." In neither case would anybody remember his phrasing; but when George Brooks said, in *Colliers*, "The clock hands were closing like scissor blades on midnight, snipping off another day," 234 men and women in 40 states and Canada wrote the editors of *Reader's Digest* about it.

Personification. Personification is another type of figure of speech which involves comparison. It endows inanimate objects or concepts with attributes of life; for example:

Street gas lamps, dimly gleaming, trying to stay awake.

Genius is always impatient of its harness; its wild blood makes it hard to train.

The admonishing finger of a church steeple.

Piers wading into the ocean on their centipede legs.

A lie can travel round the world and back again while the truth is lacing up its boots.

Illustrations as forms of support. An illustration is a detailed instance, real or imaginary, of something which should be familiar to the audience. It may be descriptive or narrative. When the subject is abstract or complex, illustrations are indispensable. At all times they are effective when well-chosen.

There are many types of illustration. For example, here is one way of showing that animals have a code that discourages stealing:

Property among animals consists of food, nest, playground, range, and wives. Ownership is indicated in two ways: one by actual possession, the other by ownership marks. Of these

there are two kinds, smell marks and visible marks; by far the more important are those of smell. . . .

Many animals, as rabbits and bears, rub their bodies against trees in their range, to let other animals know that this place is already possessed. Some creatures, as the weasels, have glands that secrete an odor which they use for an owner-mark. . . . The wolverine is commonly described as a monster of iniquity, that not only lugs off and hides the hunter's food, but defiles it with his abominable secretion, so that it is useless to the original owner. . . . ²

ERNEST THOMPSON SETON

This form of support is needed when the ideas are abstract or theoretical. It removes them from the realm of the academic. When you hear a speaker say, "Now, to illustrate my point," you sharpen your attention.

There are many types of illustration. One is a series of facts, as in the animal property quotation. Note, also, in Chapter 1, the extended hypothetical illustration in which John Doe and Richard Roe dramatize the importance of speech in ordinary life. Note in Chapter 17 that every new form of support is illustrated by examples. Abstract ideas should always be explained in terms of the experience and the observation of the listeners.

Examples. Specific example is one type of illustration. We might assert that the United States has an amazing genius for the production of machinery of all kinds. Then, by way of example, we might cite the amazing growth of our navy since 1941, in warships, carriers, destroyers, and cruisers, and the growth of our air power. Two such examples would clinch the point. This form of support is effective because it is concrete and pictorial. It serves both to illustrate a point and to help to prove it.

Quotations. The mere "say-so" of any speaker is accepted by a given audience only when that audience regards the speaker as an authority on the subject concerning which he

² Ernest Thompson Seton, *The Ten Commandments in the Animal World*; Doubleday, Page and Company, New York, 1925.

makes a statement. Most speakers, therefore, in support of what they say, often present the testimony of men who *are* accepted by the audience as competent to speak on the point at issue.

When the testimony is that of a *witness* — a report of facts as seen by an observer — it is that and nothing more. When the testimony is the statement of an accepted *authority*, it has value as such. For example, a speaker who discusses the political factions within China that create chaos, her economic straits, and her relations with Japan may quote a correspondent sent by *Time Magazine* to China for the purpose of observing facts and reporting on them, and he may quote Joseph Grew who spent many years in the Orient and who, as our Ambassador, had access to information not generally known. The first testimony is that of a witness, the second, that of an expert.

In using quotations of any kind, a speaker should explain why the testimony is valuable; he should give the date and exact source of the quotation. In many cases, a mere mention of the writer and the publication is sufficient. In cases of controversy, however, it is better to document completely.

Transitions. A good speech moves easily, clearly, coherently from one idea to another, by means of transitions, words, sentences, and paragraphs which reveal a logical sequence of thought. Transitions show the relation of a major idea to a subordinate idea or of one principle to another, or of an illustration to the point at issue. A good speech is a series of units firmly held together by transition links.

The transition may be one sentence, for example, "Despite the defects in the proposed plan, there are virtues which I shall now point out."

The transition may be a paragraph, for example:

It is clear from this evidence that Russia is one of the most powerful nations in the world; that her resources are enormous; that there are in Russia great potentialities for evil or for good. In view of these facts, many Americans fear, rightly or wrongly, that Russia plans to bring the rest of the world into her sphere of influence, through the infiltration of her doctrines into the

nations which were broken by World War II. Let us now see what evidence there is in support of these fears and these charges.

A speech that is easy to follow — such as Lincoln's Gettysburg Address — has a clear signpost wherever the roads diverge. Among these connectives that indicate transitions are: *therefore, however, since, because, nevertheless, moreover, furthermore, notwithstanding, on the contrary, in the second place, in view of this fact*, and *to recapitulate*. Transitional words and phrases are like signboards on a road; they tell the audience in which direction the thinking is about to move.

Repetition. Skillful repetition may help to establish belief. Especially in public speaking, the expression of an idea in different ways may clarify the idea, amplify it and reinforce it. If a reader does not grasp the meaning on the first reading he can reread the passage. A listener has but one chance. Moreover, repetition — skillful repetition — has persuasive force. A speaker wisely repeats, in one form or another, his most important ideas.

After the retreat at Dunkerque, when Britain stood alone against Germany, Winston Churchill rang out the words:

We shall defend our island, whatever the cost may be. We shall fight on the beaches. We shall fight on the landing grounds. We shall fight in the fields and in the streets, and we shall fight in the hills. We shall never surrender.

Repetition gave this utterance power, fervor, rhythm, and conviction.

At times the reiteration of an idea in identical words is effective. This is usually the case when the paramount point of a talk is phrased in a single, terse, epigrammatic sentence — a phrasing which cannot be bettered. Sometimes, when a speech leads, again and again, with increasing force, to a conclusion which is well-phrased, the repetition of the idea in identical words is extremely effective. The following phrases, for example, might serve such a purpose: "A low wage is better than

no wage," "Most bigotry is rooted in ignorance," "This taxes the poor in order to protect the rich," "Give us liberty or give us death," "We must hang together or hang separately." Usually, however, it is best to reaffirm an idea in strikingly new ways. Repetition may be tiresome and fall flat, if it is nothing more than a summary, without novel phrasing or novel application.

Visual aids. Some subjects are so complex that visual aids are necessary, both for attaining clarity and for gaining attention. To explain to a popular audience the working of an automatic gear shift without showing a model is next to impossible. It is equally difficult to explain the organization of the United States Army without the use of a chart, or to compare the composition of pictures without showing the pictures. There are many other subjects which can be explained much more readily when words are supplemented with diagrams, experiments, maps, or specimens, such as flower arrangements, football stratagems, airplanes, the hanging of pictures, and the choice of type for display advertising.

Care must be taken so to use visual aids that they clarify the speech instead of take the place of the speech. In other words, the interest which the audience takes in the models must not divert attention from the purpose for which the models are shown. In short, visual aid must be used as *aids* and not allowed to become *ends*.

DESCRIPTION

Rarely does a speaker use one and only one of the four rhetorical forms. In some speeches, all four forms are used. In many cases either description and narration are blended or exposition and argumentation.

Description deals with sensations that come through sight, touch, sound, and smell, and with emotional reactions to these sensations. A speaker may describe a cathedral, an actor, a battle scene, a tornado, an airplane, or a mob.

To illustrate, Ernie Pyle, a war correspondent in World War

II, by filling in details of description established the idea that a strange feeling follows in the wake of battles on the Western Front:

ON THE WESTERN FRONT

When you're wandering around behind our rapidly shifting front lines — the lines that in our present rapid war are known as "fluid" — you can always tell how recently the battle has swept on ahead of you. You can sense it from the little things even more than the big things. From the scattered green leaves and the fresh branches of trees still lying in the middle of the road. From the wisps and coils of telephone wire, hanging from high poles and entwining across the roads. From the little pools of blood on the roadside, blood that has only begun to congeal and turn black, and the punctured steel helmets lying nearby. From the burned-out tanks and broken carts not yet removed from the road. From the dead cows lying grotesquely in the fields. . . . From all these things you can tell that the battle has been recent — from these and from the men dead so recently that they seem to be merely asleep. And also from the inhuman quiet. Usually battles are noisy for miles around. But in this recent fast warfare, a battle sometimes leaves a complete vacuum behind it . . . Everything is dead — the men, the machines, the animals — and you alone are left alive.³

ERNIE PYLE

Effective description. Long and detailed descriptions usually bore an audience. Let your descriptions be brief. Use few but vivid adjectives. Make every one pay its way. The mere piling up of adjectives clutters up the picture. Avoid purple patches of riotous description. Use earthy, homely imagery, and strong, sensory words. Study the speeches of Henry Grady, the southern orator, and the writings of Ernie Pyle, whose skill in description and narration won for him a Pulitzer Prize.

Ordinarily, establish and maintain one point of view — one place, one time, one mood — from which to inventory your details. If you shift your point of view, make that fact and the reason for the shift clear to your listeners.

³ *Chicago Sun*, August 22, 1944.

Take up the descriptive details in a systematic order; for example, from background to foreground, or from head to foot, or from an impression of the whole to an examination of details. Or follow the spontaneous roving of your eye with the thought that the details, naturally, which are most important and most arresting will catch your eye in some order suitable for your purpose. In such a case, the more conspicuous details will be dealt with first; the others later on.

In any event, description should not be unduly extended or lush; it should hold to one point of view; and the details should be arranged in an effective order.

NARRATION

Narration, although for the most part neglected by inexperienced speakers, is now and then the most effective method of development of a speech. Many professional lecturers vary their talks with stories that arrest attention and clarify their ideas. Narration usually tells what happens to men and women who get themselves into situations that are amusing, puzzling, tragic, or dramatic, and recounts the events that move to a climax and a solution of the situation.

Narrative forms range from the simplest form in which the events move in chronological order to the more complex short-story and novel forms. There are parables, fables, historical incidents, and anecdotes. There are short-stories, like those of Hawthorne, in which the main interest is the evolution of the characters. There are others, like those of Poe, in which the object is the creation of an eerie mood. There are stories of the romantic type, of the realistic type, and of the "stream of consciousness" type. In speeches, however, the forms of narration most commonly used are the incident and the anecdote which illustrate a point with a few quick strokes.

Importance of narration in speech. A story arrests attention and arouses interest. Recall your own experience: whenever a speaker says "To illustrate my point, let me tell you a story," you are alert. An apt story is interesting because it is concrete,

full of action, and concerned with human beings. Moreover, an audience grasps an idea more readily when it is dramatized.

Since most public speeches are informative or controversial, they are developed largely by exposition and argumentation. There are, however, many purposes, occasions, and audience-desires which call for the use, at least in part, of narration and description; such as after-dinner speeches, sermons, popular lectures, travel talks, eulogies, inspirational addresses, and anniversary addresses.

Example of the narrative form. During World War II, Ernie Pyle, skilled in dramatizing the life of the common soldier, told a story of the frightfully injured Flight Lieutenant Robert Gordon Falls Lee:

"LIMES HAVE GUTS"

We drove into the tiny town of LaDetinais, a sweet old stone village . . . As we stood there talking in the lonely field, a soldier in coveralls ran up breathlessly and almost shouted: "Hey, there's a man alive in one of those planes across the road! He's been trapped there for days." . . .

We ran to the wrecked British plane, lying there upside down, and dropped on our hands and knees and peeked through a tiny hole in the side. A man lay on his back in the small space of the upside-down cockpit. He turned his eyes toward me when I peeked in, and he said in a typical British manner of offhand friendliness, "Oh, hello."

"Are you all right?" I asked, stupidly.

He answered, "Yes, quite, now that you chaps are here."

I asked him how long he had been trapped in the wrecked plane. He told me. And I said, out loud, "Good God!" For, wounded and trapped, he had been lying there for eight days!

His left leg was broken and punctured by an ack-ack burst. His back was terribly burned by raw gasoline. . . . He was in agony, yet in his correct Oxford accent he even apologized for taking up our time to get him out. The American soldiers of our rescue party cursed with open admiration. . . . One of them said, "God, but these Limes have guts!" It took us almost an hour. We don't know whether he will live or not, but he has a chance. . . .

When they finally laid him tenderly onto the canvas litter and straightened his left leg, you could see the tendons relax and his facial muscles subside, and he gave a long half-groan, half-sigh of relief. And that was the one sound of human weakness uttered by that man of great courage in his hour of liberation.

ERNIE PYLE

How to use narratives for public speaking. Although most of the techniques of narration are the same for spoken as for written discourse, there is one important difference. In written literature, a tale may be told for its own sake, but almost always in public speaking a story is told in order to drive home a point or to develop an idea. The speaker's purpose, therefore, should determine the details and the emphasis of his story. He must choose from innumerable details only those which *promote his central idea*. He must omit all details which do not serve his immediate purpose; tedious descriptions; unimportant incidents; detours, however inviting; and mere ornamentation.

A well-constructed story usually contains certain elements, developed either elaborately or sketchily: a purpose, characters, setting, and plot. The speaker chooses certain types of men and women; he creates a background for them, a place where action takes place; he makes things happen. A good story provides for these elements to some extent.

How to tell the story. Open your tale quickly and firmly. If possible, arrest attention and arouse interest in your first sentence. Establish the background of time and place and draw your characters deftly, vividly, and without the waste of a single word. Create an arresting situation. Keep events moving at a fast pace; do not stop long for descriptions; suppress everything that slows up the tempo. Move swiftly to a strong climax and soon after that close your speech with a sentence that "packs a punch." Avoid pointing up the moral; the story itself should do that. An analysis of Ernie Pyle's "Limies Have Guts," although the story is here told only in part, will throw light on the technique of story telling in public speech.

SUMMARY

The materials which a speaker may well use to develop his ideas and the body of his speech depend largely on the response which he seeks, on the occasion, and on the audience. Whatever the purpose, the occasion, and the audience may be, however, there are basic ways of supporting his assertions, of clarifying, amplifying, and establishing his ideas, and of building the body of his speech. These methods lie in the fields of exposition, description, and narration; in the field of argumentation, through logical methods; and in the field of persuasion, through psychological appeals. Of special value to the public speaker are such common methods of exposition as definition, contrast, comparison, general illustration, specific example, statistics, quotations, transition, repetition, and visual aids. Less common but extremely effective, and used much by professional speakers, are the methods of narration as adapted to the needs and the nature of public speaking. Such is the stuff out of which most good speeches are made. Whatever adaptations a speaker may make to his audience and the occasion, these are some of the basic methods of developing a speech.

EXERCISES

I. On a subject chosen from the following list, prepare an extemporaneous speech. The speech may be expository, description, or narrative — or it may combine these three forms of discourse. Write an outline of the complete sentence type, or the key-phrase type. Develop your assertions, major and minor, by using various forms of support. Record on your outline the type of support you are using to establish each assertion.

Subjects

1. Free enterprise
2. How far can we trust Congress?
3. Victims of progress — the unemployed
4. Literary trash
5. "Soap operas" in radio

6. Why the Progressive Party gave up
7. How to fool professors
8. Should students own automobiles?
9. On thinking for oneself
10. What World War II did to Britain
11. Russia's "sphere of influence"
12. Ethics of business
13. How to buy a second-hand car
14. Germany's "place in the sun"
15. Give the underdog a chance
16. What college cannot give a man
17. What Christian Science has taught doctors
18. What modern youth thinks of itself
19. Faiths that have never been shaken
20. On making oneself worth knowing
21. Uncle Sam behind the plow
22. Need for vocational guidance
23. Jazz versus music
24. On self-pity
25. The town meeting
26. The folly of price fixing
27. Justice for Japan
28. Taxation of surplus profits
29. The ten greatest men now living
30. Reasons enough for optimism
31. The significance of Arbor Day
32. The significance of Armistice Day
33. Can Congress be modernized?
34. Men are so naive
35. Action our Student Council should take
36. The new "little red schoolhouse"
37. Scholarships as investments
38. The preservation of American ideals
39. "Go-getters" get what?
40. Any other subject that lends itself to this assignment.

II. Analyze Chapter II in this book. Determine the forms of support used in order to establish each of the seven principles. Submit a paper on the methods of developing the ideas in that chapter.

III. Make an analysis of Chapter XVII from that point of view.

A SPEAKER may exound his ideas, support his assertions, and develop the Body of his speech in accord with principles of argumentation: by analysis and synthesis, by reasoning and evidence. These logical methods are useful in all parts of a speech, but they are most useful in building the Body.

Argumentation confronts us in a hundred aspects of our daily life: in the morning paper, by radio, through the mails, on billboards, in the shops, at committee meetings, at political rallies, across the bridge table. Argumentation has many forms: Congressional and other formal debate and, more informally, discussions, panels, round tables, and open forums. In connection with informal, even casual, expressions of opinion, a knowledge of logic and evidence, of methods of supporting ideas, is as much needed for reaching sound conclusions as it is in parliamentary debates. Whether an argument is formal or informal, written or spoken, an Inaugural Address or a "bull session," whether a speech is addressed to one thousand persons or to one person, the basic requirements of sound thinking must be met. No man can win the desired response except through the application to his specific purpose of the basic principles of logic and persuasion.

What are these basic principles?

ARGUMENTATION REQUIRES A PROPOSITION

When you solicit an advertisement for your college paper, or write an editorial in defense of the honor system, or urge

your studious roommate to go out for the track team, or try, in a panel, forum, or symposium discussion, to induce anyone to agree with you, you are using the universal laws of reasoning for the purpose of winning the response of somebody and affecting his conduct. In every case, you should have clearly in mind the *proposition* you are trying to prove.

You cannot argue a word or a phrase, such as "automobiles" or "the joys of motoring." You can *explain* the construction of the latest Ford engine, or *describe* the appearance of the new sedan, or *narrate* the story of Henry Ford's life, or you can *argue* on either side of the proposition, "The Ford car is the best car in its price class."

The proposition should be debatable. The first requirement of the proposition is that it shall be debatable. It is not debatable if it is obviously true or obviously false. Propositions that cannot be proved approximately true or approximately false are not debatable; for example, "Napoleon was a greater soldier than Shakespeare was a writer," or "Dame Fashion has done more than John Barleycorn to undermine morals."

The proposition should not employ ambiguous terms. The proposition should not employ terms with more than one meaning. Great care must be taken to insure a discussion of the proposition itself, by avoiding the necessity of discussing the *meaning* of the proposition. Even books on debate commend such ambiguous propositions as the following "standard question for young debaters": "Are the works of nature more beautiful than those of art?" There is nothing at issue here but the meaning of "beauty," a word for which there might well be as many definitions as there are disputants.

The proposition should not be too broad. A debate or a speech will not be satisfactory if the question is too broad. For example, the question, "Is the United States justifiable in its foreign policy?" covers too much ground.

The proposition should embody one central idea. The proposition, "Resolved, that the present tariff promotes the commercial interests of New England," is suitable for debate, even though it involves many items; for, when the issues underlying

all parts are the same, no confusion need result from the number of parts. Such is not the case with the following double-headed proposition, recommended in a book for debaters: "Military drill should be taught in the common schools of America, and all able-bodied citizens should be required to serve a term in the army." Here are different underlying principles, and consequently different sets of main issues. A satisfactory proposition has one central idea and only one.

The proposition should give to the affirmative the burden of proof. The one who makes the attack, advocates something new, or attempts to overthrow something which is established is said to have the *burden of proof*; the defendant is said to have the *presumption* in his favor. To give the affirmative side of a debate the burden of proof is to call for progress in the first speech.

The proposition for first practice should cover familiar ground. Subjects chosen for first practice should be within the range of the speaker's information and experience. Such subjects leave him free to devote his attention to argumentation rather than to the collection of material. The old favorite subjects for lyceums and graduation exercises — such as, "Was Hamlet Mad?" and "Is the Belief in Immortality Rational?" — are not adapted to first practice. Almost as objectionable are the new favorites concerning Federal regulation of airways, social security, and most of the questions which concern taxation.

ANALYZING THE PROPOSITION: CLARIFYING THE SUBJECT

First of all, an argument should show definitely and clearly the work that must be done. It should set forth all the ideas which are embodied in the question and exclude all extraneous ideas. In other words, it should show what the main issues are; that is to say, the points upon which the truth of the proposition depends. Finding the main issues is the chief work of the Introduction of an argumentation speech.

Most propositions of policy or principle call for changes in

the established order of things, such as, "India should be accorded Dominion status."

In connection with such propositions, these questions naturally arise:

1. Do present conditions demand a change?
2. If any change is to be made, is the proposed change the best one?
3. Is it theoretically sound?
4. Is it practical?
5. Would the disadvantages of the proposed change more than offset the advantages?

If the opponents of a proposed change, in Congress or elsewhere, take their stand on these five grounds, they constitute the five main issues. If, on the other hand, the opponents rest their case on the contention that the present status is entirely satisfactory, there is, for that particular discussion, only one issue.

These five issues are sometimes called "stock issues," or "standard issues." Without change, they do not apply to all propositions. Nevertheless, usually they are helps in the work of analysis. Indeed, these stock issues are involved in some of our everyday decisions. Shall I buy that new coat or wear my old coat another season? Shall I stop paying rent and start buying a house on instalments? Shall I vote for the bond issue for a new high school building? Shall I elect a course in Spanish next year or a course in Fine Arts?

Importance of the main issues. There is a main issue in every one of life's problems. Success depends on directing effort toward that issue. Without the ability to discover the difficulty to be overcome — the main issue — a man may waste his energy in blind endeavor. There is no problem, small or great, in all human affairs, which is beyond the scope of this study. "The gifted man is he who sees the essential point, and leaves all the rest aside in surplusage."

The main issues are to be discovered only by thorough study; they are not to be selected to suit either side. In the work of convincing a certain individual or group, however, the relative

importance of the issues to this individual or group determines the selection.

As issues are points of controversy, they can be found only by placing the arguments held by one side against those held by the other side. Clearly, then, *all* the issues can be found only by thus contrasting *all* the arguments of both sides.

But how is one to find the issues when he does not know what his opponents will argue? The answer is that the issues are there, irrespective of what any opponent may say. If a speaker finds all the issues, he will not be surprised by any relevant argument which his opponents may present.

STEPS IN ANALYSIS

The introductory work of finding the issues is *usually but not always* assisted by setting forth a part or all of the following matters:

- I. The Immediate Cause for Discussion
- II. The Origin and History of the Question
- III. The Definition of Terms
- IV. The Restatement of the Question as Defined
- V. The Exclusion of Irrelevant Matter
- VI. The Statement of Admitted Matter
- VII. The Main Contentions on the Affirmative contrasted with those on the Negative, and the Main Issues, reached through the Clash of Opinion thus revealed.

The order in which these steps should be taken depends on the nature of the question, the time, the audience, the purpose, and other attendant circumstances. Moreover, it is sometimes unnecessary to take all these steps even in preparation, and it is seldom necessary to present all in the final argument.

No hard-and-fast rules. In the heat of a political campaign, everybody may be so concerned with a single issue that it would be futile for a speaker to talk on anything else, and his audience may be so familiar with the history and meaning of the question as to render explanation superfluous. The election in a town may hang on racial prejudice; the opposition to a

candidate may be based wholly on his vote on a "farm relief" measure; the very life of a city may depend on the paper pulp item in a protective tariff. Thus conditions may render an introduction unnecessary.

A writer or speaker shows his skill and his knowledge of his audience by the nature and extent of his introduction. It is just as bad to weary an audience with unnecessary definition and analysis as to confuse them by launching into an argument before they are prepared to understand it. In argumentation, as in every other art, rules must be interpreted with common sense.

Requisites of a definition. Early in the introduction, all terms should be defined which need defining for the particular audience.

1. A definition should cover all cases or individuals properly included under the term defined.
2. A definition should exclude all cases or individuals not properly included under the term defined.
3. A definition should be expressed, if possible, in simpler terms than the term that designates the defined object.
4. A definition should not employ the term to be defined or any word derived from it.

These are four requisites for clearness in defining, but for purposes of argumentation, clearness in defining is not always sufficient.

The exclusion of irrelevant matter. Irrelevant matters should be excluded whenever there is danger of mistaking them for real issues. It is well to show clearly what you are *not* obliged to do in order to establish your case, and what you do *not* purpose to do, whenever your audience may expect you to do more than is necessary. The members of the Simplified Spelling Board have had to insist, year after year, that they do *not* advocate "spelling as you please," but a definite list of improved notations to replace certain "cherished accidents of time." Almost every proposition has associated with it, in common thought, various confusing matters. On these the truth or falsity of the proposition does not hinge. Narrowing the

question down to the main issues is chiefly a process of excluding irrelevant matters.

Statement of admitted and waived matter. No argument is possible without an admitted basis of fact. Usually we separate these admitted facts from the contested issues more or less vaguely in our own minds; but for argument of any kind the admitted matter should be stated in the introduction as definitely and as fully as the question demands.

A skillful speaker usually admits and uses to his own profit some of the opposing arguments. The rule of politicians seems to be: "Admit nothing, claim everything." But men who rely on argument should have the opposite rule: "Admit everything that you can safely admit, claim nothing that you cannot approximately prove." Go with your opponents as far as you can. Take over and use as much as possible of your opponents' case. Concessions of this kind are persuasive.

Reaching the special issues by contrasting the contentions of affirmative and negative. After the meaning of the proposition has thus been set forth with clearness and precision, and with satisfaction to the audience, and after the extraneous matters have been weeded out and the admitted matters stated (as far as these steps are useful in a given case), the next step is the terse, impartial, and complete enumeration of the main arguments which may be held on the affirmative, and those which may be held on the negative. The Clash of Opinion thus presented reveals the issues of the proposition.

The main issues, if properly stated, usually contrast opposing policies. The main questions are not whether the proposed plan will do any good, whether it involves dangers, whether it will be difficult to administer, whether it will require large appropriations, but whether, in each particular, the proposed plan is better or worse than the *alternative*, which is either the status quo or some other plan. The alternative must be kept to the front. Only with reference to the benefits, dangers, difficulties, and expense of the alternative can any plan be defended.

SUMMARY OF THE STEPS IN CLARIFYING THE SUBJECT

Discovery and exposition of the issues
through

Immediate Cause for Discussion

Origin and History of the Question

Definition of Terms

Restatement of the Question as Defined

Exclusion of Irrelevant Matters from the Argument

Exclusion of Admitted Matters from the Issues

Exclusion of Waived Matters from the Issues

Clash of Opinion

which is the

Contentions of the Affirmative	}	contrasted with	{	Contentions of the Negative
Resulting in the Main Issues				

After revealing the issues and affirming his main contentions in the introduction, the speaker must develop, expand, and support his contentions. This is the work of the Body of his speech.

EVIDENCE AS A MEANS OF PROOF

Having determined just what must be proved, we have next to seek the means of proof.

Proof is the sufficient reason for assenting to a proposition as true. The material of proof is evidence and reasoning. *Evidence is everything in the nature of facts and testimony which ought to bring or tend to bring conviction of the truth or falsity of a proposition.* The effective use of evidence is one means of developing the Body of a speech.

Anyone who hopes to convince others must remember that evidence is the chief material of proof. He must not expect anybody to believe that things are so, merely because he says they are so. A man's mere "say-so" helps his case only when he is accepted by the audience as an authority on the question at issue. Otherwise, the reasons why he holds certain opinions

may be of some worth as evidence, but the opinions themselves are worthless. William Black, the novelist, discovered that the printer had made his heroine, who was to die of an overdose of opium, die of an overdose of opinion. Argumentative conversations, debates, stump speeches, sermons, and editorials are every day dying of overdoses of opinion. Shun, therefore, in argument, all such openings as "I think," "I believe," "It seems to me." They point to the weak spots of mere assertion.

Concerning the worth of an assertion, there can be no appeal from the decision of the hearers. If they question the authority or the veracity of the speaker, his statements are mere assertion, and as such, regardless of their merit, require evidence acceptable to the doubting audience.

Imperfect analysis and unsupported assertion are the two great weaknesses of argumentation.

Two kinds of proof. In each of the following paragraphs, the bare assertion of the opening sentence is supported by proof.

(1) Some of the simpler forms recommended by the Simplified Spelling Board merit adoption. More than one half are preferred by Webster's Dictionary, more than six tenths are preferred by the Century Dictionary, and two thirds are preferred by the Standard Dictionary. Nearly all the rest are allowed by all three dictionaries as alternative spellings in good usage. And if the authority of the dictionaries is not sufficient, why not accept the authority of the greatest names in English literature? The simpler forms, blest, dropt, stept, stopt, and the like, in the works of Spenser, Shakespeare, Jonson, Bacon, Raleigh, and the rest, was the accepted usage of the age. Besides the forms mentioned in the list, Spenser has askt, laught, purchast, and the like, in endless profusion. Shakespeare has similar forms on every page of the original texts. Ben Jonson (in his *Workes*, 1616) has checkt, dismiss, lockt, and the like. Milton, Fuller, Bunyan, Cowley, Butler, Dryden, Addison, Pope, Thomson, Goldsmith, and all their contemporaries use similar forms, as do such modern writers as Scott, Keats, Lamb,

Landor, and Tennyson. Surely the common use of a spelling by nearly all the standard authors justifies its acceptance or resumption by present writers.

(2) The anomalies and perversities of English spelling call loudly for simplification. There is a widespread conviction that the English language, in its progress toward becoming an international language, is hampered by this one thing—its intricate and disordered spelling, which makes it a puzzle to the stranger within our gates and to the stranger beyond the seas. It is a burden to every writer of English. It wastes much of the time, money, and energy expended in the instruction of our children. Moreover, the printing, typewriting, and handwriting of the useless letters which encumber our spelling waste every year millions of dollars. Since, then, the reasonable and gradual simplification of our spelling will aid the spread of English, with the attendant advancement of commerce, of democratic ideals, and of intellectual and political freedom; will economize the time of our school-children and make their work more efficient, and will in numerous other ways economize both time and money, this reform should commend itself to common sense, to patriotism, and to philanthropy.

The first of these two arguments cites authorities; the second gives reasons. A knowledge of the principles which govern these belief-making materials is needed in the preparation of the Body of speeches which aim to carry conviction.

EVIDENCE FROM AUTHORITY

Only a few of us ever have an opportunity to visit Poland, or to analyze patent medicines, or to measure the standing timber of Oregon, or to observe the life of tenant-farmers in Arkansas. Most of our opinions concerning current issues must be derived from other men or reached through reasoning about facts which are vouched for by other men.

Nevertheless, we rely too much on quotations from authority, too little on our own reasoning. It matters not how well

known a man may be, his opinions on most subjects are, after all, only his opinions. On matters of principle, many prominent men hold one opinion; many equally prominent men hold the opposite opinion. Did the New Deal in the United States do more harm than good? Many men say "yes" — with great emphasis: many say "no" — with equal emphasis. A seeker after truth is not greatly helped by the sum total of their opinions. He is helped if they reason cogently on the question, not because they are authorities, but because they reason cogently.

To be sure, the "Say-so" of a real authority carries weight with most audiences; but many a so-called "authority" must be sharply scrutinized. In the first place, accurate observation is rare. In the second place, a person cannot come as near the truth in expression as he can in observation, for it is far from easy to tell the truth. In the third place, the special incompetence of a person, his physical, mental, or moral peculiarities, his preconceived notions or personal desires, or his lack of opportunity to know the facts, may render his testimony worthless.

For these reasons, few readers believe that whatever appears in print is true. Many, however, do cling to the false notion that somehow the mere printing of a statement does give it a claim to credence.

TESTS OF EVIDENCE FROM AUTHORITY

1. *Is the reference to authority definite?* As a rule, the reference to the source of authority should be definite. Such vague phrases as the following, common though they are, are worthless as proof:

Statistics gathered with great care show —
 It may be said on substantial authority —
 Many prominent men agree —
 Competent authorities say —
 We could give hundreds of cases to show —
 Recent writers on this subject declare —

Goldsmith's *Citizen of the World* reports a story heard from his landlady, who had it from one neighbor, who had it from another neighbor, who heard it "on very good authority." That is called *hearsay evidence*. Its value depends not only on the credit to be given one person, but also on the veracity and the competency of other persons.

2. *Is the authority capable of giving expert testimony?* The value of expert testimony depends on the competence of the expert to speak *on the point at issue*. Assuming that he is honest and has no special interest in the case, his testimony is valuable in proportion to his mastery of the subject.

3. *Has the authority had sufficient opportunity to know the facts?* Why do we give special weight to the testimony of Karl T. Compton concerning X-rays and to the statements of T. V. Soong concerning the Chinese people? We value the testimony because these men have had special opportunities to know the facts. We do not care especially what Dr. Compton thinks about the Chinese people or what Mr. Soong thinks about X-rays.

4. *Is the authority prejudiced?* The reason we distrust prejudiced authority is grounded in human nature. A prejudiced man sees evidence in a distorted way, he has a keen eye for what supports his own interests or opinions, and is liable to overlook the rest. Prejudice narrows the vision, distorts the view, colors all the objects of sight, and interferes with the reasoning process itself.

5. *Is too great reliance placed on one authority?* To rely on one authority is dangerous. Moreover, the repeated reference to one man, one book, one report, or any other single source of evidence does not indicate breadth of information. The *concurrent testimony* of two or more authorities usually strengthens the argument.

SELECTION AND USE OF EVIDENCE

The time limit for speeches and the limit of human patience require selection of evidence. The choice must be fair. It is

easy to make a selection which will leave a false impression, but such a trick is contemptible.

Do not overestimate the strength of your evidence. Evidence may prove possibility, probability, or actuality. If, as is often the case, your evidence proves only the possibility of the truth of your contention, do not proceed on the assumption that it proves more. Do not allow your conclusions to surpass your evidence.

REASONING AS A FORM OF PROOF

A speaker may support his assertions and develop the Body of his speech by making inferences from facts. Logic classifies inferences as inductive and deductive. The process of reasoning by which we arrive at a general law through the observation of particulars is called *inductive reasoning*. By this method we reach the classic generalization, "All men are mortal."

The opposite process, by which from a general law we draw a conclusion with regard to a particular case, is called *deductive reasoning*. Thus, from the law that all men are mortal, we deduce the conclusion that John Sorrow is mortal.

Inductive argument is inference from the specific to the general. Deductive argument is inference from the general to the specific.

Deductive argument. Here is an example of the deductive syllogism:

All cosmetics are safe
Lash Lure is a cosmetic.
Therefore, Lash Lure is safe.

A deductive argument is sound if the two premises are true, and if the inference from them violates none of the rules of logic. In the above example, the reasoning is sound, but the conclusion is not proved, because the first premise is false.

Inductive argument. A complete or perfect induction must examine *all* the instances covered by the general statement. Thus, when we have determined that each of the known planets revolves in an elliptic orbit around the sun, we reach

the perfect induction, "All the known planets move in elliptic orbits around the sun." This is an easy inference because the premises cover *all* cases. It is a complete induction.

If, however, the truth of a statement can be tested in this way, it is a matter for arithmetic rather than for argumentation. Nearly all the general statements that we employ in argument are *imperfect inductions*. In arguing by induction, therefore, we are forced to consider known instances of a class as fair specimens of that class with reference to the point at issue. From these known instances we draw a conclusion respecting the whole class. Thus, when anyone ventures an opinion, based on his own observations, regarding the sense of humor of Englishmen, he reasons inductively. He cannot know all the individuals of the class, but those whom he does know he regards, rightly or wrongly, as fair specimens of the class. This kind of imperfect induction we call generalization.

ARGUMENT FROM GENERALIZATION

A generalization is a conclusion drawn from an imperfect induction. A visitor from France, for example, after lecturing at a dozen colleges in the United States, declared that small colleges have a larger proportion of serious students than large colleges. Such a conclusion extends beyond the data on which it is based. It makes a jump from the known to the unknown — a leap in the dark. This is called the inductive hazard. The problem is how to justify the leap from a limited number of verified instances to a conclusion which covers all instances. How are we to know when we can safely bridge the gap?

The safety we may test in at least four ways. We may consider whether the relative size of the unobserved part of the class is so small as to justify our conclusion. Or, aside from the question of number, we may ask whether the observed members seem to be fair examples of the class. We may then extend our search in order to see whether exceptions to the rule can be found. Finally, apart from the number or the nature of the instances, we may try to estimate the probability that such

a general law exists. Although these four tests overlap and test each other, we can profitably consider them one by one.

TESTS OF GENERALIZATION

A first test of generalization. How many instances will warrant a generalization? Can we prove that all advocates of the Townsend Old Age Pension Plan are paid agents by citing five, twenty, or even one hundred individuals? Clearly not. For such an inference, we are satisfied with nothing short of complete induction. A generalization which stakes its claim to validity on "uncontradicted experience" alone usually depends on experience which is too narrow. A child who believes that all people have enough to eat and that all children have nursemaids reasons from the too few instances of his own "uncontradicted experience."

Accordingly, although we should ask whether the relative size of the unobserved part of the class is so small as to warrant the generalization, we cannot always answer that question without the aid of other tests.

A second test of generalization. The reason why we must consider *every* member of the Senate, before we can conclude that all senators are over forty years of age, is evident. In the pure sciences, on the other hand, a few specimens or even a single specimen may embody all the characteristics of the class which have any bearing on the principle. Thus, although isosceles triangles differ in size, we may deduce from a single specimen principles which apply to all isosceles triangles, even though their sides extend to the farthest fixed stars, known or unknown.

We should always test the members upon which a generalization is based to determine whether they are fair specimens of the class.

A third test of generalization. The untrained mind accepts the facts which present themselves without taking the trouble

to search for more. The trained mind tries to determine what facts are needed for a sound conclusion and searches for these facts. The habit of seeking exceptions to a rule is a staunch protection against hasty generalization. Mind-readers gain their reputation largely from the fact that any guess which proves true is reported widely, whereas most of the failures are unheralded. What appears wonderful attracts attention, the rest escapes. So, also, with fortune-tellers and stock-market prophets. By ignoring the cases in which their predictions fail, which are uninteresting because common, we can arrive at astounding conclusions.

We should look beyond the members upon which a generalization is based in order to discover possible exceptions.

A fourth test of generalization. As we have seen, the appearance of universality may be due to the limitations of experience, as when a child who has seen only two dogs concludes that all dogs have shaggy hair. How, then, can we justify the leap from the known to the unknown? Not only by the number of verifying instances, not only by their apparently universal characteristics, not only by the absence of known exceptions, but as well by a revealed order of nature beyond the likelihood of chance. The ultimate warrant for a generalization is our belief in the universal laws of causation: nothing happens without sufficient cause

And so, to look for uniformity where uniformity *is not to be expected* — to hold, for example, that every seventh year will bring a business depression — is rightly ridiculed as superstitious. Suppose that misfortune has several times followed the appearance of three black cats, that the instances seem typical, that we have heard of no contradictory instances, and that, therefore, without a search for the causal connection, we conclude that three black cats always bring bad luck. That illustrates the commonest fault of inductive reasoning: hasty generalization from insufficient data in cases where there is not even a probable causal connection.

In testing our generalizations, we should endeavor to discover the underlying relations of cause and effect.

ARGUMENT FROM ANALOGY

An argument from analogy is the inference that if two objects resemble one another in certain points, they also resemble one another in some other point, known to belong to the one, but not known to belong to the other. An argument from analogy is, therefore, that kind of argument from example which steps from one particular case to another particular case. It does not amount to a complete or even attempted generalization.

The argument from analogy is often used in the laboratory. For example, sodium and potassium are included in the same group, called alkaline metals, because of their common characteristics: both combine with oxygen to decompose water at all temperatures; the carbonates of both are soluble in water; and both metals form only one chloride. Now, if chemists discovered a new property of one of these metals, they might infer by analogy that the other metal had the same property.

A first test of the argument from analogy. In the argument from analogy we weigh details rather than count them. Before drawing any inference from the similarity of objects, we must show that the points of likeness outweigh the points of difference. Only *essential* particulars have weight.

An agreement or difference is essential when it is sufficiently important for the purpose at hand. The importance varies, therefore, with the purpose. What would be an essential difference between Florida and Maine, with respect to the need of snowplows, might be an irrelevant difference with respect to the need of a State Planning Board. The first task, then, in the argument from analogy is to differentiate the *essential* from the *irrelevant* details of comparison.

The desire to make an analogy hold good acts like a blinder; we have special difficulty in seeing what we do not *wish* to see. For this reason our search for facts should be aggressive. Especially is this true of those analogies which we ourselves wish to employ as proof, the danger of overlooking the beam in the eye of our brother's analogy is not so great.

After determining the weight of each point of comparison or of contrast, by considering whether it is essential to the point at issue, we should ask: *Are the points of similarity outweighed by the points of difference?*

A second test of the argument from analogy. The most cogent kind of argument from analogy (called the argument *a fortiori*) tends to prove that what is known to be true of the analogous case is *even more likely* to be true of the case in question. This kind of argument is used to show that a principle, known to apply to one community or State, applies with even greater force to the community or State under discussion. We read in the Bible, "Wherefore, if God so clothe the grass of the field, which today is, and tomorrow is cast into the oven, shall he not much more clothe you, O ye of little faith?"

We should test all arguments from analogy to find, if possible, reasons why the facts known to be true of the analogous case are more likely or less likely to be true of the case in question.

A third test of the argument from analogy. We have so far tested only the validity of the reasoning process. But we may object to an argument from analogy on another ground; namely, by questioning the facts alleged to be true either of the example or of the case under dispute. A man would be arguing from analogy who attempted to prove that the United States Government should not own and control the railroads because of its failure with the postal system. An opponent might discredit this analogy by showing that the Government had *not* failed in its management of the postal system. *We should test all arguments from analogy to determine whether the alleged facts are true.*

A fourth test of the argument from analogy. The tentative conclusions which an analogy suggests need to be fortified by other arguments. An analogy may stimulate the search for gen-



Monkmeyer

AUDIENCE OF CHILDREN

The Art of Listening A good speaker deserves good listeners. Anyone is a good listener when he is mentally alert and attentive, manifests respect for one who deserves it, maintains an open mind, concentrates on the speaker's ideas, searches for evidence, facts, and reasoning which must support the speaker's assertions if they are valid, strives to detect bald assertions, errors of fact, fallacies, misleading words and appeals to prejudice, manifests fair play and good sportsmanship, and expresses approval when the speaker deserves it. Study the above listeners, one by one. They have learned the first steps in the art of listening.



Montmeyer

OZARK COUNTRY STORE

the Grass Roots of Democracy Here is democracy at work. Discussion and argument are not confined to Congress, law courts, and college halls. Free speech is the common currency of our life. The exchange of opinions in high places and low is vital in our system of government. Every citizen is presumed to think his way through the paramount issues of the day. He has a right to voice his convictions. Discussions in the home, the workshop, the club, the school, the town hall and, as in this picture, the country store of the Ozarks determine ultimately what goes on in Washington. Such discussions are the grass roots of our democracy



Lambert

LAWYER PLEADING BEFORE JURY

The Most Dramatic Book in the World An audience is a book — open or closed, easy to read or hard. The book records responses to the speaker. To be effective, he must read the book and follow its leads. Speech involves give-and-take: the speaker gives; the audience takes or, as in this case, refuses to take. Study every person in the picture. This jury is an open book, one that troubles the attorney. The jury is not "taking", it is giving back bad news! Evidently the speaker is far from convincing. Reading the open book of the jury, he sees that he must change his attack or lose his case. This illustrates a basic principle of persuasion.



Press Association

MOLOTOV AND STALIN

Positive Personalities A speaker is a positive personality when he stirs up positive suggestions, when his manner of speaking and choice of ideas and words tell us that he is an able person, in a healthy emotional state, with good attitudes, and that he knows what he is talking about, has faith in himself, and confidence that the audience will respond as he wishes it to. How do Premier Stalin and Foreign Minister Molotov measure up in these respects?

TWO STUDENTS READING RADIOSCRIPTS

Students Putting on a Radio Program In broadcasting the speaker must adapt himself to a few persons listening in their home, not to a crowd in an auditorium. The radio speaker must, therefore, be conversational in the best sense: he must speak with intimacy, ease, spontaneity, a high degree of communicativeness, and the rhythms of normal speech rather than those of formal oratory. These qualities must be written into the script and must be read out of it before the microphone.

Monkmever



eralizations and causal explanations, and this search may either tend to justify the analogy or reveal its weakness. Various kinds of argument may work together, each producing a new probability of the truth or falsehood of the proposition. Analogy alone should never be regarded as conclusive evidence.

We should test the conclusions suggested by arguments from analogy to determine whether they are verified or discredited by other kinds of argument.

ARGUMENT FROM CAUSAL RELATION

Every kind of reasoning rests on the assumption that a causal relation exists. Some arguments direct attention to causal connections. All such arguments proceed from effect to cause, from cause to effect, or from effect to effect. All rest on the universal belief in causation: nothing happens without sufficient cause.

Both the argument from effect to cause and the argument from cause to effect reason from the known to the unknown. One argues from a known effect to an unknown cause. The other argues from a known cause to an unknown effect. If we start with an observed act and attempt to find a motive for that act, we argue from effect to cause. If we start with a known motive and attempt to prove that it will result in a certain act, we argue from cause to effect.

Argument from effect to cause. A college report presents the startling conclusion that smoking is the cause of failures. The male students were classified into three groups: non-smokers, moderate smokers, and excessive smokers. An investigation was made of the marks of the three groups with these results:

	Non-Smokers	Moderate	Excessive
Number of students	111	35	18
Average grade	85.2	73.3	59.7
Per cent of failures	3.2	14.1	24.1

This evidence shows the association of smoking and a high percentage of failures, but the assertion that the one is the

cause of the other may not be warranted. Causes other than smoking might account for the low grades and failures. Half-truths or quarter-truths should not be accepted as whole-truths simply because they are supported by evidence in numerical form.

The weakness of an argument from effect to cause may be shown by establishing a more probable cause than the alleged cause.

Argument from cause to effect. The chief value of any kind of knowledge is the power of prediction from causes to effects. This is called *a priori* reasoning, and is the usual form of what is sometimes called "argument from antecedent probability." In an argument from cause to effect, we must prove that the cause is adequate. If an adequate cause is shown to exist, the effect which usually follows that cause may reasonably be expected to follow in the case in question. Thus, when a doctor finds the symptoms of diphtheria in a patient, he predicts the course of the disease from day to day.

We should always ask whether there are causes sufficient to prevent the known cause from producing the effect in question. The chemist isolates his experiment in the laboratory; he removes every cause but one. But the economist cannot experiment in that way with men and women: they object. Most of the questions with which argumentation deals cannot be isolated, they are complicated by attendant circumstances. Many causes are operating at once.

The argument from cause to effect is usually inconclusive. It can prepare the way for other arguments by creating pre-sumptions, but it can do no more.

FALLACIES

In developing the Body of an address, we must avoid unsound reasoning on our own part and expose unsound reasoning on the part of our opponents.

Broadly speaking, there are two ways by which we may

overthrow an argument: we may question either the truth of the alleged facts on which the argument is based, or the validity of the reasoning. To object to the alleged facts, on the score that they have not been proved true, is to prefer a charge of unsupported assertion and to call for evidence. To object to the reasoning, on the score that the conclusion does not follow from the premises, is to prefer a charge of fallacious inference.

A fallacy is an error in the reasoning process, an unwarranted transition from one proposition to another. It has nothing to do with the truth or falsity of the individual propositions. The fault lies not in the premises or in the conclusion, not in the alleged facts, but in the illogical inference from the premises to the conclusion, or from the alleged facts to the conclusion. The premises may be true and the conclusion may be true, and yet embody a fallacy. The inference that because a conclusion is true, the premises must be true, is itself a fallacy. It is equally wrong to infer that because a conclusion is false the reasoning must be false. When we have proved both that the premises are correct and that the reasoning process is sound, then and only then can we be sure of the truth of the conclusion. Fallacies are concerned only with the reasoning process.

Hasty generalization. An unwarranted or hasty generalization is one that fails to satisfy the tests already considered. Accordingly, we may expose a fallacy in generalization by proving:

- (1) That the relative size of the unobserved part of the class is so large as to discredit the generalization.
- (2) That the members observed are not fair examples of the class.
- (3) That there are exceptions to the general rule or statement.
- (4) That it is highly improbable that such a general rule or statement is true.

False analogy. A false analogy can be exposed by proving that the points of likeness, which are relied upon for the analogy, are outweighed by the points of difference which are ignored.

Fallacies of mistaken causal relation. Every error in reasoning is an error in causal relation. That relation is either stated or implied: it is said to exist, or it *must* exist if the inference is valid.

In the search for the cause of a known effect (the argument from effect to cause) men are prone to hit upon:

- (1) That which is merely another effect of the cause.
- (2) That which is associated with the effect, so far as can be determined, only by chance.
- (3) That which operates *after* the effect has been observed.
- (4) That which is associated causally with the effect, but is insufficient to produce the effect.

(1) To hold one effect responsible for another effect of the same cause is a common error. Thus the advocates of an increase in the amount of money in circulation have held repeatedly that much money is the cause of wealth, because when there is much money in circulation there is much wealth. It is indeed true that when price deflation sets in, as it did in 1929-32, an adequate increase of money in circulation in the right channels actually causes an increased production of wealth. But when prices are fairly stable, it may be the prosperous condition of business which both produces increased wealth and demands an increase in the medium of exchange. Both may be effects of one cause.

(2) "Crepe on the door! Well, what else could you expect? A mirror was broken in that house less than a year ago." In this fallacy, something is mistaken for a cause which is associated with the result only by chance. To this class belongs a large tribe of errors in which the inference is merely implied, and the conclusion accepted without proof or attempt at proof. Most patent medicine advertisements are based on this fallacy. "Six months ago the muscle-bound Tarzan in the picture was a wreck; he took three bottles of our cure-all; now he is well; therefore the cure-all was the cause of the recovery." Men and women who appear to be mentally sound repeat such superstitions until they actually believe in them. The impossibility of making any valid inference seems only to strengthen the

idea that there must be some mysterious causal connection. Such superstitions are discredited not so much by the fact that no causal relationship has ever been discovered, as by the high improbability that any such relationship exists.¹

(3) Another fallacy in the argument from cause to effect consists in ascribing a given effect to a cause which did not operate until *after* the effect had been observed.

(4) Still another error in the argument from effect to cause is the fallacy of insufficient cause. An argument which contrasts the pay of uneducated laborers with the pay of high-school graduates concludes that "every day spent in school pays the child nine dollars." This argument is fallacious because it assumes that the days spent in school are the sole cause of the greater earning capacity of high-school graduates. As a matter of fact, the causes which kept them in high school—ambition, perseverance, intelligence, health, and so on—would have guaranteed higher than ordinary wages to most of these students, even if they had not attended high school.

Mistaking the effect. To this group of fallacies belongs the superstition that to speak of exceptional good fortune is to invite disaster. A person who boasts that he has not had a cold this winter "raps on wood" to avert evil spirits. There are still men and women who are sure that misfortune lurks in the number thirteen and that sitting with the grain of the card-table brings good luck!

Fallacies of ignoring the question. Fallacies of ignoring the question, or arguing beside the point, consist in evading the real point at issue. The evasion is either the result of ignorance, or of the deliberate attempt of a man with a weak case to withdraw attention from the real question. In any event, the tendency of the human mind to wander from the point makes the fallacy of ignoring the question common.

(1) When we infer from the character, professions, or conduct of an individual the truth or falsity of a general proposition, we argue beside the point. We do this when, in seeking

¹ This fallacy is sometimes called *post hoc, ergo propter hoc*, meaning "after a fact, therefore because of it."

to discredit the argument of a drunkard in favor of temperance, we reply, "You are a pretty one to talk about that." We avoid discussion of the merits of the principle by calling attention to the deficiencies of the one who advocates it.

(2) Another form of ignoring the question consists in appeals to tradition, prejudice, passion or sense of humor, rather than to reason. Many of the newspaper attacks on simplified spelling illustrate this fallacy. Examples are common in political campaigns, for this is the favorite trick of the demagogue. It is as contemptible as it is common.

(3) An appeal to veneration for authority, custom, or tradition instead of to reason is one form of the fallacy of ignoring the question. It is the pernicious argument that "what has been should be," and "what has not been cannot be." Although this kind of argument cannot establish truth, yet its influence must be reckoned with. To counteract the veneration for authority is the work of persuasion rather than of conviction; for people who insist that "what has been should be" are not readily reached by reason.

(4) Still another form of ignoring the question is known as shifting ground. Whenever anyone starts to prove one proposition and slips over to another proposition, he commits this fallacy. He "argues beside the point" which he set out to prove. The man who maintained that there could be no such thing as a civil war, because all war is uncivil, used the word "civil" in two senses. When anyone thus starts to prove a proposition which employs a term in one meaning, and arrives at a conclusion which employs the term in another meaning, he has shifted ground.

(5) Confusing the issue, or arguing on a question other than the one under dispute, is ignoring the question. To prove that the New Deal increased the national debt when the question at issue is whether the New Deal saved the railroads from bankruptcy is to confuse the issue.

Fallacies of begging the question. The fallacy of begging the question consists in assuming, without proof, the truth or the falsity of a point which is at issue.

(1) A common form of this fallacy is arguing in a circle. To argue in a circle is to assume the truth of a premise, from this premise to deduce a conclusion, and then to use the conclusion so reached in an attempt to prove the premise. Here is an example: "Assuming that Goldsmith was kind and impractical, we see that he has put many of his own qualities into the character of the Vicar of Wakefield. And as the Vicar was certainly a kind, though impractical man, we see that these were really the leading qualities of Goldsmith." Such an argument proceeds like a man lost in the woods who, after much rambling, arrives at the point from which he set out.

(2) Sometimes a single word or phrase begs the question. A speaker once said, "The question is whether we shall adopt socialized medicine which, *unlike the private practice of medicine*, is for the best interests of the United States." Another speaker said, "The immediate origin of the question is the failure of Congress to give *due* recognition to the rights of the railroads." These words in italics are question-begging words.

(3) Everyone should be on guard against question-begging definitions. The speaker who, in defending hazing, defined it as "the harmless fun now enjoyed by all" assumed to be true a large part of the question at issue.

USE OF STATISTICS

Statistics are numerical facts, placed in relation to each other. Frequently, neither the facts nor their relations are what they appear to be. A speaker should apply the following tests to such statistics as he plans to use.

1. *Precisely what is meant by the units which make up the totals?* What is a soldier? A farmer? A student? A resident? A frozen asset? An unemployed person? An illiterate person? An arrest for drunkenness? A professional athlete? A churchmember? Without exact definitions of such units, it is dangerous to use statistics concerning them. Often the total is not what it appears to be, since it is reached by means of an unusual or even unique definition of the unit.

What is a crime and who is a criminal? Efforts are frequently made to measure antisocial conduct by the records of arrests or numbers of prisoners in penal institutions. But definitions of crime vary in different communities. By strict enforcement, one locality may record many arrests for a particular offense; while another locality, because of indifference, may show few cases. We cannot compare the two communities by the use of these facts because they do not record the same facts.

2. *To what extent is the quantity measured by the statistics an index of the thing concerning which we need knowledge?* Suppose we wish to measure the efficiency of the public schools of Pennsylvania. Shall we use, as an index, cost per pupil, or average salaries of teachers, or valuation of school property per capita, or requirements for teachers' certificates, or proportion of illiteracy, or days of attendance per child of school age? Or, shall we use all these indexes and various others? If so, what is their relative importance? These are typical of the questions that constantly arise in the use of statistics.

If we assume, without proof, that the numbers of battleships are indexes of the strength of navies, that the numbers of students at a football game are indexes of loyalty to college; that the hourly wage-rates of plumbers are indexes of annual incomes; or that average incomes are indexes of general welfare, we fall into the fallacy of begging the question.

3. *Are the units compared really comparable?* If we are to argue soundly from a comparison of child labor under different laws, we must employ statistics that deal with "child labor" in one meaning and only one. Otherwise, we fall into the fallacy of ignoring the question.

4. *Do the statistics cover a sufficient period of time?* We must be sure that the period covered by our statistics is not exceptional. If we wish to estimate the annual cost of electric lighting or the annual sales of bathing suits, we must not regard the winter months as typical. The price of fur coats in August, postal receipts for December 22, passenger traffic on the New Haven Railroad and earnings of the Bethlehem Steel

Company in war time are obviously exceptional. Concerning such matters, safe conclusions can be drawn only from statistics covering longer periods of time. On the other hand, the birth-rate of a country for a few days, taken at random, is a true indication of the annual birth-rate. The reliability of a conclusion based on the statistics of a brief period depends on the degree of probability that the operating causes are constant.

5. *Do the statistics cover a sufficient number of cases?* At one time, it was reported that thirty-three and one third per cent of the women students at Johns Hopkins University had married into the faculty. This seemed a startling fact until it was found that there were at the time only three women students in the University.

6. *Is the average a typical measure of the group?* If a millionaire were to step into one of the classrooms of a college, let us say, the average wealth of the men in the room would be enormously increased. But the average would serve no useful purpose whatever. Mathematically, an average is only the sum of a set of measures divided by their total number. It is a typical measure of the set only when — as in the case of the ages of the members of a large high-school class — there is one typical measure and the members of the group are symmetrically disposed about that measure. Often the mode and the median are more serviceable measures than the average. The mode is the measure — the age, salary, height, price, cost — that occurs most frequently. The median is the measure above which one half the cases stand. Neither the median nor the mode is as much influenced by extreme or erroneous cases within the group as is the average.

FORMS OF ARGUMENTATIVE SPEECH

So much for the methods of developing ideas in the Body of an argumentative speech. They involve forms of proof. They establish assertions by (1) evidence — facts and testimony, and by (2) reasoning — inferences from the facts. To

be valid the reasoning must be free from fallacy. These are the basic methods of developing ideas logically and building the Body of an argumentative speech. They are the foundations of all forms of argumentative discourse.

These methods of building a speech are used in types of argumentation that range from informal discussion to parliamentary debate. Whatever the form, the speaker must use sound processes of analysis and synthesis, and he must develop his assertions logically by means of established evidence and valid inferences.

Informal discussion. As every college student has found out, often to his annoyance, argument is common in class rooms, on the campus, and in endless "bull sessions"; and, as everyone has also found out, such discussions usually get nowhere. Arguments are carried on to good purpose and without irritation only when they are governed by rules; only when the disputants do more than blow off steam in all directions

The intimacy of small discussion groups in the home, or office, or club room can be achieved in larger groups with some formality, but with enough informality to encourage spontaneous talk. In such groups the audiences are seated in the ordinary way and the speakers address the audience in the ordinary way; but the chairman not only welcomes comments and questions from anyone but, on his own initiative, seeks to stimulate discussion. This tends to keep everybody alert. Such a mingling of formality and informality is helpful in mass meetings, conventions, conferences, and forums, as well as in meetings that are heard on the radio such as The Town Meeting of the Air. Discussion groups of this sort are typically American.

Panel discussion. The panel is a discussion group, preferably not more than eight persons, engaged in conversation in the hearing of an audience. Ordinarily the members remain seated.

One member of the group, acting as moderator, presents whatever ideas are necessary by way of introduction, introduces the other speakers, seeks to keep the discussion from

running too far afield, and does his best, tactfully, to see that no one of the speakers indulges in an even moderately long speech, and finally ties up the loose ends, clears up any misunderstandings that may have arisen, and rounds out the discussion with an impartial summary.

Essentials of effective panel discussion. The first essential is that every speaker should make himself heard. The second is that he should say something worth hearing on that particular occasion. He should be well informed either on the subject as a whole or on an important aspect of the subject, whether this information comes through special preparation or through the experience of a lifetime. The third essential is that he should not feel obliged to hold consistently to one side of an issue or to defend himself against any other speaker. That is to say, the panel discussion should not be a formal debate. The fourth essential is spontaneity. Every member should try to adapt his remarks to what the other speakers say. If the program is a series of public addresses, it is not a panel at all.

The round table. A program on the air, such as the famous University of Chicago Round Table, is one form of panel discussion. At each meeting a single issue is expounded through the more or less spontaneous give and take of three or four speakers. Usually the speakers approach the question at issue from different backgrounds, experiences, prejudices, and interests. The attempt is made, as in other panel programs, to break down formality by encouraging each member of the group to take part in the discussion at any time with questions, objections, or comments. The other requisites of a Radio Round Table are the same as those of any other panel discussion.

The symposium. In the symposium, several persons speak on one subject. As in the panel discussion, there is a leader or chairman; but in the symposium the subject is developed through speeches rather than through conversation. Frequently the speeches are followed by an open forum under the direction of the leader.

One way of conducting a symposium is to assign to each speaker a definite phase of the subject. If, for example, the subject is Farmers' Co-operatives, one speaker may explain what co-operatives are and give a brief history of the subject. Another speaker may be asked to tell in some detail about the success of farmers' co-operatives in Minnesota. Still another may undertake to show that there are certain phases of marketing in which profit seeking enterprises have been more successful than co-operatives.

Another way to plan a symposium is to choose a number of speakers who are known to have strikingly different views and to invite each speaker to say what he pleases. If it turns out that this plan leaves something to be desired, the chairman may fill the gaps.

In any event, the chairman says at the outset whatever may be necessary to give the discussion a good start; and between the speeches he does something toward fitting the speeches together and keeping the discussion on the track. At the close, he may round out the discussion by presenting a summary.

The symposium, unlike a debate, does not require a speaker to take one side or the other of any proposition. He may explain his tentative conclusions without asking anyone to agree with him. In fact, although a symposium usually tackles a controversial subject, the speeches are not necessarily argumentative. There is danger, however, that a symposium may become a debate without the research, organization, planning and adherence to rules which characterize a good debate.

The open forum. In an open forum, the speaker aims to interest the audience in the subject, to supply essential information, raise thought-provoking questions, and in other ways to stimulate the audience to take well-informed and vigorous part in the discussion which follows the speech. In some cases the forum speech is entirely expository: the speaker outlines the arguments on both sides of the question, but does not take sides. In other cases the speech is mainly argumentative. In all cases, one object should be to encourage questions, criticism and discussion.

The method of conducting an open forum should be suited to the size and temper of the audience. In a small, easily-controlled group, the leader may direct the discussion as he would in a face to face group, such as a committee or a college class. The discussion may be allowed to take its own course with a minimum of direction. In such cases the leader may well do little more than supply needed information and keep the discussion moving.

The usual forum meeting, however, is too large for that kind of discussion. Frequently, at the close of the forum address, when questions and discussions are invited, there is no response at all, in which case the leader himself may ask questions of the speaker or pick out someone in the audience and ask him to talk. In other cases the opening speech is so provocative and the subject so lively that everyone wishes to talk at once.

Duties of the chairman. Before the chairman introduces the speaker he should invite the audience to be ready to take part in the discussion and say how many minutes will be allowed to each speaker from the floor. At the close of the speech, the chairman should repeat the rules which are to govern the open forum and invite questions and discussion. By his words, his voice, and his manner, he should make it clear that he expects and will welcome participation by everybody. If there is no immediate response to his invitation, the chairman himself may well put the first question, or call upon somebody who will give the discussion a good start. He should allow no awkward pauses.

The chairman can help by refraining from making long speeches and in many other ways. If he finds that an essential part of the subject has been overlooked or unfairly treated, he should try to find someone in the audience to supply the deficiency; or, if a side of the subject which is unpopular with that particular audience has not been presented, he may present the unpopular side in order to arouse opposition. A forum is no forum at all when everyone agrees with the speaker and lets it go at that.

Questions and answers. Sometimes the forum audience is invited to write questions and hand them to the ushers. The chairman then reads the questions aloud. Usually, however, questions are presented orally from the floor and the leader repeats the questions. When he finds it necessary to rephrase a question in order to make it clear, he should make sure that the questioner is satisfied with the rephrasing.

Any method of conducting the discussion which brings forth lively and informative talks and questions in which more than a few members of the audience are interested is a good method. The test of the pudding is in the eating: the discussion is a good one if the consumer likes it.

In every forum discussion, there is liable to be at least one loquacious volunteer whose question is merely an introduction to an oration. When such a speaker uses up his allotted two or three minutes the chairman may well say "Your question, Mr. Brown, is an excellent one. Now that we have the gist of the question, we will ask Dr. Burnham to answer it." The questioner-orator will not like this: but everybody else will.

In many thousands of meetings sponsored by the Federal Forum Project, the average length was one hour and thirty minutes, forty-six minutes of which were used in presenting the problem, thirty-seven minutes in discussion, and the remaining time in announcements. When a forum is conducted by a college class, the available time may well be allotted in some such proportions.

Two or three minutes before the announced time for the adjournment of the forum, the leader may say, "There is time for only one more question." Following the answer to that question he may make a concluding statement. It may be a summary, necessarily brief, of the discussion, or an appraisal of the progress made by the group at that meeting, or merely a word of thanks to those present for their cooperation. At that point a long speech of any kind whatever is out of place. In any event it is always better for the chairman to adjourn a discussion meeting of any kind while the interest is high, than to allow the meeting to die on his hands.

Debate. The foregoing types of public discussion are, in one degree or another, informal. They permit lively give and take between the speakers themselves, or between the speakers and the audience. The program is not planned in every detail, nor are the speakers rigidly bound by rules. Other forms of argumentative discussion are formal, thoroughly organized and carried out in strict conformity to rules, such forms, for example, as trials in law courts, proceedings of legislative assemblies, and intercollegiate debates.

Whatever the type may be, however, formal or informal, with an audience of one or an audience of one thousand, no argumentative discussion is all that it should be unless it is basically sound in definition of terms, analysis of the question, discovery of main issues, reasoning processes, and the selection and use of evidence. All discussions which have to do with debatable issues are more or less wasteful and inconclusive, if not utterly futile, which use terms without clear and accepted definitions, assertions without the support of evidence, or reasoning which violates the rules of logic. There is no escape. This is as true of the most informal after-dinner conversation as it is of the most formal of old-time college debates. The best medium for use in the study of these universally-valid principles is the formal debate.

EXERCISES

I. *Exercises in discussion*

1. Plan to devote two or three class hours to discussions. For each hour phrase a proposition on one of the subjects on the following list.
2. Before the class meets, read as extensively as is feasible in order to provide yourself with a background for the discussion; and make such notes as you think may be useful.
3. While you are preparing and during the discussion, keep in mind the main purpose of discussion: to pool the ideas of a group in order that the group may reach an understanding of the problem and, if possible, a solution.

4. Prepare an outline and submit it to your instructor. Do not, however, refer to the outline during the discussion. In your outline, as far as you can readily do so, define and clarify the problem, tell something of its origin and history, state the main issues, state proposed solutions, mention the solution which seems to you the best one and give your reasons.
5. As far as feasible have the members of the class seated face to face, as in a committee meeting, a conference, or a round table.
6. Appoint a leader who is to open the discussion by stating the proposition, by defining its terms and stating briefly whatever may add interest to the subject and stimulate discussion, who, after that, is to keep the discussion moving, to prevent it from going far afield, to try to induce everybody to take part, and at the end of the period to give a brief, unprejudiced summary.
7. As the discussion proceeds, apply tests to the reasoning processes; consider the competence and fairness of the authorities which are cited; consider to what extent the discussion as a whole sticks to the point, proceeds in an orderly way, and arrives at valid conclusions.

Subjects for discussion

1. Should colleges subsidize athletes?
2. Can statesmen keep pace with scientists?
3. What is the proper relation between government and private enterprise?
4. Should the government exercise greater control over radio broadcasting?
5. Should the state control the sale of intoxicating beverages?
6. What does the future hold for the United Nations Organization?
7. Have the churches failed?
8. Are we headed for a third world war?
9. Are the prospects of the Pan-American Union promising?
10. What more should we do to safeguard the rights of minorities?
11. Are labor unions on the whole promoting the common welfare?
12. Should one year of military training be required of every male citizen?

13. Should colleges offer courses in marriage and family life?
14. Should the United States have a Department of the Consumer?
15. Is the present solution of the problem of atomic bomb control a successful one?
16. What is the relation between "full employment" and a "planned economy" on the one hand, and the democratic ideal of personal liberty on the other?
17. Are the common interests of Great Britain, Russia, and the United States sufficient to keep world peace?
18. Should there be more rigid control of pressure groups in Washington?
19. Do the advantages of coeducation in American colleges outweigh the disadvantages?
20. Any other subject suitable for this assignment.

II. *Exercises in panel discussion*

Select one of the questions in the above list or any other question which is favored by the class and carry on a panel discussion according to the plan outlined above.

III. *Exercise in symposium*

Select four members of the class to take part in a symposium and a subject acceptable to these four members. Carry out a meeting according to the plan outlined above.

IV. *Exercises in analysis: editorials*

Choose an extended argumentative editorial for analysis. Clip it from the paper and attach it to a sheet. Write answers to the following questions:

1. What is the proposition? Phrase it carefully.
2. Does the writer establish the proposition by proof?
3. What kinds of evidence does the writer use?
4. Does his reasoning meet the tests discussed in this chapter?
5. List all the words in the article which require definition before a clear-cut discussion is possible.
6. Tabulate the fallacies in the editorial.

V. *Exercises in analysis: advertisements*

Choose an advertisement that uses logical appeals rather than

psychological. Bear in mind that in advertisements many arguments are not explicitly stated but are implied. Submit a paper in which you answer the following questions:

1. What is the proposition which the advertisement seeks to prove? Phrase it carefully.
2. Does the advertiser use evidence? Or mere assertion? Or psychological appeals? Or all three?
3. What kinds of evidence does he use?
4. Does the evidence meet the tests discussed in this chapter?
5. What fallacies, if any, are stated or implied?

VI. *Propositions*

Criticize the following propositions for purposes of debate. If any one is faulty, rephrase it.

1. Our educational system should be completely overhauled and adapted to modern needs.
2. The activities of the recent Congress should be condemned and in the next election all the members of Congress should be repudiated.
3. The capitalistic system of government has failed in the United States.
4. Socialism would restore justice in the United States.
5. Education is desirable.
6. The country youth is more wholesomely American than the city youth.
7. Fascism is a good thing for the world.
8. Edison contributed more to humanity than Beethoven.
9. Inflation is harmful to all men because it raises the cost of living.
10. Temperance is a better solution of the liquor problem than prohibition.

VII. *Exercises in the use of evidence from authority*

Appraise the following men as authorities on the subjects as listed:

Albert Einstein: (1) the fourth dimension, (2) the contention that modern concert violinists deserve the support of music lovers; (3) the contention that all college students in America are lazy; (4) the relative merits of billboards and newspapers.

Henry Ford: (1) how to reduce costs in the manufacture of automobiles; (2) the future of free verse; (3) how to reduce costs of hospital care, (4) the history of Palestine.

Axel Johnson, a blacksmith in Rolling Prairie, Minnesota: (1) how to temper steel, (2) what Western wheat farmers think of the present national administration; (3) the literary value of the Bible; (4) the wisdom of the Bible.

VIII. *Exercises in forms of reasoning*

What forms of reasoning are illustrated by the following statements? Is the reasoning sound? Does it meet the tests discussed in this chapter? What kinds of fallacy, if any, do you find?

1. A slow tram is more liable to be late than a fast "extra-fare train" because the slow tram has more time in which to be late.

2. Leo Tolstoi always carried a horse chestnut in his pocket and thus he warded off rheumatism. What was good enough for this profound author is good enough for me.

3. Fellow Republicans, those who are not for us are against us.

4. Nobody ever succeeded in bettering the weather by putting the thermometer in jail, and nobody will ever remove the causes of social unrest by trying to suppress their manifestations.

5. Fred Beisten rubbed Miracle Hair Grower vigorously on his scalp and new hair soon began to grow. What he did, any bald-headed man can do.

6. Bad teeth cause indigestion; indigestion causes ill health; ill health causes crime. Obviously, bad teeth cause crime.

7. You're a fine rascal to be arguing for prohibition of liquor! You, a drunkard!

8. "We live in a republic. Therefore, why not be Republicans?" "True, but our republic is a democracy. Therefore, why not be Democrats?"

9. We are in for a long, hard, cold winter. The squirrels are laying up more nuts than usual, and the fur on the beavers is unusually thick.

10. Ladies and gentlemen, let me state at the outset that the corrupt Democratic party does not deserve your support.

IX. *An open forum*

1. Select one of the propositions listed below.

2. Read extensively on both sides of the question, prepare a bibliography, and record evidence. Assemble proof on both sides.

3. Prepare a complete sentence outline for a speech that you will deliver in class, either for or against the proposition. Provide for the three parts. In your Introduction define words which need defining, admit whatever you may logically and safely concede, strike out irrelevant matters, and clearly reveal the main issues.

4. Devote most of your time to developing the Body of your speech. Prepare to support every issue with adequate proof. Use the tests discussed in this chapter. Before each sub-head in your brief use the connective "for." If that does not make sense, rearrange your brief so that throughout the use of the word "for" does make sense.

5. Submit your outline to the instructor for criticism and deliver your speech in class.

6. At the close of your speech throw the meeting open for discussion. The members of the class should answer these questions: Did the speaker support his proposition with adequate proof or did he use bald assertion? Were his authorities experts who were unprejudiced and in a position to know the facts? Was his reasoning sound? Was he guilty of fallacies? Let the class apply the principles that govern the logical development of a speech, and let the speaker defend himself.

Propositions

1. Colleges should have no final examinations.
2. Colleges should prescribe the courses for the first two years.
3. The Republican candidate for —— should be elected.
4. Congress should take measures to bring about the adoption of simplified spelling.
5. The State of —— should adopt a system of compulsory health insurance.
6. The State of —— should allow women to serve on juries.
7. All billboards should be abolished.
8. The present national administration is entitled to a vote of confidence.
9. The United States should have a permanent Office of Price Administration.
10. The United States should take no part in territorial disputes in Europe.
11. The powers of the President of the United States should be curtailed.

12. War should be declared only by popular vote.
13. In the event of a declaration of war with another nation, our government should conscript wealth as well as men.
14. The United States should free the Philippines.
15. The United States has failed to meet its obligations to veterans of World War II.
16. The original sponsors of all fraudulent advertising should be punished by fines, or imprisonment, or both.
17. The United States should adopt an inheritance tax that leaves no estate with more than a million dollars, net.
18. All colleges of medicine should require for admission at least two years of college work.
19. Secret fraternities and sororities in high schools should be prohibited.
20. Labor unions should be required to report all receipts and expenditures.
21. The wages of men and women should be the same for the same work performed.
22. The world has more to fear from Fascism than from Communism.
23. In the event of the death of both the President and the Vice-President of the United States, the Speaker of the House of Representatives should become President.
24. The settlement of the Polish question after World War II was a mistake.
25. Following World War II, the Labor Party served England well.
26. Russia's post-war treatment of Germany was commendable.
27. The several states should enact legislation providing citizens, at nominal cost, general medical care.
28. All forms of college hazing should be abolished.
29. Atomic research will prove a blessing to mankind.
30. Any other proposition that is timely and debatable, on which you are strongly moved to speak.

THE BODY: PERSUASION

A **SPEAKER** may win response through the use of persuasion — a psychological form of support. At best, persuasion is a powerful and worthy means of affecting human behavior. Although used in the Introduction and even more commonly in the Conclusion, persuasion is most important in the Body of the speech. It is here, as a rule, that the speaker uses most of his psychological pressures.

As a means of describing the nature of the persuasive forces that establish belief, we now cite a few examples of ordinary human behavior.

Why did you decide to buy Dento-Listo toothpaste? Did you get evidence of its efficiency? Did you ascertain its ingredients? Did you reason from cause to effect: “undeniably these ingredients, X, Y, and Z, are most effective in keeping teeth white and clean”?

Perhaps the advertisements heralded “the rare, amazing, new ingredient: PARIUM.” Possibly, in the fringes of your attention, you were impressed by this claim. If so, did you have any idea of the nature of parium? Did you know whether it was used primarily as a preservative, not of teeth, but of leather? Or did you take the word of the manufacturer who produces the tube of toothpaste for five cents and sells it for fifty cents? Before you chose Dento-Listo, did you compare it with others, with their elements, their therapeutic values, their prices?

Why, in fact, *did* you buy Dento-Listo? Were you *persuaded* to buy it through psychological appeals? Because of *suggestion* in printed advertisements? In radio talks? In pictures of Holly-

wood stars and shining smiles? Or did the manufacturer finally win you by mere *repetition*?

Why are you a Republican or a Democrat? Did you at any time in your life reason your way soberly, independently, to your political convictions? Can you tell now what evidence and reasoning moved you to your conclusion? Did you study the ideals and objectives which accounted for the origin and growth of the party? Did you discover any philosophy that distinguishes your party from all other parties? Did you ask: Which of all the parties has the most trustworthy leadership and the cleanest record? Did you, at any time in your life, satisfy yourself regarding the principles and record of your party with respect to the tariff, international affairs; property rights versus human rights; capital and labor; centralized government versus states rights; imperialism and expansion; government interference with private enterprise; the rights of minorities; farm legislation; and in general, its disposition to accord even-handed justice to all classes? Did you, in fact, ever *think* your way to your political convictions?

Or did you, instead, adopt your party as a result of non-logical pressures? Was it because your father was of that party, or because your neighborhood had a social pattern to which you conformed? Or were you influenced by a selfish desire, dimly felt; by the instinct of self-preservation; by the lure of self-advancement; or by class-interest? Unless you are highly exceptional, some of these influences largely determined your party affiliation.

MAN IS RARELY LOGICAL IN HIS BELIEFS AND BEHAVIOR

We feel our way to our convictions more frequently than we reason our way to our emotions. To speak mildly, we are moved mainly by forces other than logic when we decide to vote for Senator Brown, to sign a pledge, to boycott chain stores, or — what, logical reader, was that decision you made so carefully this morning? Are you sure that it was prompted by reason?

However that may be, most of us, before we decide to join that Country Club, to wear horn-rimmed glasses, to take a vacation, or to marry Hannah, spin a line of thinking that resembles a logical process; but often we do that in order to justify a decision which we have already made as a result of psychological pressures of one kind or another.

Action may have been *suggested* in the marginal fields of attention. It may have resulted from *imitation* or from the *pressure of the crowd*, or an advertisement may have created an *emotional urge* by driving at fear, love, or anger, or an evangelist or recruiting officer may have set off an *habitual response*. In short, decisions often are the result of persuasive pressures that have little to do with logic. A speaker may establish belief often more effectively by building into his speech these and other psychological forms of support.

EXAMPLES OF PSYCHOLOGICAL PRESSURE

On your recent trip you did not ask the Pullman porter to do anything for you. He did nothing for you except the unsolicited brushing of your coat. Yet you handed him a quarter. Did you have a logical reason? You certainly did, if you said to yourself, "Porters cannot live decently without tips, and I wish to do my part to help them"; if you said that and — let us add — if you *meant* it; that is to say, if you were not trying to find a reason for something you intended to do, anyway. The chances are that you did not reason at all. Perhaps your act was prompted by imitation, or by the desire to win the approval of others, or by fear of the displeasure of the porter. As a matter of fact, tipping in the United States persists largely because of such motives.

In choosing your college, a momentous decision, you should have asked: Of all the institutions available to me, which will afford the best education for my money, best for *me* in view of my major objectives? Did you choose your college that way? Ten to one, you did not. In the dim recesses of your mind there was a half-formulated wish, a scarcely discernible pres-

sure that had nothing to do with logic. Your high-school idol planned to attend that college; or once you were thrilled by the College song; or the College had a famous football team; or prominent men in your town were graduated from that college. If any of these pressures — whether or not you admit it — actually did determine your choice, you acted mainly as the result of non-logical factors.

Why *did* you choose your college? Drag to the surface, if you can, the real motives. For once, try hard *not* to fool yourself. At best, you will overlook some of the influences that were at work and you will not correctly evaluate the others. Nevertheless, the effort may be illuminating. You will conclude, no doubt, that you chose the right college, anyway. Your emotions do not necessarily mislead you, even when they push you surreptitiously. Whatever you conclude, you will learn something that a public speaker ought to know about developing a speech which will win response.

REASON VERSUS PERSUASION

The war drums are rolling, the United States is recruiting its army; and here are twelve college students who must decide whether or not they will volunteer for the Army and go to war; whether or not they will abandon their education and hazard life and limb for the cause. They talk it over. They decide, with or without sufficient grounds, that the United States has been pushed into the war by jingo patriots, in spite of the clear thinking of its ablest men; that armament makers have had much to do with forcing us in, that no war can be “a war to end war”; that this war will breed other wars; that no proof has been presented that one side is wholly to blame; that they can best serve their country by protesting against its entry into this war. Thus, as nearly as possible on purely logical grounds, these twelve men decide, rightly or wrongly, not to enlist.

So what happens? The next night, with many other students, they attend a patriotic rally. The Chairman presents the first speaker, Captain Marlan, in uniform. After expounding at

length the nobility of the cause, "Young man," he says, "forty years hence, when your grandchild asks: 'What did *you* do to help win the war?' what shall you say? Shall you hang your head in shame?" Fear overcomes one of the twelve students, the fear of social ostracism, whispered words, and pointed fingers. Something in the Captain's utterance brings to the fore his desire to be respected. He abandons logic. He decides to enlist.

A second speaker, the distinguished Professor Burlane, concludes an impassioned speech with these words: "Are you a slacker? Are you a coward? Are you a white-livered traitor? Are you a half-man hiding behind the skirts of women?" One of the twelve students feels that the trembling finger of the Professor is pointed directly at him. Would he really be a slacker if he did not enlist? Perhaps not, in his own mind; but surely his friends and neighbors would decide him. Could he stand that the rest of his life? No, he could not. So a second student abandons logic, yields inch by inch to psychological pressure; decides to enlist.

But the meeting has only begun. The third speaker paints an alluring picture of romance on foreign soil: a picture suggestive of wine, women and song. War is a colorful, abandoned, breath-taking adventure! And now a third of our twelve students, whose hunger for adventure and romance has been suppressed in a life of routine drudgery, is lost to logic. His imagination leaps, his pulse quickens, his hungers prod him, his inhibitions fall away, he decides to sign up. He would not recognize himself in this description. Like his fellow students, he does not know exactly what he is doing. His mind is chaotic, full of conflicting ideas; he is scarcely using his mind at all.

And now a wounded soldier tells of innocent men, accused of spying, who were nailed to a barn door with arms outstretched, of little children with their hands chopped off. And a fourth student abandons logic: he asks for no proof; his blood boils, his emotion conquers, he enlists.

The next speaker is a handsome young officer in a smart uniform; strong, alert, decisive; a symbol of all that is alluringly

virile. And a fifth member of our group, scarcely aware of what he is doing, imagines how *he* would look in such a uniform; audacious enough to inspire respect among his fellow students who heretofore have thought him shy and colorless. The uniform would change everything. And Alice, who now seems cold, would be swept off her feet! What a thrill he would feel when, arrayed in that resplendent uniform, he first met Alice on the street! And so, presently, a fifth student decides that he for one will not be left at home in civilian clothes with old men and women.

Now from all directions come men clamoring for the privilege of signing up. Some stumble over the chairs in an effort to be first; others with a shout rush down to the recruiting officer. A wavering boy in the group of twelve mutters to himself, "I must go! I must go!" Then another lad with a cry to the group of "Come on!" hurries down the aisle. A hundred others follow, singing, shouting. And next goes our sixth student, impelled to imitate, to follow a pattern of behavior set by others, to forget the logic that was so convincing the night before.

The next speaker knows that if he can continue long enough to fill the minds of these boys with the response that he seeks, if, in the meantime, he can shut out contrary ideas, the boys will do what their attention is focused on doing. So the speaker employs innumerable devices toward that end. And presently he brings the attention of a seventh, an eighth, and a ninth member of the group of twelve to sharp focus on the idea, "Sign up for the war!" For ten minutes, there races through the minds of these three young men a train of images, slogans, appeals, all meaning, "Sign up for the war!" Some fall from the speakers' lips, others are merely suggested. A rush, a jumble of ideas; yet again and again, out of the confusion, sharply appears the one idea:

Sign up for the war — for God and your country — a triumphant war — with bugles and flags — sign up for the war — to avenge the innocent — spikes in their palms — the contemptible swine, revenge, revenge — with clash of sabers and rumble of guns — sign up for the war — no hiding behind a woman's

skirt — no staying at home with old men — sign up for the war — with iron feet and iron hearts — and guns and drums and drums and guns — guns and drums and drums and guns — *sign up for the war* — what did you do to win the war? — what shall you say to the child you love? — *sign up for the war* — with blaring bugles and flying flags — with guns and drums and drums and guns — and marching feet, feet, feet that sweep you along — SIGN UP FOR THE WAR!

So three more of the twelve sign up for the war.

When the meeting is over and all the recruited men march down the street behind blaring band and waving banners, what emotions stir the three unpersuaded students! Sweethearts fling their arms about the necks of the brave recruits. Heart-stirring notes of bugles fill the air. There is the rhythmical beat of marching feet. There are imaginary fingers pointing at them with contempt. There is cold steel in the eyes of their fellow students! All pressures combine to release the psychological springs of action in these three men. Two more sign up for war.

Of the original twelve, eleven have rejected their logic and committed themselves irrevocably to an enterprise which, coolly considered, they had determined not to join: the question whether they *should* have enlisted is beside the point. What concerns us at this moment is the fact that, driven by instincts, habits, emotions, suggestion, and group pressure, these eleven men did precisely what all the dictates of their own reason told them not to do. Only one of the twelve, a lone wolf, withstanding all the psychological pressures, held to his logic. That may seem an astonishingly small proportion. Yet one out of twelve is not far from the percentage of men and women who in similar situations actually do govern their conduct by reason.

We do not mean to say that always eleven men out of twelve respond as quickly as that, or in that particular manner; but sooner or later, they do respond in essentially the same way. That illustrates a behavior that is seen at revival services, political rallies, student “pep” meetings, in front of hawkers at

circus sideshows, and at hundreds of other gatherings the world over.

THE TESTIMONY OF EXPERTS

The oldest and the newest of the generally-accepted authorities on influencing human behavior agree that man is governed less by logic than he thinks he is. Aristotle says: "Thus all the acts of men are necessarily done from seven causes: chance, nature, compulsion, habit, reason, passion, desire."¹ Observe that of Aristotle's seven causes of human action only one has to do with reasoning.

Give a man the power to do a thing and a sufficient psychological drive to do it, and he will do it. Persuasion is a method whereby a speaker induces an individual or an audience to believe or to act by implanting a wish to do so; by driving at a deep hunger, emotion, or habit that intensifies that wish; or by touching off some other psychological spring of human action.

Quintilian concerning the behavior of men. Quintilian, the Roman rhetorician whose comments concerning human behavior have survived the centuries, says:

Proofs, it is true, may induce the judges to regard our case as superior to that of our opponent, but the appeal to the emotion will do more, for it will make them wish our case to be the better. And what they wish, they will also believe. . . .² Consequently those who propose to offer advice upon peace, war, troops, public works or revenue must thoroughly acquaint themselves with two things, the resources of the state and the character of its people, so that the method employed in tendering their advice may be based at once on political realities and on the nature of their hearers. . . .³

¹ *The Rhetoric of Aristotle*, translation by Lane Cooper, p. 57; D. Appleton and Company, New York, 1932

² *Institutio Oratoria*, translated by H. E. Butler, vol. II, p. 419; G. P. Putnam's Sons, New York, 1921.

³ *Ibid.*, vol. I, p. 487.

It is sagacity again that teaches us to adapt our speech to circumstances of time and place and to the persons with whom we are concerned. . . .⁴

In other words, audiences and occasions vary; and anyone who is to influence behavior must know the many factors that control different audiences, and he must develop his speech accordingly. All of which means he must be skilled in persuasion.

Views of modern psychologists. Modern psychologists have pushed out the horizons of our knowledge of behavior. They contend that the beliefs and activities of most men, most of the time, are the result of non-logical forces.

Knight Dunlap, an authority in experimental psychology, says:

But, after all, the logical appeal is in the great majority of cases a minor factor in a large complex. . . .

The class of people to whom logical reasons for the acceptance of ideas are paramount is a small one, comprising the class properly called *scientists*, and that even among scientists the logical procedure of "scientific method" is by no means the sole motive to the acceptance of ideas is well known. Scientists are more prone to be influenced by other than logical factors when dealing with fields outside their own special lines of work, in fact, the expert in the natural sciences when dealing with problems in the fields of politics and religion is no more free from extra-logical influences than is the unscientific man, and far less so than the professional politician or student of religion. . . .

The influence of desire in bringing about the acceptance of an idea is exhibited by all men, and in the case of society at large, is far greater than that of logical processes.⁵

⁴ *Ibid.*, vol II, p 521

⁵ Knight Dunlap, *Social Psychology*, pp. 249, 250, Williams and Wilkins Company, Baltimore, 1925.

A T Postenberger says: "Belief is rarely the result of reasoning. If logic is used at all, it is to justify a belief already established . . . We tend to believe what arouses our desires, our fears, and our emotions generally." (*Journal of Applied Psychology*, "The Conditions of Belief in Advertising," vol. vii, no. I, pp. 1-7, March, 1923.)

Walter Dill Scott agrees:

We act from habit, imitation, insufficient reason, or because the idea of the action has been suggested to us. It is but rarely that the ordinary person weighs all the evidence before he acts. After he has acted he may think over the motives that *might* have prompted him and may even deceive himself into thinking that he acted because he weighed the evidence when, in fact, no such motive entered his mind at the time of the action.⁶

PERSUASION DEFINED

All these extra-logical forces can be used to establish ideas and to develop speeches. They are means of persuasion. Persuasion is the art and science of influencing human belief and behavior by the use of psychological forms of support; that is to say, extra-logical appeals and pressures. It is the art of adapting oneself and one's ideas to the basic nature of an audience. Its methods are used through both the spoken word and the written word.

The ethics of persuasion. But is persuasion ethical? Should a speaker use psychological appeals in order to stimulate non-logical action? Is not the use of persuasion a compromise with the ideal? Our first answer must be that, if we are to win response from man, we must deal with man as he is, not as we should like him to be; and since man is not rational much of the time, anyone who expects to influence his behavior must understand and use the non-rational springs of action.

The ideal speech is double-edged, it has both logical and psychological appeal. It takes into account both the fact that

F. A. Lund adds: "There is a marked tendency to idealize the rational principle, and to conceive of it as the most valid and important of belief-determinants, notwithstanding the fact that non-rational factors appear to outweigh it so largely in conditioning our belief-attitudes. However, students, when rating themselves and others on a scale of rationality, do not consider rational factors nearly as important in conditioning the beliefs of their fellow students, as in the case of themselves. They tend to rate themselves nearer the ideal than the typical individual" (*Journal of Abnormal and Social Psychology*, "The Psychology of Belief," vol. x, p. 174, July, 1925.)

⁶ Walter Dill Scott, *The Theory and Practice of Advertising*, Small, Maynard and Co., Boston, 1912, pp. 67-68.

no men are always logical and the fact that most men are sometimes logical. Men may be convinced by logic and still not change their behavior. A speech with double appeal may induce not only mental acceptance but also active or emotional response. This type of speech is like an arrow: the shaft is the reasoning; the arrowhead is the psychological appeal. If an arrow has no head, it may hit the mark yet fail to penetrate the surface. The flinty arrowhead of psychological appeal sometimes enables a speech to hit the mark with maximum impact and penetrate below the surface.

Moreover, speeches with a double appeal help to meet the objection that persuasion is unethical, because they appeal to reason at the same time that they appeal to emotion. They seek to influence man both at his best and also as he actually is most of the time. In short, a double appeal is both idealistic and practical.

WHAT A SPEAKER MUST DO TO INFLUENCE CONDUCT

If a speaker is to develop his speech with maximum persuasiveness, he must take due account of some of the following "musts":

1. He must learn to think objectively.
2. He must understand habit, instinct, emotion and all other non-logical factors that influence human behavior.
3. He must adapt himself to the various mental attitudes of audiences.
4. He must acquire skill in formulating responses for various mental attitudes.
5. He must know the various kinds of belief-making materials at his disposal, those that are not logical as well as those that are logical.
6. He must acquire skill in driving at motives and desires.
7. He must acquire skill in the use of suggestion. (See Chapter 21.)
8. He must understand the principles that govern attention and develop skill in controlling attention.

9. He must understand the special problems that arise when men act as a crowd.

10. He must understand the pseudo-reasoning processes through which men go in order to justify decisions which they have made irrationally.

In short, a speaker must know much concerning the normal and the abnormal conduct of men, when they are alone and when they are in groups, he must be aware of the forces that account for their conduct; and he must develop skill in controlling and directing those forces. A detailed discussion of all these complex matters cannot here be undertaken: all our space could be given to this single approach. We shall consider only the rudiments of persuasion.

THE SUBJECTIVE ATTITUDE VERSUS THE OBJECTIVE: A BASIC PRINCIPLE OF PERSUASION

Most speakers ignore the audience, its interests and attitudes, and the terms in which it thinks; most speakers select materials that are significant to themselves. They assume that what is most moving to them will also be moving to the audience. In short, they are subjective in their attitude.

An effective speaker usually is objective. He thinks in terms of the audience, he studies the audience both in the preparation of his speech and as he speaks; he tries to understand its point of view, biases, prejudices and predispositions, its tendencies, instincts, sense of values, habitual modes of thinking, crowd characteristics, range of information, social background, and environment; in short, everything which may have some bearing on the task before him of eliciting the desired response. If the speaker's attitude is objective, he is likely to be a persuasive speaker. This is one of the basic principles of speech.

Concrete examples. Two congressmen are sent to Kansas to win votes for the Administration in the next election. The first, a subjective speaker, expounds the arguments which seem most important to *him*. He tells the middle western farmers of the President's achievements in improving our South Ameri-

can relations; in favoring the world court; in aiding the steel industry; in averting strikes in the coal fields. His address is marked by formality, remoteness, erudition, elegance and polysyllabic words. It might have been written for any audience in any one of the forty-eight states. The National Committee which sent that man to the Middle West will not make that mistake again.

The second Congressman, who has studied that Kansas audience, extols the achievements of the President in keeping out foreign wheat; in meeting the competition of cattle raisers in South America; in helping to finance farm mortgages; in sustaining food prices, in aiding co-operative marketing, in advocating inland waterways that would enable farmers to transport their produce at lower cost. His diction is simple, vivid, concrete; his manner is informal; his illustrations are homely, blunt, humorous. His references show that he knows Kansas and appreciates the rugged virtues of its people. The National Committee will be urged to send that man to Kansas again.

The distinction between the subjective and the objective method is the essence of persuasion; it is basic; we start at that point.

COMMON AUDIENCE ATTITUDES

In building a persuasive address, the speaker, with his objectives in mind, must adapt his forms of support to the mental attitude of the audience. In many an audience there are mental attitudes which range from the extremely hostile to the extremely friendly. Rarely are all the persons in an auditorium of one cast of mind. Usually, however, one mental attitude prevails.

The commonest attitudes are (1) belief, (2) doubt; (3) disbelief.

The attitude of belief. An audience may agree substantially with what a speaker says. It may not be prepared for the specific response that he seeks, but its attitude may be receptive. Such audiences are usually found at church services, partisan political rallies, and testimonial dinners. Even at such

meetings there are sometimes dissenting minorities, but the prevailing attitude is agreement with the speaker. [

The attitude of doubt. An audience may neither believe nor disbelieve; it may be puzzled. It may wish to suspend judgment until it has heard both sides. This is rarely the case when the subject is a live issue. Politicians, newspapers, and newsreels see to that. It is usually the case, however, when the feelings of the audience have not yet been aroused over the issue.

The attitude of disbelief. The dominant attitude of the audience may be one of disbelief. That may mean hostility toward the speaker, but it is more likely to mean hostility toward his views. Disbelief may range all the way from mere dissent to physical hostility toward the speaker. It may show itself in passive aloofness, or in booing and hissing, or in the throwing of rotten eggs.

The attitude of the audience toward the speaker and its attitude toward the response that he seeks should determine in part his choice of belief-making materials and other phases of his persuasive approach.

ADAPTATION TO MENTAL ATTITUDES

There are various methods of building a speech by means of which a speaker can adapt himself and his speech materials to the mental attitude of his audience.

The method of intensifying belief. What can a speaker do that is worth doing when his audience believe in advance nearly all that he has to say? Much! The beliefs may be so insecure that they are liable to be torn from their moorings in the first gale; or so devoid of bolstering emotions that the audience has no intention of doing anything about it.

Most of us believe that a man should be kind, generous, forgiving, in short, a true Christian in character, whatever faith he may profess. Yet how many of us are so moved by that conviction that we act accordingly, day in and day out, in all our relations with our fellow men? Not so many as to render

churches useless. Most of us believe that hard work and the habit of concentrating are richly rewarded, and that therefore we should inhibit distractions and relentlessly pursue a serious objective. Yet how many of us believe that so intensely that we translate that conviction into action? Not many! The idea provides copy-book maxims, but it does not deter us if we wish to go to the movies. All of which suggests what a speaker may do with an audience that already agrees with him: he may aim to intensify its belief, to lift the belief from placid acceptance to dynamic action. He may do this best with moving narratives, with sensory image-making language, and with materials that energize the emotions of the audience.

The reasoning method. What is going on in the minds of a doubting audience? It neither believes nor disbelieves. The speaker must resolve the doubt by weighing the poised scale with evidence in favor of the response that he seeks; with facts, valid inferences from the facts, and citations from authorities in whom the audience has confidence.

The method of conciliating. When an alert speaker expects that his audience will be hostile toward his ideas, he tries to find the point of least resistance and in his introduction to concentrate attack at this point. As a rule, that point is in the speaker himself, for usually the audience is more hostile toward the speaker's idea than toward the speaker. He should first win a friendly hearing for himself as a man; he should try to establish such contact with the audience that it likes him, or at least respects him and has confidence in him. Then he has a chance to transfer that open-mindedness from himself to his cause. This is the method of conciliation.

For example, a speaker on socialism at first says nothing about socialism, since he knows that the mere word arouses antagonism. He tries to create respect or a liking for himself as a person. He does that by expressing ideas with which his audience agree, and by showing fairness, respect for the convictions of others, poise, sympathy, courage and other likeable qualities.

After a speaker has taken this first step, he may break down

hostility by quoting authorities in whom the audience has confidence. The audience is likely to say: "Well, if these informed and eminent persons believe in the idea, perhaps we should not close our minds to it, let the speaker state his case."

Adaptation to different audiences. Today a speaker is addressing college professors in Madison, Wisconsin; tomorrow he is to address farmers in Eau Claire. There are important differences between these two audiences in experience, education, vocabulary, dominant interests, sense of values, modes of thought, and capacity for sustained attention to abstract ideas. A persuasive speaker adapts himself to the two types. He chooses words, quotations, illustrations and anecdotes within the range of the experience of his audience, freighted for them with associations, close to their dominant interests.

A persuasive speaker takes his cue from the audience and the occasion. If his hearers are by nature warm and robust — friendly if they like the speaker and frankly hostile if they do not — the speaker may well employ a speech manner marked by equal simplicity, forthrightness, and robustness. If, on the other hand, his hearers are aloof, governed by social restraints, lacking the courage of their emotions; if they present to the world a suave exterior that has the glint of ice beneath it; and if they respond to elegant diction, the speaker may well modify his speech manner. Sometimes, he cannot effectively bring to this type of audience the bluntness, casualness and warmth that are suitable for the other type.

Much audience-conduct is the result of habit. Most of us, for example, always think, feel and act in certain ways at a church service. The patterns of behavior that we bring to a church, however, are altogether different from those that we bring to a football rally, a college classroom, a fraternity banquet, or a reception at the White House. An effective speaker takes these habits into account.

MOTIVATION

A speaker may build into his address forms of support which motivate the audience by driving at its instincts, emotion, and

habits. Basic in persuasion, as we have said, is the fact that much of the activity of man is emotional, instinctive and habitual; a somewhat automatic response to a stimulus; non-logical and unpremeditated. In the words of Edward L. Thorndike, "The behavior of man in the family, in business, in religion, on the stage, in every other affair of life, is rooted in the unlearned, original equipment of instincts and capacities." The energizing of the instincts, habits, and emotions is called motivation. Deeply imbedded in the race are certain universal desires which are so strong that a speaker should assume that in some degree they govern most of the men and women in any audience ⁷

In our discussion of motivation, when we speak of behavior that seems instinctive, we shall be thinking of a possible blend of instinct and emotion, modified perhaps by experience and habit. We shall call this blend "desire." At the moment we are interested not so much in the origin of desire as in what a speaker may do about it. The term "desire" keeps the speaker's point of view where it should be kept.

SIX BASIC DESIRES

Political campaign managers, advertisers, salesmen, public relations experts, personnel directors, evangelists, columnists and all others whose chief business it is to lead men, know something about these deep universal hungers, and drive at them. A public speaker should know much about them. The range is wide. One man, because of his nature, experience, or conditioning, is strongly motivated by one combination of de-

⁷ What term shall we apply to these urges? They have been called instincts, hungers, conditioned responses, drives, reaction-tendencies, motives, motivating forces, and wishes. No one term accurately describes these responses, but any term will serve our purpose which indicates the more or less automatic and universal type of human behavior that results from certain stimuli and that may be rooted in instincts, or in emotions, or in habits, or in all three

It is a mistake to say that all these forms of somewhat automatic response are instinctive. Man comes into the world with instincts, but he lives only a little while before most of those instincts are modified by experience and by habit. Moreover, often the so-called instincts are inextricably bound up with the emotions.

sires; another man, by another combination; but there are six desires which account for much of the belief and behavior of all men. They are universal and in varying degrees strongly embedded.

1. *Desire for self-preservation.* A study of the behavior of any deer or wolf, robin or worm, brook-trout or bear, reveals how strongly every species is motivated by the desire to survive. Self-preservation is the first law of nature.

The human race has learned to control primitive hungers that, uncontrolled, might lead to trouble, to curb certain desires that, uncurbed, might make individuals unfit for social groups. In addition, man has developed higher aspirations than the brutes of the field and more complex and varied hungers. For thousands of years our religious leaders and our philosophers have been cultivating patterns of behavior, modes of thought, senses of value and ideals of conduct, in order to induce us to sacrifice personal ends for the common good.

Nevertheless, man is still governed to a considerable extent by the will to preserve his body, faculties, possessions, food, supply and shelter, by the desire to advance himself. Accordingly, appeals that reach the desire for self-preservation and self-advancement usually find a swift response; appeals which concern our health, job, taxes, bank deposits, land, homes. We respond when a speaker shows us how we may live longer; how we may develop our minds or our personal efficiency; how we may get a job, hold a job, or get a better job; how we may insure our income, invest our money, take care of our teeth; how we may control men with whom we must get along if we are to survive, how we may speak and write so as to make our wants articulate. Much of our life is devoted to plowing, planning, building, sweeping, cooking, writing, selling. When a speaker relates his ideas to any of these survival activities, we are likely to listen and to respond.

Any speech that wins response from many persons must touch them at some point of this deep desire; it must show them that they will profit in some tangible or intangible way. The profit may be material or it may be imponderable; it may

mean dividends in the form of checks or dividends in spiritual satisfactions.

2. *Desire to reproduce.* Nature has given man not only the will to preserve his life but also the will to procreate; and it has given him a multitude of emotions which give glamor to sex. Most of us keep under control this primal urge, and society has built restraining taboos and laws, yet the sex-desire is at the bottom of hundreds of activities that on the surface bear no evidence of sex. They are refined expressions of sex-hunger. Sex is sometimes the urge behind many noble activities, relief of suffering, protection of the injured, the social outcast and the motherless, and some expressions of music, painting and literature.

Whatever the level of expression, high or low, immediate or transferred and sublimated, audiences tend to respond to appeals to this primal desire. Note thoughtfully the talk, the behavior, the dominant interests of your own friends for evidence of the depth and universality of this basic hunger. Any speech that touches decently this deep and universal desire, in any of its manifold forms of expression, tends to arouse interest and to win response.

3. *Desire to strengthen or preserve one's ego.* Universal and strong is the desire to safeguard or to intensify one's self-respect, self-esteem, morale, and identity as a person. The expressions of this desire are innumerable. The ego motivation ranges from the fine impulse of a person to preserve the integrity of his mind and character to the less laudable hunger for self-display and notoriety.

The word "ego" — the Latin word for "I" — stands for the opinion which we have of ourselves; our conception of our own importance or worth. The will to preserve and strengthen the ego is a basic human hunger. In some cases it takes the form of wishing to maintain faith in ourselves; in other cases, of wishing to maintain our self-respect. The ego moves some of us to strive to win the approval of our neighbors, classmates, community, church, or nation; to work like Trojans in efforts to become leading physicians, lawyers, authors, actors, statesmen.

It moves men to donate millions to institutions that will bear their names. This worthy desire accounts in part for the ambition of some students to play on the football team, or to edit the college paper, or to win election to Phi Beta Kappa. The desire to strengthen one's ego is a strong motivation for hard work and purposeful living.

The morale of most of us is none too strong, even of those of us who outwardly manifest self-confidence which seems like egotism. Most of us are troubled by feelings of inferiority. Naturally, we wish to do things and believe things that will strengthen our morale.

A speaker, therefore, may gain his ends by driving at the individual's desire to preserve his self-respect, his personal identity or the integrity of his mind; or by relating his subject to the individual's ambition for fame, applause and power.

For example, a teacher who offers a course in public speaking to bank clerks assures them that it will make them articulate, develop in them qualities of leadership, enable them to pull out of the rut and become somebody. Again, the salesman of the Super-Super Motor Car, addressing socially ambitious men and women as they look at the latest model, emphasizes the fact that it is an exclusive car. A similar motivation is used by the Republican politician when he insists that his candidate is sure to win by a large majority, and by the Democratic politician who, at the same moment in another hall, makes precisely the same claim for his candidate. Thus campaign managers appeal to the ego. Men like to be with the winners; they like to be able to say, "I told you so;" they like to see their judgments justified. That is why in the eleventh hour voters scramble aboard the winning band wagon. That is why "nothing succeeds like success."

Why do you yell at a football game? "For dear old Alma Mater!" Perhaps. Or perhaps you wish to share in a glorious victory. How much it matters who wins or who loses, you do not stop to think. At the moment you are not moved by logic. When you go back to your home town, you can speak proudly of your college. So, in response to the leaping cheer leaders,

you work yourself into a frenzy partly, at least, in order to strengthen your ego. This basic urge is universal and strong.

4. *Desire to maintain the status quo.* The desire to maintain the status quo means the fixed disposition to resist change and experiment; to maintain the established order of things; to preserve the routine of one's work, one's life, home and community. It is the desire to cling to established patterns. So we say, "Don't change horses in the middle of a stream;" "a bird in the hand is worth two in the bush;" "let well enough alone;" "it has always been done this way."

This drive is rooted in various instincts, emotions, and habits: in the universal wish for safety and security; in fear of the unfamiliar, the unknown, the untried. Moreover, change in routine demands effort, work, pain. It is easier to drift in old routines than to forsake deeply-rooted habits.

The desire to preserve the status quo explains the husband who, uncomfortable and unhappy, protests because his wife rearranges the furniture, and the indisposition of voters to turn out of political office an administration which has done only a fair job. This is one basis of the opposition encountered by all crusaders for new ideas. All such efforts must overcome inertia, fear of the untried, and love of the familiar and the safe.

This powerful drive is especially strong among prosperous people, who believe that in any change they have much to lose and little to gain. They feel safe in the status quo. It is the mark of conservatives.

5. *Desire for change.* Many men, on the other hand, rebel against the status quo. They welcome experiments in business and in politics. They seek new frontiers in both public and private life. They feel a "divine discontent." They exclaim, "Nothing venture, nothing gain;" "either we go forward or we fall back."

This urge to try something new is rooted in a craving for excitement, in the instinct of pugnacity, as well as in curiosity. Some seek a change because they quickly tire of the familiar; they need the constant stimulation of adventure, or they are

rebels, innate non-conformists, disposed to kick over the "golden cows" of society. Others are moved by the thought that life must progress. They are crusaders for good causes. This drive is powerful among political liberals, explorers, pioneers in scientific research. It is stronger usually, though by no means always, among the young.

The extent to which a given audience desires change depends on many factors: the average age, innate character, experiences, interests, habits, environment, vocations and possessions. An audience of elderly, prosperous businessmen tends to cling to the status quo. An audience of college students, with a smaller stake in the status quo, welcomes change. A good speaker takes all this into account.

6. *Desire to promote the common good.* Another motive that accounts for much human behavior is the wish to promote the common good, the welfare of others. It is because of this desire together with other desires (rarely does one desire motivate alone) that we drop coins at Christmas time into the iron pots of the Salvation Army; enter the ministry; give up our seats to aged persons, comfort lost children, and rescue the underdogs. Innumerable are the human activities that spring from altruism.

Altruism is largely a cultivated virtue. The conduct of man today results not only from his primitive instincts but also from thousands of years of conditioning. Through all these years, religions and philosophies have been creating in man a disposition to contribute to the common good. Above all, for two thousand years the teachings of Jesus Christ have fostered love, tolerance, service, self-sacrifice and charity.

For our purposes, however, it matters little whether human behavior results from instincts or from acquired habits. What concerns us here is the fact that if we connect our approach with certain universal and deep desires, an audience responds. However strong or weak altruism may be, nearly every public speech that is designed to influence human conduct must take it into account.

Altruism plays a less important part in human behavior than

most persons care to admit, even to themselves; yet it does influence many people profoundly and it dominates a few. Moreover, even those who most of the time are moved by lower motives are, in their finer moments, a little ashamed of themselves and disposed to respond to altruistic appeals.

There is still another reason for appeals to altruism. Paradoxically, it is the fact that many men and women are *not* urgently motivated by altruism. They are reluctant, however, to make public acknowledgment of their shortcomings. They dislike to admit, even to themselves, that their behavior is selfish. Often they convince themselves that they are acting nobly when their motives are predominantly low. The habit of trying to justify our behavior to ourselves and to others is so strong that a speaker, after due consideration of elemental hungers, may well appeal finally to higher motives, in order to help his listeners rationalize their behavior. Thus, on humanitarian grounds a speaker might well urge the expenditure of millions for the aid of the unemployed. The audience, knowing that revolutions come when men are hungry and desperate, might contribute not mainly to help the needy, but to preserve the status quo that protects its own jobs and its own property.

The six basic desires that we have discussed play an important part, in one degree or another, in determining the behavior of most persons most of the time. Drives at these universal hungers are among the most powerful forms of psychological support.

THE PSYCHOLOGY OF THE CROWD

When an individual becomes a member of a **group**, something may happen to his normal responses. Your roommate, for example, the house clown, who is usually effervescent and a rebel in his thinking, walks down the aisle of the college auditorium before a battery of eyes. How quiet and reserved he becomes! The group has done something to him; it has surrounded him with inhibitions.

Something, too, has happened to every other person in that audience. The moment an individual becomes a member of a group his behavior changes, and as long as that individual is restrained by self-consciousness, he does not readily respond to appeals. The speaker should understand what has happened. He must do something to all the individuals in an audience who for the moment have ceased to act as individuals. If to any extent he overcomes the decorums that govern the group, he is on his way to the desired response. He must transmute the audience from an assemblage with heterogeneous interests and restraints into a psychological crowd. He must break down the restraints of the individuals, because when they are more truly themselves, they respond more readily.

At first, each individual in an audience is too much aware of the hushed conduct of persons on his left and his right, and of many other cues in their behavior which, through suggestion, increase his restraint. His environment is in the foreground of his attention. The speaker must substitute himself, his ideas and the response which he seeks.

The key to developing a psychological crowd. As long as the individuals in an audience are thus restrained and self-conscious, the audience will not be completely responsive to the speaker. The secret of breaking down these social reserves and welding the individuals into a psychological unit lies in the speaker's control of attention. He may create a responsive psychological crowd by arresting attention, by bringing that attention to a high peak, and by holding that attention sharply focused on one idea. When he induces his hearers to attend sharply together, to feel one emotion, to stand together, to applaud together, to sing together, to cheer together, he creates a psychological unit out of a heterogeneous assembly.

When an audience as one man thus yields a high and sustained degree of attention to one idea, feeling, or activity, all the individuals become more natural, more responsive, more suggestible. The first step is that of arresting and holding attention.

METHODS OF HOLDING ATTENTION

Moreover, holding attention is a means of winning response. "What holds attention," says William James, "determines action. . . . If we could only *forget* our scruples, our doubts, our fears, what exultant energy we should for a while display! . . . We thus find that we reach the heart of our inquiry into volition when we ask by what process it is that any given action comes to prevail in the mind." If a speaker holds attention on one line of conduct, and in the meantime avoids raising contrary ideas, he has half won his battle.

There are scores of methods of arresting and holding attention. We have mentioned some of them. Here are others rooted in the subject-matter.

1. *Speakers hold attention when they present fresh knowledge.* The race as a whole is hungry of mind. It has an insatiable intellectual curiosity; a craving for self-improvement and new knowledge. True, most of us like to attain our ends with a minimum of effort, but we are eager to learn. Evidence of this hunger is the popularity of *Reader's Digest* and the increase among "best-sellers" of the number of non-fiction books. An audience listens to a speaker who gives fresh insight into the complexity and the efficiency of the human body; the miracle of growth in a rose, the principles of physics dramatized in the flight of a swallow; the undercover diplomacy in power politics; the wonders of penicillin, plastics, new insecticides.

2. *Speakers often hold attention when they attack principles, parties, men, institutions.* Any assault is dramatic. The primitive in man is fascinated by fight — physical, intellectual, or spiritual. The audience becomes involved in the fight, sympathetic with the attacker or hostile to him.

3. *Speakers often hold attention by presenting what is novel, exotic, or strange.* Most of us are fascinated by quaint people, freaks of nature, incredible happenings, primitive tribes, and queer customs. We attend eagerly to talks about telepathy, clairvoyance, mumbo-jumbo rituals, to anything, in short, that is far different from our everyday life.

4. *Speakers sometimes hold attention by "letting the audience in" on special or secret information; by "taking it behind the scenes."* We are curious about what goes on secretly; what makes the machinery go; the private lives of the great; by the kind of news that seldom gets into print. We listen to accounts of undercover activities in Europe, of achievements of the F.B.I., of the private lives of Hollywood stars, and to descriptions of mechanisms behind the production of motion picture plays.

5. *A speaker usually holds attention when he speaks of that which touches universal experience: the common problems, aspirations, crises, defeats, and triumphs of mankind.* The lives of all races in all ages are basically similar. Despite variations in background, heredity and environment, all peoples have in common many yearnings, struggles, joys and sorrows. Whenever a speaker deals with such experience, he reaches men where they are. Thus an audience is inclined to listen when a speaker talks about the triumphs of childhood, the mystery of adolescence, the ecstasies of lovers, the aspirations of mankind, the ends for which men live. We listen to discussions that throw light on such universal experiences because they touch our lives.

Holding attention by choice of words. A speaker is more likely to hold attention when he uses concrete rather than abstract words, when for the most part he uses short and simple, rather than long and involved sentences, and when he uses various types of sentence structure — balanced and antithetical, loose and periodic. He arouses interest when his words and figures of speech are vivid, forceful, and rich in associations.

Holding attention by methods of delivery. Audiences are more likely to listen when a speaker varies his rate of utterance and his vocal energy; when he uses effective pauses; when he stresses important words; when he uses effective bodily action; and when his eyes meet the eyes of the audience and will not let them go.

Holding attention by use of visual aids. Models, graphs, diagrams, maps, pictorial statistics, stage properties, utensils, ma-

chings, photographs: these usually arouse interest. Speakers have much to learn from the attention-holding successes of motion pictures.

THE GREATEST SINGLE FORCE IN PERSUASION

The ultimate objective of every speaker is to influence human behavior; to move an audience to believe, to enjoy, to act — in short, to respond as he wishes it to respond. All methods of achieving this end that we have discussed are helpful. Every speaker should understand the attitude of his audience toward the response that he seeks and how to adapt himself and his ideas to that attitude, he should be objective rather than subjective; he should understand and drive at the deep universal desires that control much human behavior; he should use many methods of controlling attention.

There is one force, however, that has even greater persuasive power: the intrinsic worth of the speaker. If he is truly (1) an able person, (2) emotionally stable, (3) with a good attitude toward himself and toward his audience; if (4) he knows thoroughly what he is talking about and therefore speaks with authority; if (5) he speaks honestly as one who is crusading for a great cause, and if (6) he has faith in himself, his cause, and faith in the wisdom and fairness of his audience, then he has a battery of persuasive elements more powerful than any skills in rhetoric.

EXERCISES

I. *Exercises in analysis*

Prepare an extemporaneous speech or a paper on the persuasive aspects of one of the following subjects. Analyze the speaker, the speech, or the persuasive sources of the situation.

Subjects

1. The most persuasive speaker I have heard
2. The President of our college and his use of persuasion

3. Persuasion in a political convention that I attended
4. A skillful leader of community singing
5. Effective propaganda
6. A skillful lawyer I heard
7. How our minister uses persuasion
8. The Boy Scout movement
9. An evangelist at a revival meeting
10. Persuasion in the conduct of World War II
11. Drives for charity
12. Community treasure-chests
13. Fashions in clothing
14. One of my teachers
15. An advertising campaign
16. How newspapers build public opinion
17. How newspapers increase circulation
18. Press agents
19. How politicians shape public opinion
20. What Hollywood knows about persuasion
21. Persuasion in radio broadcasting
22. Persuasion in selling houses
23. Persuasion at a football rally
24. Fraternity rushing
25. A lynching
26. Persuasion in the sale of books
27. The most effective salesman I have encountered
28. Persuasion used by Congressmen
29. Why I use this brand of cosmetics (or breakfast food)
30. Any other subject.

II. Exercises in self-analysis

Write a paper on one of the following topics in which you analyze your beliefs, prejudices, habits, emotions, and behavior, when persuasive forces are brought to bear upon you. Discuss the methods that influence you.

1. Why I chose my college
2. Why I am a Republican
3. I didn't know what I was doing
4. Why I work hard for one professor
5. Why I give tips

6. Why I said "yes" when logic said "no"
7. My experience at a political rally
8. My experience at a revival meeting
9. When I "followed the crowd"
10. How I responded at a meeting of the Salvation Army
11. Why I bought something I did not want
12. What I know about persuading parents
13. Why I bought that insurance policy
14. Why I began smoking
15. Why I fell for that "line"
16. Why I read my favorite magazine
17. The social pattern that governs me
18. What moves me to do my best
19. Persuasive forces that shake my morale
20. Any other decision of your own which resulted from persuasion.

III. *Exercises in analysis of advertisements*

Select a magazine advertisement that impresses you as effective. Is its appeal primarily logical or psychological? What principles or methods of persuasion does it illustrate? Is it skillful in motivation? What did the writer of the advertisement do to arrest and hold attention? Write an analysis of the advertisement.

IV. *Exercises in adaptation to types of audience*

Choose a subject for an extemporaneous speech. Use chiefly psychological modes of support. Adapt your speech-materials, composition, and delivery to one of the following types of audience. When you prepare and deliver your speech, hold in mind the dominant interests of that audience, its limitations, its background, age, sex, habits, sense of values, education, the terms in which it habitually thinks and speaks, its predispositions, and other factors to which you must adapt your speech if you are to win response.

Audience-situations

1. Farmers in my state
2. The woman's club in my city
3. The Rotary Club in my city
4. An assembly in my high school
5. Children in a grade school

6. University professors
7. A local labor union
8. Foreign-born citizens in my town
9. A Parent-Teacher Association
10. Any other audience.

V. *Exercise in motivating audiences*

1. Imagine a definite audience and formulate for yourself a definite response that you will seek from that audience in a short extemporaneous speech.
2. Choose speech-materials, arguments, and appeals that relate to the desires that control the audience. Determine its desires as accurately as you can from your knowledge of its race, interests, activities, environment, habits, sense of values, and tendencies.
3. Develop your speech by following some of the suggestions in Chapter 19.
4. Before you speak, explain to the class the character of the audience. Sometimes it is best to state the response you seek; at other times it is best to let the class determine that for itself.

Subjects and audience-situations

1. Imagine that, in addressing a woman's club, you wish the organization to join a campaign against vulgar motion-picture plays, or a campaign to abolish municipal corruption; or to abolish child labor; or to buy the pictures of local artists and hang them in the public-school buildings; or to raise funds for the purchase of books for the library.
2. At a meeting of your fraternity, you try to induce your organization to win higher scholastic rating.
3. Addressing a mass meeting of citizens, you seek to influence them to vote against the administration in Washington. You drive at the basic desires of these men and women, as taxpayers, consumers, employers, wage-earners, and housewives.
4. You are the Dean of Men in a college. Your college has just won an athletic championship and the students are celebrating. They have rushed the local motion-picture theater, routed the ticket-seller, and broken chairs. You leap upon a truck and endeavor to induce the crowd to disband and go home.

5. You are a teacher in a grade school trying to induce the children to bring money to school tomorrow for the Red Cross.
6. You are an athletic director in a high school trying to induce the boys to come out regularly for practice.
7. You wish the women before whom you have demonstrated aluminum cooking utensils to buy the utensils.
8. You are an officer in the United States Army, urging young men to attend a Citizens' Training Camp for a month in the coming summer.
9. You are a minister endeavoring to move college men to attend Sunday morning services.
10. Any other audience you may wish to motivate for any purpose.

VI. *Exercises in arresting and holding attention*

On one of the following subjects, prepare an extemporaneous speech with the aim of holding the attention of the class at a high peak from your first word to your last, through skill in choosing materials, skill in composition and deftness in delivery, or the use of visual aids.

Subjects

1. Needed inventions
2. How chemistry has contributed to comfort
3. Odd ways of earning a living
4. Easy ways of fooling the public
5. The hobbies of famous men
6. The care of an automobile
7. Quirks in human nature
8. Diet fads
9. What children like in the movies
10. Cosmetics
11. Patent medicines
12. How to overcome bad habits
13. Auto-suggestion
14. How to prepare new ground for crops
15. Hindoo conjurers
16. Chinese customs
17. Machines that throw men out of jobs

18. Modern courtship
19. College wit
20. High-pressure salesmen
21. How to overcome the blues
22. Planning meals for economy
23. Popular fallacies
24. How to avoid colds
25. How to judge horses (or cattle, sheep or dogs)
26. Rules for automobile drivers
27. Suggestions on stage-lighting
28. Personality in hand-shakes
29. Luther Burbank's contributions
30. George W. Carver and "the lowly peanut"
31. How the automobile assembly line works
32. Methods used by prominent evangelists
33. Ways of classifying roommates
34. Summer resort advertisements
35. Why I like county fairs
36. "Seeing Eye" dogs
37. Hints on candid camera photography
38. Human nature as seen at receptions and teas
39. Readers of palms and tea leaves
40. Any other subject that opens up a field of attention-arresting ideas.

THE CONCLUSION

BY MEANS of the Introduction, if it has served its purposes, the subject and the aim of the speech have been explained, helpful contact has been established between audience and speaker, and interest has been aroused.

In the Body of the speech, the speaker has developed and established his central idea by using exposition, narration, reasoning, testimony, persuasion, and other forms of support, and by arranging his materials in an effective way.

Still the audience may have lost perspective; it may have heard so many minor ideas that it fails to see which is the major idea. There may be loose ends that should be tied together. Moreover, the audience may not know exactly what it is expected to do in order to accomplish the purpose. Even if it does know what to do, it may have no impulse to do it; it may have responded mentally but not emotionally. The speech must be clinched with a strong Conclusion.

When you quit, quit all over. As a carpenter drives a nail into a floor, so an able speaker in the Introduction hits the main idea a few preliminary taps to get it started right, in the Body he rains stroke after stroke; and in the Conclusion he deals a powerful, clinching blow. In any event a speaker must do something, after he has built the Body of a speech, to round it out and drive home the main idea. Thus he ends with a note of finality. Otherwise, he leaves half-submerged ideas over which his hearers may do a little mental toe-stumbling.

In conducting an orchestra, Paul Whiteman says, start with a bang; and when you quit, quit all over. To start a speech with

a bang is not always good technique, but every speech, when it quits, should quit all over.

The Conclusion should not be a perfunctory gesture, or a vermiform appendage without obvious purpose, or merely a signal, like the dropping of a curtain, to show that the act is done; or nothing more than a way of getting out of an awkward situation. Rather, the Conclusion should be designed for definite, important ends. It should have to do — and no possible doubt about it — with one subject, one audience, and one occasion.

Most conclusions fall into three classes: those that summarize the ideas; those that apply them; and those that move the audience to action. In many cases the Conclusion is all three types in one.

SUMMARY CONCLUSIONS

Formal summary conclusions. The simplest type of conclusion is the formal summary or recapitulation, in which the main ideas are merely restated. This type is suitable when the address is complex and difficult to follow and when the sole object is an exposition of the speaker's major issues or ideas. If the speaker wishes merely to leave his audience with a bird's-eye view, and if he believes the audience will be satisfied with that, a formal summary, devoid of novelty and emotional appeal, may serve the purpose. This is a common type of conclusion in formal debate¹

This type is well used by Dr. Livingston Farrand in the Conclusion of his address in the "Doctors, Dollars, and Disease" radio series:

The first and most fundamental principle is that full cooperation between the medical and dental professions and the public is essential. Any system which would tend to lower the quality of those professions would carry the seeds of ultimate failure. The control of professional procedures and the

¹ For an example of the weak summary type, see the section on "The Closing Words" in Chapter 23.

maintenance of professional standards must remain in the hands of the professions charged with responsibility. The time-honored relation between patient and physician should be safeguarded in any plan. Fortunately there is no reason why these principles should be sacrificed. The problem is clearly economic and the method of payment for service is not primarily a professional matter. In the last instance, it is simply a question of the capacity of the public to pay and the method of that payment will inevitably be determined by the public which pays. There is no apparent reason why systems of sickness insurance should not be devised which would work to the advantage of both physician and patient. Indeed such are already available. . . .

The situation in its broad outlines is clear. The mass of the American people are receiving inadequate medical care. That care is available and must be had. The costs cannot be budgeted by the individual citizen but can be met when distributed over large groups. The methods of distribution can be modified to meet local or special conditions. Successful application will benefit both the people who are served and the professions who give the service. The task of the moment and the purpose of this series of addresses is to call the people's attention to the condition which confronts them and to urge prompt but well-considered action.

The reworked or paraphrased summary. Rarely is a Summary Conclusion sufficient. Mere repetition may be dull, perfunctory, wooden. The same end can be accomplished by a conclusion which summarizes but does much more than that. In the paraphrased summary, the speaker restates his main ideas in ways which give them new interest.

A new way was found by Donald A. Hobart, of the American Veterans Association, Inc., when he spoke before the Finance Committee of the United States Senate, April 23, 1935:

The whole bonus problem brings sharply to the fore some very simple and forceful questions:

Is the veteran first of all a veteran or is he first of all a citizen?

Is this a government of the veterans, by the veterans, and for the veterans?

Are the selfish demands of a portion of three per cent of our people to take precedence over the rights of the remaining 97 per cent?

The members of the American Veterans Association are first of all citizens. As citizens we ask that you defeat this class legislation, and ask that you reject every kind of a bill providing for the prepayment of the bonus. As veterans of the War, we ask that you help us to remind all veterans of those principles of patriotism and the ideals of citizenship which they once held.

I submit that, important as the veterans may be, all of us are something else first. We are American citizens before we are veterans.

Can you, as *American citizens*, in the full knowledge that 22,000,000 of your fellow-citizens are completely dependent upon some kind of public relief, and when the widow of a veteran killed in action is entitled to compensation of only \$30 a month, justify the payment of over \$2,000,000,000 to three per cent of the population of the country, without regard to need or disability?

Common-sense summary. One form of paraphrase is what might be called the common-sense summary. Many topics are so complicated, theoretical, or abstruse that they must be dealt with in technical terms: there is no other way to achieve accuracy. Technical terms, however, do not accomplish as much with most of us as ordinary terms which are rich with associations. Some of the greatest scientists — Thomas Huxley, for example, and William James — after using all the technical terms that accuracy demands, present their conclusions in the everyday language of the people. The common-sense summary restates the central ideas in homely terms.

For example, a speaker who shows in technical terms that the gold standard is not the chief cause of extreme fluctuations in the price level and in employment, and that consequently tinkering with gold cannot cure our ills, might conclude in terms of everyday observation:

It is stupid to insist that all's right with the world when, every now and then, there seems to be no way of letting idle

machines, materials, men, and money go on with the work of feeding, housing, and clothing us. Something really is wrong. But when an engine stalls, a mechanic cannot set it in motion by seizing a hammer and pounding the engine in the wrong place. Valuable time is wasted, attention is diverted from the right place, and the machinery is injured. Meanwhile, the bungling mechanic works himself into such bad temper that there is less prospect than ever of finding the real trouble. To attack the gold basis of money is to hammer our economic machinery in the wrong place.

The epigrammatic summary. An epigram or a series of epigrams may be a trenchant summary. An epigram is a pithy phrasing of a shrewd observation, such as, "You can lead a boy to college, but you can't make him think." Epigrams hit hard because they are compact, colorful, easy to understand and easy to remember. Here, from Struthers Butt, is an example of epigrammatic conclusion: "The world does move, but as a rule only when somebody kicks it." Thus a speaker may close his speech effectively with an epigram.

CONCLUSIONS OF APPLICATION

In the Body of an address, as a speaker develops his ideas, the audience may agree with him but not know what to do about it. If he expects it to do anything, he should, in closing, apply his ideas to his particular audience by proposing definite procedures which are feasible for that audience, and by showing the relation of what he has said to the special interests of that audience.

Conclusions that propose specific procedures. A speaker may convince his audience that *something* should be done about the matter, but he may fail to offer a way of translating belief into action. His hearers may be all dressed up and have no place to go. Such a failure is common. Sometimes the cause is the failure of the speaker to think his way through his subject. Sometimes the cause is the opposite: the speaker has thought

about the required action so many times that he fails to take into account the fact that some of his hearers have not thought about it at all. His closing words should make the course to be taken crystal clear. He may ask his audience to sign a petition, buy bonds, vote for him, sign up for a study course, investigate housing conditions, study the proposed charter, endorse the Citizens' Ticket, boycott objectionable movies, or subscribe to the Community Chest. The end of a speech is the place to answer the question, "What of it?"; to tell those present exactly what they can and should do about it.

CONCLUSIONS THAT MOTIVATE THE AUDIENCE

Hearers sometimes have a sleepy notion that the speaker is right, but they do not know what to do about it; the speaker fails to enlighten them. More commonly the audience does nothing because the speaker fails to drive at the springs of action. However logical he may be, psychologically he misses the mark.

To repeat: rarely are men and women moved by logic alone; usually they act as they do because somebody has touched off an instinctive response, or held attention at such a high peak that response comes almost automatically. By making use of the mainsprings of men, a speaker may move an audience not only to accept his idea but to do what he wishes done at once. In many situations the entire Conclusion may well be devoted to motivation.

Conclusions that apply to audience interests. If the Body of a speech seems to the audience remote from its immediate interests, the speaker in his Conclusion should relate his ideas to the jobs, savings, taxes, income, health, liberty, happiness, traditions, ideals, or other matters with which the audience is especially concerned. When the central idea is thus related to the immediate interests of the listeners, they are more readily moved to do something about the matter.

Appeal to local interests. Often an audience may be moved to action by driving in the Conclusion at its local or class in-

terests. The following Conclusion² is persuasively adapted to the time, the place, and the audience:

I have said nothing of the threat to liberty, if we continue to permit the creation of a great centralized autocratic government — nothing of a liberty more important than wealth or income or anything else. But nothing need be said at Charlottesville. Nothing need be said in Virginia. All over the Union men are gazing with unbounded sympathy and admiration at the stand of both Senators from this State in their defense of the American Constitution and the American System.

Upon a nearby hill there stands a monument erected to the Founder of this great University. He himself designed this monument and wrote the inscription. In this inscription he appraised his long, varied and useful career. Omitting all references to his services as Governor, Ambassador or President, he described himself as:

“... Author of the Declaration of American Independence, of the Statute of Virginia for Religious Freedom and Father of the University of Virginia.”

Two of these three crowning achievements relate to human rights and human freedom.

Today we face a powerful and insidious attack upon these same rights and this same freedom. Shall we defend this glorious heritage? I thank God that in this defense, Virginia already leads the way.

Appeal to higher motives. The range of motives to which a speaker may appeal in order to move an audience to action is wide: self-preservation, self-esteem, sex, desire to preserve one's ego, and many others. The basic motives are primitive; they conflict at times with higher aspirations. A public speaker, as far as sincerity permits, should use high motives as well as primitive desires, in appeals to action. Usually, the larger the audience, the higher the motives to which it will respond. Such appeals may well come at the end of a speech, because to move

² “How to Share the Wealth,” by W. B. Bell, President, American Cyanamid Company. Delivered before the University of Virginia Institute of Public Affairs, Charlottesville.

from the materialistic to the idealistic is the order of climax. Many of the greatest speeches of all time are of this type.

Here is an example from a speech by Theodore Roosevelt:

It is not the critic who counts; not the man who points out how the strong man stumbled, or where the doer of deeds could have done them better. The credit belongs to the man who is actually in the arena; whose face is marred by dust and sweat and blood; who strives valiantly; who errs and comes short again and again; who knows the great enthusiasms, the great devotions, and spends himself in a worthy cause; who at the best knows in the end the triumph of high achievement; and who at the worst, if he fails, at least fails while daring greatly; so that his place shall never be with those cold and timid souls who know neither victory nor defeat.

The emotional appeal. The speaker may use one of two types of emotional appeal, or a combination. In one type the speaker himself feels emotion which he communicates to the audience; in the other type he stirs the feelings of his audience by his choice of speech-materials. The following passage from "Spartacus to the Gladiators at Capua," written by Elijah Kellogg, for his own use while a student at Bowdoin College, is an emotional appeal that combines the two types:

Ye stand here now like giants, as ye are! The strength of brass is in your toughened sinews, but tomorrow some Roman Adonis, breathing sweet perfume from his curly locks, shall with his lily fingers pat your red brawn, and bet his sesterces upon your blood. Hark! hear ye yon lion roaring in his den? 'Tis three days since he has tasted flesh; but tomorrow he shall break his fast upon yours — and a dainty meal for him ye shall bel!

If ye are beasts, then stand here like fat oxen, waiting for the butcher's knife! If ye are men, follow me! Strike down yon guard, gain the mountain passes, and then do bloody work, as did your sires at old Thermopylae! Is Sparta dead? Is the old Grecian spirit frozen in your veins, that you do crouch and cower like a belabored hound beneath his master's lash? O

comrades! warriors! Thracians! If we must fight, let us fight for ourselves! If we must slaughter, let us slaughter our oppressors! If we must die, let it be under the clear sky, by the bright waters, in noble, honorable battle.

Here is a closing appeal, from a speech by Wendell L. Willkie, delivered in New York City, January 21, 1935, which illustrates the persuasive effect of the emotions of the speaker.

Those who oppose the utility organization, whether holding companies or operating companies, assume an attitude of superior virtue and patriotism. They seek to paint us who represent private enterprise in the utility business as anti-social, unpatriotic and the despoilers of men. I yield to no government official, be he high or low, in my social obligations, love of country or fellow feeling for the struggling masses of humanity. I do not like to make personal references but I want to say to you that no duty has ever come to me in my life, even that in the service of my country, which has so appealed to my sense of social obligation, patriotism and love of mankind as this, my obligation to say and do what I can for the preservation of public utilities, privately owned. All that I have observed, all that I know and all that I read teaches me that I could do nothing nobler for the future financial stability and political good of my country, or the social and economic well-being of my fellow citizen, than to stand firm and unafraid against this foolish fad and fancy of the moment.

The emotional Conclusion is effective, if used with due restraint, after a speaker has established a foundation that justifies deep feeling. Moreover, this type of Conclusion is inherently climactic. If, however, the speaker is sensational, melodramatic, or effusive, Anglo-Saxon audiences may be amused or repulsed.

The fact that speeches which show powerful feeling under control have a universal appeal is shown by the frequency with which students choose for their declamations the emotional perorations of Patrick Henry, Samuel Adams, Henry W. Grady, Daniel O'Connell, and Robert G. Ingersoll.

OTHER KINDS OF CONCLUSION

The Conclusions we have been discussing cover the most common and popular forms; but other types accomplish various ends. Some of the types are hackneyed, limited in appeal, and weak unless skillfully executed; others are new and effective.

The "dawn-of-a-new-day" conclusion. Some of us object to using patterns for the arrangement of ideas merely because they are patterns. They seem old and feeble. Shoot one of them a hypodermic of imagination, however, and it gets a new lease of life. Let us not forget that the reason why old patterns have been used so much is that they are so useful. They can still be useful if revitalized. One of these patterns is the "Dawn-of-a-new-day" Conclusion. For example, a speaker may deplore the wrongs inflicted upon a race, but in conclusion he may paint a picture of better times to come.

Here is another example: ³

Some people say that our democracy is not perfect and that there is discrimination and inequality and apathy and corruption. They are right. Some say that our economic system has not functioned perfectly and that there are maladjustments and sufferings and faulty distributions. They are right.

But neither of these facts is any reason for waiting for the correction of these imperfections before we step forward to fulfill the world leadership which it is mandatory that we exercise.

We must advance on both the world front and the domestic front at the same time. In fact, they are in large measure interdependent.

I speak not of a utopia. I speak not of a human race suddenly turned angelic.

There will be selfishness and greed and corruption and narrowness and intolerance in the world tomorrow and tomorrow's tomorrow. But pray God, we may have the courage and the wisdom and the vision to raise a definite standard that

³ By Harold E. Stassen, former Governor of Minnesota, Minneapolis, Minnesota, March 7, 1945.

will appeal to the best that is in man, and then strive mightily toward that goal.

The quotation conclusion. Sometimes, near the end of an address, a speaker achieves eloquence. Under the influence of emotion, his language becomes rhythmical and exalted; it rises from the prosaic to the poetic. In such a case, he may conclude with a quotation that expresses his feelings with more power than any words of his own. An ending of this type is effective if the level of utterance that precedes the Conclusion is high and if the quotation is consistent with it and not hackneyed.

The humorous conclusion. Actors say that a speaker should leave the audience laughing. Usually he should if he is an entertainer. Often that is the best way to end an after-dinner talk. Sometimes that is the best way to conclude a speech with a serious purpose; a speech, for example, in opposition to an absurd proposal, the absurdity of which is not evident to part of the audience. Possibly the best way to defeat measures which are designed to make teachers patriotic by requiring them to take oaths is to laugh such measures out of court. A member of the Massachusetts Legislature, speaking in opposition to such a measure, concluded by moving that the bill be amended to require all female teachers to wear red, white and blue cuffs, and all male teachers to wear red, white and blue neckties.

In many cases, however, humor at the end may be a discordant note; speaker and audience may be in no mood for merrymaking. As a rule it is better to close a serious speech on a serious note. The Conclusion should be on the highest emotional level to which it is possible to induce the audience to respond.

The epitome type of conclusion. The epitome type of conclusion is the entire speech in miniature. It dramatizes the central idea in an incident, an anecdote, or a story. It pictures the abstract central idea in the concrete. For example, a discussion of the abstract theory that a materialistic society carries the germs of its own destruction might conclude with a dramatic account of the decline and fall of Roman civilization.

A speaker whose theme is that a life close to the soil gives serenity, sense of values, and touch with the infinite, might in conclusion describe a farm home at dusk, on a tranquil summer night. This kind of Conclusion, carried out with skill, has many advantages: as a type it is not hackneyed, however familiar certain examples of the type may be; it not only summarizes the central ideas but does so in new, concrete, emotional terms; and it has the effect of a climax.

SUMMARY

The Conclusion usually has one or more of three objectives: to summarize an address, to apply its ideas, or to move an audience to action. The speaker must pitch his Conclusion on a high plane, through the choice of ideas, through composition and through delivery. Otherwise there is danger of anti-climax. Last impressions linger. If they are bad, excellent work may be undone; if they are good, some defects may be offset. A Conclusion should serve a definite purpose, tie up loose ends, maintain a high level of expression, and end with a note of finality. Every speech, when it quits, should "quit all over."

EXERCISES

I. *Summary types of conclusion*

On any subject in the following list, make an outline for an extemporaneous speech, covering the Introduction, Body and the Conclusion. Try especially for an effective Conclusion. Use one of the following types or a combination: (a) the formal summary or recapitulation; (b) the paraphrase summary; (c) the common-sense summary; (d) the epigrammatic summary.

Deliver the entire speech in class.

Subjects

1. A guaranteed annual wage
2. Compulsory arbitration of labor disputes
3. The best car for the money

4. The city-manager plan of government
5. The closed shop
6. Can capitalism survive?
7. The book of the month
8. Frauds in business
9. The United Nations charter
10. Any other subject that serves the purpose.

II. *Application types of conclusion*

On any subject in the following list, make an outline for an extemporaneous speech. Use the type of conclusion in which you set out or suggest specific action and procedures.

Deliver the speech in class.

Subjects

1. Cheap motion-pictures
2. Intercollegiate debates
3. Wastes in the home
4. What hope for Japan?
5. Abuse of patent grants
6. The need of tax relief
7. The need of a universal language
8. The traditions of our college
9. Fraternities in college politics
10. Any other subject that lends itself to this exercise.

III. *Motivating types of conclusion*

On any subject in the following list, make an outline for an extemporaneous speech. Use one of the following types of Conclusion, or a combination of types: the conclusion to motivate; application of the central idea to the interests of the audience, or to local or class interests; the emotional appeal, the appeal to higher motives.

Deliver the speech in class.

Subjects

1. Heartaches on the campus
2. Costly social functions in college
3. A square deal for the small business man
4. Shortcomings of social security measures

5. Universal military training in peacetime
6. Preservation of game birds
7. Graft in local politics
8. Dancing without paying the fiddler
9. The plight of small nations
10. Any other subject that lends itself to this exercise.

IV. *Conventional types of conclusion*

On any subject in the following list, make an outline for an extemporaneous speech. Use one of the following types of Conclusion or a combination of types: the dawn-of-a-new-day Conclusion; the quotation type.

Deliver your speech in class.

Subjects

1. Can China be united?
2. Who are the underprivileged?
3. Free higher education for all who can profit by it
4. The unequal distribution of wealth
5. America a haven for the oppressed
6. Churches have failed but not Christianity
7. Control of business cycles
8. "One hundred per cent American"
9. Party lines in politics
10. Any other subject that lends itself to this exercise.

V. *The epitome type of conclusion*

On any subject in the following list, make an outline for an extemporaneous speech. Use the epitome type of Conclusion. Embody the central idea of your speech in an effective narrative, sketch, or anecdote, of your own creation, or borrowed. Build a climax so strong that your central idea will grip the audience.

Deliver your speech in class.

Subjects

1. Shall we forget "Pearl Harbor"?
2. Society's financial obligation to the war veteran
3. Making oneself count in one's community
4. Murder for profit
5. What is fairness to the German people?

6. Woman's place in politics
7. One way to stop kidnapping
8. The "century of the common man"
9. Modern Judases
10. Putting to death hopelessly crippled babies
11. Control of international airways
12. The need for a merchant marine
13. The American sense of humor
14. "The short and simple annals of the poor"
15. A new victory in the battle of science with disease
16. Medical quackery
17. The country newspaper
18. Prisons for first offenders
19. Better homes for poor people
20. Any other subject that lends itself to this type of Conclusion.

SUGGESTION

WHEN PROFESSOR CRANE accompanies guests to the hallway to bid them good night, whimsically he performs a psychological feat. He helps one of his male visitors with his wraps, striving to get the guest to focus his attention on the intricate business of putting on his overcoat. He holds the coat in such clumsy fashion that the visitor is forced to concentrate on trying to find the arms of his overcoat and to struggle into it. When the guest's attention is thus centered on his obstreperous coat, Crane unobtrusively, but deftly and firmly, thrusts one of his own umbrellas toward the dangling hand of the guest, which is naturally in the remote fringes of his attention. Almost always the guest grasps the umbrella and starts to walk out of the house with it. At this point the host pretends to be astonished; he charges his friend with willfully stealing his umbrella; the embarrassed guest insists that he was not aware of what he was doing. The success of the joke depends on skill in the use of suggestion; on the professor's ability to focus his friend's attention on the struggle, and on his deftness in slipping the umbrella into the hand of the guest when the hand is in the faint fringes of attention. If he offers the umbrella at the right moment and in the right way, the guest invariably takes it.

This incident illustrates an effective method of influencing human behavior. Professor Crane tried to introduce an idea into the marginal fields of attention and to touch off an habitual response, while the center of his guest's attention was elsewhere. This is the essence of suggestion. It helps to explain

why some speakers win the response they seek and others do not.

A knowledge of suggestion is needed for many reasons. It is a method of winning response, a technique of persuasion. As such, it deserves study for its own sake. Again, it is a method of developing ideas. In addition, it is fitting at this point because it is a principle that touches nearly all the fundamentals of speech which we have discussed; it enables us to review the principles of speech from a point of view which gives them added significance.

A listener or a reader yields attention to more things than he is aware of. Some things he sees clearly, because they are at the center of his attention; other things he picks up only faintly, because they are in the fringes of attention. A speaker may choose to lodge his ideas in either of the two areas. Some speakers choose to drive at the fringes of attention: that is a disarming technique for winning response, since it circumvents the critical faculties of the listener. He is moved to respond without knowing why, without knowing that a stimulus has been lodged in the fringes of his attention.

SUGGESTION IN GENERAL AS A TOOL OF PERSUASION

Suggestion has many aspects. Effectively used it is a powerful form of persuasion. Ineptly manifested or ignored, it may account for a speaker's downfall.

Suggestion is the process of establishing an idea more or less indirectly in the mind of another person, usually in the marginal fields of attention, in order to set off an habitual response or a combination of habitual responses.

When the professor deftly slipped the umbrella into the hand of his guest, he was using suggestion; that is, he was establishing an idea in the fringes of attention and was setting off an *habitual* response, the clutching of handles.

When we try to move a person to do an *unfamiliar* act, his attention is likely to be drawn to the stimulus and suggestion fails; the stimulus moves from the fringes of attention to the

center of attention. Then the person, clearly aware of the stimulus, may resist it; antagonistic ideas may be called up. In the umbrella incident the professor set off an habitual course of action. Countless times in his life, the guest had wrapped his fingers about a handle when his fingers had felt the touch of a handle; but if the professor had thrust a banjo into his visitor's hand with the aim of inducing him to play a tune, the guest probably would not have yielded to the suggestion. He was not in the habit of picking up banjos in hallways upon leaving a house. The required new adjustment to an unfamiliar situation would have drawn his attention to the stimulus and so the joke would have fallen flat.

Suggestion may be brought to bear upon a listener or an audience in three ways: (1) through the *nature of ideas*; (2) through the way in which the speaker *words* his ideas; and (3) through the *manner in which he expresses his ideas orally*.

A good speaker so selects his ideas, so words them, and so utters them that effective stimuli are lodged in the fringes of attention. Moreover, he avoids creating stimuli that may touch off undesired responses; that start his audience to thinking about harmful, rival or contrary ideas.

EXAMPLES OF SUGGESTION

Recently a famous department store, desiring to cut down the costs of its delivery service by inducing its customers to take their purchases with them whenever it was possible, instructed its salesmen to close all sales with the following question: "Shall we deliver the package or will you take it with you?" This sentence makes use of suggestion. Examine the example from the viewpoint of our definition. The salesman deposits an idea at the center of the buyer's attention: you are being given a choice. In the fringes of attention, however, the salesman is exerting a slight pressure upon the buyer to "take it with him," a pressure of which the buyer is unaware. That is because, in a series of ideas, usually the last one uttered is most easily remembered and most readily assented to.

After this became the practice of the store, the cost of delivery service was cut drastically; whereas, if the salesman had said, "You want this package delivered, don't you?" that would have made it too easy for the customer to say "yes."

A salesman walks into a grocery store radiating confidence, suggesting to the owner in the fringes of his attention that our relations are going to be pleasant and you are going to give me an order. The salesman glances at the shelves. Pleasantly but firmly he says: "My goodness, they've cleaned you out, haven't they? What do you need today?" Then he draws out his order book and poises his pencil over it. The salesman has used positive suggestion.

Suppose, on the contrary, a salesman who knows nothing about suggestion walks into a grocery store with a hesitant manner, thus establishing in the fringes of attention of the owner the idea that the salesman is fearful that he will not make a sale. He says to the grocer, "I don't suppose you need anything from me today, do you?" Thus, he is guilty of negative suggestion.

Do women know on what basis they judge the quality of hosiery, or can they through suggestion be induced to make judgments on a basis of which they are not aware? Donald A. Laird tried to find out.¹ He asked 250 women to decide which of four pairs of hosiery was best in quality. The women did not know that the four pairs except for the odor were identical. They thought they centered their attention on differences in texture, sheen, weight, and wearing qualities. Working dimly but definitely were the odors. Eight per cent judged the pair with "natural" odor to be of highest quality; 18 per cent selected the pair with sachet odor; 24 per cent, the pair with fruity odor; and 50 per cent, the pair with narcissus odor. This measures the extent to which irrelevant sensory impressions, which these women were not intentionally taking into account, affected their judgment of quality.

How can we expect men and women to know *why* they re-

¹ Donald A. Laird, *What Makes People Buy*, p. 29; McGraw-Hill Book Company, New York, 1935.

spond as they do to a public speaker, if they rarely know why they buy certain hosiery or, for that matter, exactly why they vote for James Cawlow, or call Doctor Worth, or tour Russia, or attend Grand Opera?

Here is a picture of an all-American football player in action; another of Mrs. C. Van Tromp, in her drawingroom with the socially elect, a third of Dolores del Cinema, against a Hollywood background. All have written glowing testimonials of Crown cigarettes — so it seems. The pictures attract attention, naturally; that is their obvious purpose. Their covered purpose is to slip into the margins of attention of the readers these ideas: If the Crown cigarette is good enough for the star athlete, the member of the four hundred and the lovely movie star, it is good enough for me, if the football player can smoke Crown cigarettes and preserve his wind, so can I; if the social matron can preserve her gentility and the movie star her white fingers, so can I. Anyway, smoking Crown cigarettes is the thing to do. Thus, in part by suggestion, the aversion to smoking among millions of women has been broken down.

POSITIVE SUGGESTION

Suggestion may be good or bad; helpful to a speaker, or harmful, positive or negative. Positive suggestion is the process of establishing in the marginal fields of attention of another person an idea that you intend and wish to establish, in order to touch off an habitual response or a combination of habitual responses. When, for example, you drive up to a gas station, and the attendant says, "Fill her up?" he is using positive suggestion. It makes it easy for you to say "yes." If the attendant had said, "How many?" you would have been more likely to ask for less than a tankful.

A speaker may bring positive suggestion to bear on an audience not only through his choice of ideas and words, but also through his delivery. Imagine a speaker at a Fourth-of-July gathering who wishes the audience to rise and sing our national hymn. The day is sultry and enervating, but the speaker

makes his request with positive suggestion. He speaks firmly. When he asks the audience to rise and sing the hymn with zest, his voice, gestures, walk, muscle-movements and eyes communicate his confidence that the audience *will* rise and sing with zest. From these signs, the audience picks up the fact that the speaker is confident of himself and confident that the audience will respond. And so, naturally, it is easier for it to do so.

Suppose in the same situation a Mr. Milquetoast haltingly took the stand. Suppose his eyes, his muscle-movements and the emotional coloring of his voice indirectly showed his concern lest the audience would *not* respond. And suppose he said, "Would you mind very much standing on this hot day to sing? Or would you rather not?" Probably they would rather not: the speaker's negative suggestion would affect them adversely.

The salesman of the Speedway 8 says: "Test this car thoroughly. Please! Anybody with a glib tongue can puff a car, but the test is on the road. The Speedway 8 is the fastest car in its class. Don't accept my word for it, get under the wheel and drive the car yourself." All this is said quietly, confidently. It is positive suggestion. In the center of attention the salesman apparently is trying to induce the prospective buyer not to take his word for anything. Actually, he is reaching the fringes of attention with these thoughts: "This must be a good car, the man has such faith in it! And he wants me to test it. Why go to the trouble of testing?" So the buyer may do the very thing the salesman told him not to do: he may take the salesman's word for it.

It is possible to overdo positive suggestion. Men and women like to think that whatever they do, they do of their own free will: they resent pressure. If the speaker at the Fourth-of-July meeting had said, "You are going to get up and sing whether you like it or not, every blessed one of you," and if his manner had been domineering, his gestures forceful and his voice thundering, many of the audience stubbornly would have remained seated. His suggestion would have moved disagreeably from the margin of attention to the center.

NEGATIVE SUGGESTION

Sometimes when a speaker is bending every effort to gain close contact with his audience and remove every doubt of the validity of his argument, he fails apparently for no reason at all. The audience does not react as he intended that it should. Occasionally, it responds in ways that he has not anticipated and does not desire. To the speaker it is all a mystery. To the audience it is also a mystery. The audience is not aware of the cause of its disposition to think of things and to do things that should not be in the picture at all. Somehow, somewhere — in what the speaker says, or in his choice of words, or in his speech-manner, or in all three — he does something that leads to his undoing, something that pushes off the thought of the audience in the wrong direction. What happens, as a rule, may be explained by the phenomenon of negative suggestion.

In public speaking, negative suggestion means touching off habitual responses in the marginal fields of attention which a speaker does not intend and does not wish to touch off because they move in directions unfavorable to him and his purposes.

Examples of negative suggestion. A mother says, "Now, William, don't you dare go skating after school on the thin ice of the mill-pond." Thus, possibly, she puts into the mind of her son an idea that she wishes to keep out. His mind may be aware of the "don't," but she has stimulated in him a "do" imagination and a "do" emotion. How much better if she had said: "William, after school you are going to walk straight home." Thus, without mentioning the attractions of the pond, she would have stamped on his mind a positive picture.

A book agent would allow negative suggestion to thwart sales, if he said: "You may think this set is expensive, but really it isn't. I realize that spending a lot of money in these hard times calls for thought. Would you like to sign a contract now or do you prefer to think it over?"

You decide to think it over. The salesman planted that idea.

We are also concerned with negative suggestion in speech-manner. Suppose Harris, who is trying to sell tickets to a col-

lege lecture course, says, "Perhaps you would like to buy a ticket?" As he speaks, he glances at you furtively, the upward inflection of his voice reflecting his doubt, and the emotional color of his voice suggesting his diffidence and uncertainty. All the stimuli in his speech-manner that register in the margins of your attention convey the idea that Harris has no confidence in himself or in the lecture course; that he does not expect you to respond as he wishes you to respond. It is easier to say "no" than "yes," partly because the man's speech-manner is negative.

Suppose, on the contrary, he says, "You want a ticket, don't you!" and he looks into your eyes confidently, speaking with a firm expectant inflection, his muscle-tone alert, and the emotional color of his voice indicating faith in himself and in his enterprise. It may be easier to say "yes" than "no," because he has used positive suggestion.

Suddenly at a political rally there is a commotion, two rowdies are talking and laughing. The speaker says, "Ladies and gentlemen, this untoward disturbance is distressing. I hope that you will refrain from making a noise." As he speaks, the muscle-movements of his face reveal his distress, his eyes and the upward inflections of his voice show timidity. From these and other supraliminal signs in the fringes of attention, the audience knows that the speaker lacks confidence in his ability to silence the offenders. He has conveyed that idea through negative suggestion.

Suppose, instead, a speaker says: "Ladies and gentlemen: A speaker is your guest. As such he is entitled to courtesy. Nearly all of us here tonight understand that fact, but there are two men who apparently do not. To these men, I say, 'If you don't stop your disturbance, you will be put out of this hall.'" Suppose, as the speaker says this, he is physically direct; his eyes are fastened on the two offenders; the muscle-movements of his face betray no doubt as to the outcome; the muscle-tone of his body indicates strength; his inflections are firmly downward; his voice reveals decision; and other cues in his oral expression also make the audience aware that here is a man who

means what he says and who has faith in himself and in the rightness of his cause. Probably there will be no further disturbance.

SUGGESTION AND THE FUNDAMENTALS OF SPEECH

An application of suggestion to all the fundamentals of speech gives them new significance. Approaching the techniques of speech from this new point of view enables us, in reviewing many of the fundamentals, to re-evaluate them and give them added meaning.

A speaker should so control the fundamentals of speech that he is able not only (1) to communicate effectively; (2) to win response, (3) to secure and hold attention, but also (4) to utilize positive suggestion through his skillful control of the fundamentals and to avoid negative suggestion. Hence the following review of elements of speech from the point of view of their suggestive force.

Positive suggestion. A speaker may so control the fundamentals of speech, through his ideas, words, and delivery, that he brings positive suggestion to bear and thereby wins the response he seeks.

In general, a speaker should lodge in the fringes of attention most or all of the following ten ideas:

1. That the speaker is intrinsically an able person, so deserving of the respect and confidence of the audience that it is moved to yield its mind and emotions to him for shaping.
2. That he is in a good emotional state, alert and not phlegmatic, poised and not unstable, courageous and not panicky.
3. That his attitudes toward himself and toward his audience are good: that he respects himself and respects his audience; that he is neither effusively friendly nor arrogant, neither apologetic nor patronizing, neither abjectly humble nor obnoxiously belligerent.
4. That he is well-informed on the subject he is discussing.
5. That he is thoroughly prepared.

6. That the ideas in his speech are adequately and convincingly developed and clearly organized.
7. That he is honestly communicating ideas and feelings, not merely exhibiting himself and his artifices.
8. That he has faith in himself.
9. That he has faith in the rightness of the cause he is advocating.
10. That he has faith in his audience, confidence that it will respond as he wishes it to respond.

By negative suggestion many speakers convey exactly the opposite of these ideas.

All the foregoing general ideas may be established through the speaker's effective use of the fundamentals of speech.

Walking and suggestion. The manner in which a speaker walks to the platform registers in the marginal thinking of the audience. If he walks tiptoe, as if he were afraid to let his heels come down firmly on the floor, the audience picks up the fact faintly but definitely and it knows that the speaker is timid, self-conscious, afraid to be himself. If the speaker rushes forward at too rapid a pace, with tense muscles, the audience knows that the speaker is emotionally unstable. If the speaker shuffles lethargically to the platform, with a slovenly gait, the audience sees these signs in the fringes of attention and knows that the speaker is phlegmatic and probably slovenly in his preparation and in his thinking.

On the other hand, a speaker may convey positive suggestion. His walking gives signs of a good emotional state and good attitudes when his feet are picked up and set down naturally, as when he walks on a country road or a city street; when the muscular tone of his body as a whole is alive, responsive, yet at ease, and when it reveals a healthy state of mind, an eagerness to speak, a quiet faith in himself.

Posture and suggestion. Posture, we repeat, may register in the fringes of attention ideas that interfere with success. If a speaker stands as stiff as a ramrod, his arms rigid at his sides, or clasped tautly behind his back, the audience interprets these signs; it knows the speaker is tense and lacking in self-

possession. If his posture is slovenly and limp, and if his muscles are unresponsive, the audience knows that emotionally and mentally he is apathetic. Posture helps with positive suggestion when the speaker's body is alert, yet poised.

Opening words and suggestion. Many a speaker gives himself a bad start. With his opening words he is guilty of negative suggestion. He sets up an expectation of a poor speech, or a doubt of his command of his subject, or of his ability to cope with it.

Apologies as a rule are bad. Suppose a speaker says, "Unaccustomed as I am to speaking in public . . ." or some variant of this banal apology. The speaker leads us to expect that the speech will be labored, halting, amateurish, and what we expect we are likely to find, either in fact or in imagination.

Even so, the speaker may do well; but, thanks to his initial negative suggestion, we may say, "That was pretty good, considering he was a beginner." If a speaker really is unaccustomed to speaking in public, he should go ahead without mentioning the fact.

Once you heard a woman say, "I really shouldn't sing tonight, I have such a cold, but if you will be kind, I shall try." So you braced yourself to hear the croakings of a sore throat. Then she really sang well. Nevertheless, as a result of her negative suggestion, you did not give her a fair hearing. Now and then you heard or thought you heard vocal impurities in her voice, a slight rasp here, a rattle there.

What, then, shall we say of a speaker who begins: "I regret that I had little time to prepare this speech"; or "I did not know until a moment ago that I was to be called upon to speak"; or "I am not familiar with this subject, but I shall say a few words . . ."; or "I have just left the sick bed in order to speak." Such apologies and nearly all others may, through negative suggestion, raise presumptions against a speaker which are difficult to overcome.

Far better, sick or well, prepared or unprepared, to say nothing in extenuation of yourself, to ask no special consideration, to step up firmly, open with positive ideas. If you had the

courage to accept the invitation to make a speech, then have the courage and wisdom to see it through without apology.

Nervousness and suggestion. No other aspect of delivery has such damaging negative suggestion as emotional instability. The various signs of undue nervousness — tension, taut muscles, rapid breathing, and random movements — usually register in the fringes of attention and make the audience aware that the speaker is not stable emotionally; that he cannot control himself and his fears. Naturally the audience does not yield itself to him. If a speaker cannot control himself, he cannot control his audience. On the other hand, confidence begets confidence largely through positive suggestion.

Directness and suggestion. Speaking that preserves at its basis the best elements of conversation, that is communicative physically and mentally, is rich in positive suggestion; but when a speaker exhibits himself, in language, in gesturing, or in vocalization, the audience picks up the signs and as a result discredits the speaker. So, too, when his eyes fail to meet the eyes of his audience, the audience becomes aware of his timidity.

Emotion and suggestion. An effusive, or ranting, or melodramatic speaker registers his lack of emotional restraint through many signs in his voice and his bodily movements. To such a speaker, some of his audience may respond like stampeded cattle. Witness the contagious performances of some high-powered, hair-tearing evangelists. Most men and women, however, respond in the wrong way; they are amused or disgusted. The negative suggestion is bad. Unrestrained emotionalism is repulsive to an Anglo-Saxon audience. Notice how calmly a movie audience regards a typical Hollywood long-drawn-out scene of excessive horror or danger.

When a speaker's emotions are controlled, the audience becomes aware of the fact, marginally, and as a result of the positive suggestion has confidence in him.

The other extreme is equally bad. Convictions usually come with deep feelings. Behind the expression of those convictions there must be a head of steam — well-controlled. Such speaking wields power through positive suggestion.

Bodily action and suggestion. Some of the most revealing cues to a speaker as a person, to his emotional state, and to his attitudes are his muscle-movements. Audiences get these cues mainly in the fringes of attention, for most of the cues are in slight muscle tensions. When these cues lead anyone to dislike a speaker or mistrust him, the cues are laden with negative suggestion.

The voice and suggestion. The emotional color and the quality of the voice may create harmful suggestion or helpful suggestion. When the tones lack "body" or are tremulous, they reveal lack of assurance. If the tones are high-pitched, they may indicate undue tenseness. Again, an audience may respond negatively because it may feel that the speaker is displaying his vocal powers, not for communicating ideas but for impressing the audience. When the tones are properly controlled, full, pure and firm, the audience knows that the speaker is in a good emotional state.

Time and suggestion. The rate of utterance, the use of pauses, rhythm and quantity, may lead to harmful or helpful suggestion. When an audience becomes, even marginally, aware of a rapid rate of utterance, with never a pause for breath or for stressing an idea, the audience knows that the speaker is high-strung or unduly excited. When it hears a reader utter his words with unvaried monotone, it knows that the reader is not genuinely communicating ideas but is mechanically picking up and laying down words — words only. This is all negative suggestion. So too are the vocalized pauses — the "uhs" and "ers" and nervous coughs — of a speaker who is at a loss for words. On the other hand, a speaker who makes good use of variations in rate, pauses, rhythm, and quantity reveals his self-possession.

Force and suggestion. If a speaker uses too little force, the audience, sometimes marginally, gets the idea that he is not sure of himself or that his own attitude toward his idea is one of indifference. This is negative suggestion. If the speaker uses only one degree of force from first to last, he shows that he is not thinking. When he storms belligerently at length,

the audience, sometimes marginally, concludes that he is not sure of his ground, that he feels a desperate need to defend himself and his cause. Usually when a man is sure of his ground, he speaks with quiet strength, he does not rave and rant. A speaker helps his cause when by reserve force he shows that he is sure that the audience will agree with him. Confidence begets confidence. This saying goes to the heart of positive suggestion.

Leaving the platform and suggestion. When a speaker, in an attempt to cover his retreat, blurts out a meaningless, "I thank you," the audience senses his embarrassment.

In order to end his talk with positive suggestion, the speaker should close with a note of finality. After that, all he has to do is sit down. It is much easier to keep on talking; but, with resolute will power, even the most fluent speakers can stop when they are through.

If the speaker, as he walks to his seat, permits the muscles of his face and body to relax suddenly and completely, thus revealing his relief that the ordeal is over, that is negative suggestion. The speaker loses hard-earned ground. Let him relax in private

So, too, if at the close of his speech, his bow is no more than a self-conscious jerk of the head, he thereby advertises his lack of poise. If, on the other hand, he acknowledges applause with grand, sweeping bows in all directions, that, too, carries negative suggestion. It may plant the idea that he is amazed by his warm reception and delighted beyond belief. He should acknowledge applause with a bow from the waist, not with obvious effort. He should show his pleasure but also maintain his dignity and self-control.

Personality and suggestion. Here is a man who always speaks with averted, furtive eyes, he is physically indirect. Chronically, his bodily action is tense; his taut muscle tone suggests constant nervousness. His vocal tones are persistently weak and tremulous. Habitually he speaks in a high register, with rising and vacillating inflections. Thus he gives cues to his state of mind and to his character that always speak of uncer-

tainty, hypertension, and lack of faith in himself and in what he says. As a personality, therefore, he is habitually negative in suggestion.

Here, on the other hand, is a speaker to whom you yield yourself at once. Somehow, you know that he is a strong, decisive man, that he has no doubt where he is going and why, and no doubt that you are going with him. As a person he habitually radiates positive suggestion.

The habitual stimuli from such a person inspire confidence. When he walks to the platform his step is always firm; when he speaks, his posture suggests ease and strength; his eyes habitually meet the eyes of the audience frankly, his muscle tone is comfortably relaxed, yet alert, of cues to fear, diffidence, or apathy there are none; he breathes normally, makes no random tell-tale movements of his hands and betrays no uncertainty by muscle tensions; his tones are round, firm, steady and strong, his melody is varied, his inflections firm and meaningful; his control of time is sure; his force is intelligently varied and basically firm. Such a speaker constantly gives good signs, many of which register in the margins of attention. These signs make us feel that this man is habitually positive and in full command of himself. Such a speaker inspires confidence and a disposition to follow his leadership.

Anyone can do at least something — many can do much — toward developing such a personality by fixing good habits of thinking, feeling, and speaking. Courses in speech help, because nearly all the work in such courses places a premium on positive personality and because speech situations give practice in developing good mental and emotional habits.

Basic principles and suggestion. We have been studying suggestion as it is rooted in the fundamentals of speech: self-control, poise, directness, the “conversational mode,” emotional power and emotional stability, bodily movements, voice, melody, time, force, speech composition and the rest. We have been discussing what a speaker may do *at once* about all this, in sloughing off bad signs and in developing good signs. But there is a more dependable way of avoiding negative suggestion and of cultivating positive suggestion. It is not the most

immediate way and it is not the easiest way; but it is the best way because it goes to foundations.

Consider our seven basic principles in the light of suggestion. If a speaker is intrinsically an able person, in a good emotional state, with a good attitude toward himself and toward others; if he is speaking on a compelling subject, one on which he is well-informed and thoroughly prepared; if he is skilled in his control of attention, if he constantly disarms his audience through simplicity, ease, and apparent spontaneity, and if he speaks always out of earnest convictions and with the will to communicate and not to exhibit, then, indeed, he is a positive personality. If he has mastered the seven principles and embodies them in his speaking, he cannot help revealing the signs of a positive personality. If, through hard work, self-discipline and the setting up of good mental, emotional and physical habits, a man develops poise, confidence, alertness, courage, and warmth, audiences know that he is a superior person.

If, then, a speaker is to be effective always, let him not merely suggest attractive qualities as a person, but let him go about the long and difficult business of acquiring those qualities. Then and only then is an audience sure to have faith in him.

The long way — the difficult way — is the best way.

EXERCISES

The following assignment is designed to give exercise in the control of *all* the fundamentals of speech to the end that your speaking from first to last will be marked by positive suggestion and absence of negative suggestion.

Select a subject from either of the following lists, gather and record materials, develop your ideas and arrange them effectively, and prepare an outline for an extemporaneous speech. Select a subject that stirs you deeply.

I. *A review of the fundamentals of speech*

Since this exercise concludes your study of the fundamentals of

delivery and speech composition, your speech should — as a final oral examination — test your grasp of the fundamentals. It should demonstrate: (1) poise, confidence, and self-control on the platform; (2) directness — a communicative attitude, physically and mentally, (3) the preservation of the best elements of conversation, modified and amplified for a public occasion, (4) overt and covert bodily action which is good in its effect on both the speaker and the audience; (5) the ability to use your voice properly, to produce tones marked by adequate volume, good control, purity, resonance, and clear articulation, (6) the intelligent use of melody; (7) the effective use of time — of rate, pause, rhythm, quantity; (8) effective control and variation of force; (9) your ability to gather and record speech-materials; (10) your skill in developing ideas, (11) your ability to organize your ideas in an effective pattern; (12) your grasp of the techniques of outlining; (13) your ability to construct an arresting introduction; and (14) an effective conclusion.

In addition you should show that you understand and can apply the basic principles of speech: (1) speech as a means of communication and not exhibition, (2) speech for the winning of a specific response; (3) speech as a means of securing and holding attention and thereby winning response, (4) speech that is disarming in its apparent spontaneity, ease, and simplicity; (5) speech as a source of controllable cues to the speaker's characteristics, his emotional state, and his attitude toward himself and toward his audience; (6) speech as a source of helpful signs of which the audience may be clearly aware or unaware, (7) free bodily activity, overt and covert, as a method of releasing the speaker's powers as a person and as a method of communicating ideas.

II. *Suggestion rooted in the speaker's control of the fundamentals of speech*

In Chapter XXI, we reviewed many of the fundamentals of speech and approached the subject from a new standpoint: suggestion. We pointed out that the proper control of these elements leads to positive suggestion and the inept handling of them leads to negative suggestion. In preparing and delivering your speech, therefore, see to it that your choice of ideas and words and your delivery develop positive suggestion from first to last; that these establish in the fringes of the audience's attention the general ideas involved

in positive suggestion; and be sure from first to last to avoid negative suggestion.

III. *Subjects for speeches*

1. Monopoly abuse of patents
2. Conflict between religion and science
3. Dear Miss Dix: Tell me this
4. Social cliques in college
5. The Golden Rule
6. Military fanaticism
7. Chronic cynics
8. Woman's place in this new world
9. Is our college a "glorified country club"?
10. Our Governor's statesmanship
11. Poor sportsmanship
12. The status of "amateur athletics"
13. Gossip
14. Hollywood
15. The Philippines
16. Smug people
17. The liquor problem
18. International power politics
19. The case for cartels
20. This synthetic age
21. Why I am a rebel
22. The march of communism
23. The infiltration of fascism
24. My favorite broadcaster
25. Racial prejudice
26. Some antiquated educational notions
27. Education for earning a living versus education for living a life
28. A sound maxim
29. Is a world union possible?
30. Any other subject.

IV. *Subjects from "Modern Speeches on Basic Issues"*

Each of the following subjects is discussed in an exceptionally good speech, printed in *Modern Speeches on Basic Issues*, compiled and edited by Lew Sarett and William Trufant Foster, and published by Houghton Mifflin Company, Boston.

1. The student's share in college government
2. What is a college education for?
3. Promise in college and performance in life
4. Are we ready for academic freedom?
5. Should students study?
6. Our talents and their care
7. How liberal is business?
8. The road to serfdom
9. Which way America?
10. The future of the Soviet Union
11. The abdication of democracy
12. How long will this republic last?
13. Should we have government monopoly in armaments?
14. Pre-payment plans for medical care
15. The A B C of racketeering
16. Aliens in our midst
17. Let us end the slums
18. What does labor want?
19. Meaning of the electron
20. Art and modern life
21. Openings in industry for college graduates
22. Openings in the creative arts for college graduates
23. The unknown soldier speaks
24. Religion and the modern mind
25. The evils of tenant farming
26. "Middletown" in retrospect
27. "Potted Thinking"
28. What is a University?
29. Are high marks worth the effort?
30. "Pot-bellied middle age"
31. How should we control radio?
32. Protection of civil liberties
33. Can our American Way of Life last?
34. The case of the pacifist
35. Economic barriers to peace
36. Crime prevention through probation
37. "The iron law of self-interest"
38. The "good-neighbor policy"
39. If Christ returned today
40. Planned intolerance

41. A philosophy for today
42. Outmoded virtues
43. Propaganda versus news
44. The "one hundred per cent American"
45. Patriotism defined
46. "The Gentlemen's Grade"
47. "Consciences overlaid with fat"
48. "Liquidation of the middle class"
49. Hysterical patriots
50. "Believe the poets!"
51. A defense of the Supreme Court
52. Executive invasion of the rights of states
53. The ill-nourished, ill-clad and ill-fed
54. Uncaptured criminals
55. A racket in our college
56. Racketeers in labor unions
57. Origin of the C. I. O.
58. Labor's stake in free enterprise
59. Why dental care is lacking
60. Art for art's sake

DEAN SWIFT'S DEFINITION OF STYLE—the proper words in the proper places — has long been a favorite among rhetoricians; but style is much more than that. It is the flavor and luster that distinguish able writers and speakers from all others. Even though three men use the same outline and try to present the same thoughts in the same sequence, the three speeches differ widely, and the differences reveal differences in the men themselves. Words and their uses indicate what manner of man a speaker is. Thus, even in a matter seemingly as remote from character as the choice of words, men of letters have long asserted the validity of one of our major principles. "Style is the man."

Every person who uses words has a style, illiterate or cultivated, dull or brilliant, simple or involved, plain or florid. Whatever the style is, it tells much more about the person who uses it than he is aware of. If the style says that he is directly communicating with the audience, and governed by the dictates of good taste, the audience is disposed to listen with an open mind. Style is mainly although not wholly a result of the speaker's choice of words.

GOOD USE

The first requirement of a good style is conformity to good use; but good use changes constantly. Some words that were acceptable ten years ago are outcasts today; others that are not now in good use may be in good use ten years hence. In

spite of the deadening influence of printing and pedants, the English language is a living thing. There is a strong presumption, however, against words that are not used by what are considered our best writers and speakers. Such words are called barbarisms — outsiders.

Barbarisms. Barbarisms — including most slang, provincialisms, archaic words, and foreign words — are as numerous as fleas on a dog and equally devoid of charm. A speaker should avoid barbarisms not only because they violate good use, but also because most of them suggest a person in whom the audience is not disposed to have confidence.

Some barbarisms suggest speakers who are illiterate or vulgar. Suppose a speaker begins: "Ladies and gents: I ain't much of a public speaker; but see'n as how you paid your buck to give me the once-over, I'm gon' to give you the low-down —" and so on. You do not wish such a man as this diction indicates to give you the "low-down" on anything, except possibly a cock-fight. The choice of words alone sets you against him. His thoughts, if any, do not receive a fair hearing. That is an extreme case, but in every case you are favorably or unfavorably disposed toward a speaker and his views, in part because of his language.

Slang. We are constantly coining bizarre, witty and picturesque words in order to escape colorless forms of speech. The motive is good. The results, now and then, are equally good. They pass into general circulation and a little later on find their way into the dictionaries. The dictionaries do not *make* good use: they record it. Despite the purists, the man-in-the-street welcomes words that enrich the language. The public speaker may well — with caution — allow himself greater freedom than the writer in the use of slang. It is a question of degree. Even the "best" writers use some slang. That is how the language grows

Nevertheless, for every slang word which a speaker may well use, there are ninety-nine slang words which he ought not to use. The origin of much slang is the race-track, low-class carnivals, and the haunts of gamblers, thieves and racketeers. A speaker

who uses slang injudiciously, therefore, may convey the impression, not necessarily that he himself is a prize-fighter, but that he takes naturally to low levels of thought. Moreover, if a speaker has a large and responsive vocabulary, usually he can find better words than slang.

To use slang habitually is to follow the line of least resistance; to employ a substitute for thinking; to cultivate slovenliness of speech, to suffer from a cramped vocabulary. The typical "Joe College" of the comic papers does only enough thinking to "get by", he follows the herd; his intellectual curiosity is what chemists call a trace, his diction is threadbare with use. He needs rigorous discipline in the choice of words, without which no man ever became even a moderately good speaker.

Provincialisms. As a rule, a speaker should avoid provincial and dialectal words and phrases, such as "I reckon"; "I'd like for you to come"; "Do you want in?" and all other expressions which are used only in certain parts of the country. Under some conditions they suggest a person who is too restricted in his outlook to inspire confidence.

Still, there are times when a speaker may well use provincialisms or his home dialect. Such diction occasionally suggests rich traditions and the strength of the soil. Moreover, regional language may be so natural to a speaker that he can curb it only by losing spontaneity and force.

Archaic words. A speaker should avoid archaic language, not only because it is a violation of good use, but also because it suggests affectation. Would you say to a friend: "Lol behold yon moon in all its plangent splendor! 'Tis direful. Chide me not if I am moved, peradventure, to find a damsel and embark upon deeds of deringdo, however parlous. Farewell! I shall away until the effulgence of morn washes o'er the earth"? Yes, you might say that if you were trying to be funny. Otherwise you might be content with: "Look at the moon! Don't blame me if I feel like looking for a lovely lady and adventure. Good bye! I'll see you in the morning."

Foreign words. The use of foreign words that have not yet been naturalized, and for which English equivalents may be

found, conveys the idea that the speaker is displaying his erudition, or trying to impress somebody with the fact that he has lived abroad. "Isn't she *distingué*?" for example, connotes an affected speaker.

Among other French words often used for display are these: *amours*, *beau geste*, *bon vivant*, *déshabillé*, *de trop*, *embonpoint*, *enfamille*, *entre nous*, *faux pas*, *hauteur*, *ménage*, *pièce de résistance*, *sang-froid*. There is a time and place for all such words; but there is no time when they can be used to advantage for purposes of exhibition.

Here is a safe rule: do not use a foreign word unless it comes readily to the lips, expresses a meaning for which there is no English equivalent and is used by discriminating persons. The display of one's vocabulary, native or foreign, is in just as bad taste as the display of one's knowledge, or medals, or wealth or wearing apparel.

Hackneyed words and phrases. Many words and phrases that once glittered have become dull. Here are a few that were worn out some time ago or are now about ready for the discard:

The man of the hour	My young hopeful
The irony of fate	Interesting and instructive
The inner man	This vale of tears
Conspicuous by his absence	The psychological moment
Too funny for words	Through his untiring efforts
In our midst	Method in his madness
Last but not least	A long-felt want
At the parting of the ways	Along these lines
Only too glad	In a few well-chosen words

These and a thousand other old-time sparklers are used by the unimaginative speaker as rhetorical ornaments; but constant repetition has rounded off their edges.

Observe how tasteless these canned phrases become as a steady diet:

Fellow citizens, this vast assemblage is gathered today to discuss the vital problems that confront this commonwealth in this trying, ominous hour. Here in this grove of pines that

stand like sentinels about us, shrouded in hoary antiquity, we meet to devise ways and means, whereby we may prevent the scions of wealth and the predatory interests of Wall Street from exploiting the suffering poor and making a mockery of justice in this fair land. We meet to make an end of political racketeers who have been false to their sacred trust, to safeguard the rights of the common people and to render unto Caesar only that which is Caesar's. As a servant of the people, I shall serve you to the utmost of my ability, owing allegiance to no man, no creed, no party. When you march to the polls to cast your ballots as one man against corruption in high places, think of those great Americans, Washington, Jefferson and Lincoln. In this hour of trial be of stout heart. Tomorrow shall see the dawn of a new day, when the glorious stars and stripes, born of the trials and tribulations of our heroic fathers, and maintained triumphantly by our sons who laid down their lives on the poppy-spangled fields of France, shall flutter in the breeze, a symbol of the brave and free.

How many threadbare phrases do you find in this speech? There are at least twenty.

Overworked figures of speech. There are also a thousand and one overworked similes and metaphors which should either take a rest or have their freshness restored by a new twist or startling application. Here are a few of the weary ones: sturdy as an oak, white as snow, hard as a rock, clear as crystal, heavy as lead, straight as an arrow, a heart of gold, teeth like pearls.

In contrast, observe the choice of words in this criticism of the acting of Lillian Gish in *Camille*:

... I do not envy the task of the reviewers who must try to make an intelligible report on that baffling performance. It will be easy enough to describe its obvious shortcomings, its emotional emptiness, the pinched little voice which reduces all her colloquies to an arid prattle. One has the illusion of watching *Camille* played by a small-town high-school girl. This is part of an abiding immaturity which one finds difficult to describe in such words as will distinguish it from arrested development. It is the immaturity of a pressed flower — sweet, cherishable, withered. It has a gnomelike unrelation to the proc-

esses of life and death. It has the pathos of little bronze dancing boots, come upon suddenly in an old trunk. It is the ghost of something that has passed this way — the exquisite print of a fern in an immemorial rock.¹

Colorless words. A word has two meanings: what it denotes and what it connotes. A “balsam” denotes accurately enough a kind of conifer, but “Christmas tree,” through its wealth of connotations, suggests more. The quotation from Alexander Woollcott reaches far in connotation. A colorful speaker selects his words from a group of synonyms; he chooses a word that has both accurate denotation and rich connotation. Such a choice presupposes on his part an ample vocabulary and nice discrimination.

The historical present. A poolroom hanger-on is speaking to a fellow derelict: “I runs smack into the cop. ‘Hold on there!’ says the flat-foot. I gives him the once-over and I sees trouble. So what? I slams him one and scrams!” This is the historical present, as used habitually by some types of illiterates. It is hazardous.

The historical present may well be used, however, when an exciting story calls for highly emotional language, as in this case:

We are stalking a grizzly bear. Suddenly we see the silver tip come around the bend, three rods from us. He stops and begins to nose the wind. He rears and lets out a growl. I can hardly keep my rifle steady — buck fever. He catches the man smell. The scruff of his neck stands up: he is fuidious. So I hold the bead steadily on the base of his brain and pull the trigger. With a roar he crumples up and goes rolling down into the gully.

Even at its best this form of speech may suggest affectation. It is difficult to use with skill.

The language of exhibitionists. Whenever language suggests a person who is not genuinely communicating but showing off, the audience is cold. Many public speakers use language that

¹ Alexander Woollcott, *While Rome Burns*, Viking Press, New York, 1932.

is too formal, even pompous. They seem to be trying to parade their polysyllabic words of Latin origin; but they impress only naive persons.

Take a look, in this connection, at some of the technocratic pyrotechnics of Howard Scott, chief of the sky-rockets who once flared briefly in the economic firmament:

Technocracy makes one basic postulate: that the phenomena involved in the functional operation of a social mechanism are metrical. It defines science as "the methodology of the determination of the most probable." Technocracy therefore assumes from its postulate that there already exist fundamental and arbitrary units which, in conjunction with derived units, can be extended to form a new and basic method for the quantitative analysis and determination of the next most probable state of any social mechanism

When a man talks that way, one wonders whether the speaker knows what he is talking about, for the greatest economists as well as the greatest scientists have expounded abstruse subjects so that the man-in-the-street could understand them.

Political spellbinders furnish numerous outbursts of exhibitory diction, examples of sound and fury which are often imitated by students of oratory. A candidate for Congress speaks:

My fellow-countrymen. In these parlous times, when the souls of men are being harassed beyond endurance; when our Ship of State drifts perilously between the Scylla of international intrigue and the Charybdis of social revolution; in these dire times, it behooves us to ponder solemnly the heritage of our Revolutionary sires and the charter of our liberties, the Constitution.

Obviously this orator is not genuinely communicating; he is exhibiting figures of speech. Study, by way of contrast, Lincoln's *Gettysburg Speech*. (At end of Chapter 4.)

Whenever anyone is plainly exhibiting rhetorical skill, the audience not only dislikes the person, but its attention is diverted from what he has to say. Great art, we repeat, usually is disarming in its simplicity. Art that becomes obtrusive de-

feats its own purpose. Men who take pride in their "Oratory" get lost in the "grand style."

The love of long words. Speakers who avoid short, hard-hitting words of Anglo-Saxon origin and strut their polysyllables apparently wish to impress the audience with their profundity, but usually among such words as these, the short words are better than the long ones, especially as used in speech. A reader can take a look at a long word; even a second look, if necessary. Not so a listener.

LONG WORDS

donations
imbibe
peruse
purchase
antagonist
surreptitiously
edifice
assist
endeavor
inquire
proceed
sufficient
expedite
remark
visage
inaugurate

SHORT WORDS

gifts
drink
read
buy
foe
secretly
building
help
try
ask
go
enough
hasten
say
face
begin

Here is a concrete beginning, mainly in short words, of a proposal by radio to reduce the costs of houses:

It takes a heap of living in a house to make it a home; but it takes an even bigger heap of living in one to get it paid for. The cost of the small house rose about twenty-five per cent in ten years. When last seen, the cost was still soaring. "Home," says Robert Frost, "is the place where, when you have to go there, they have to let you in." It shouldn't be a place where, when you have to build one, the builder, because of bad methods, is forced to *take* you in. Most families wish to own permanent homes, but not homes with permanent-mortgage trimmings.

Sometimes, what a long word lacks in vigor, it makes up in beauty or in connotation. A good style has a judicious mixture of long and short words.

"Fine writing." "Fine writing" is a riotous indulgence in language for its own sake. It is ostentatious splendor of style; laboriously beautiful diction. It suggests a pretentious, exhibitory person. Mr. Micawber in *David Copperfield* did not "lack money"; he was troubled by "grinding penurious circumstances." He did not get his "pay"; he collected his "stipendiary emoluments." "Fine writing" does not appear in speeches now as it flourished a generation or two ago, but even today, when we pride ourselves on freedom from show, some speakers have a weakness for "fine writing"; the blood of Micawber is in them.

Young poets usually scorn to do anything so unromantic as to call a spade a spade. They say, "When the lambent moon spreads out its pale white arms and holds these slumbering hills and valleys in a long and sweet embrace — then — then — I think of other days — of other nights long, long gone, gone into oblivion." That is "fine writing."

We like the splendor of the great poets because it is not trumped-up prettiness; it is secondary to the thought and it shows restraint. When a speaker is talking out of his heart, we feel that if a sentence were cut anywhere with a knife, blood would run out; but in "fine writing" we feel that a cut would produce a flow of ink.

Near the end of an oration, when the orator is at the peak of his feeling, his language naturally and properly becomes exalted; but there is a difference between eloquence and grandiloquence. Even some of the classic orations are too superb. Some of the much-quoted ones fall from the heights of art to the crudeness of fine writing. Yet students who are called upon to find declamations often choose these orations, and some books display them as models.

Usually those who are given to fine writing have creative ability, but they have not learned restraint; they do not keep themselves and their art in the background. They do not know the appeal of unobtrusiveness.

This passage from a speech by Robert Ingersoll passes from eloquence to grandiloquence: it is too splendid to be disarming.

AT HIS BROTHER'S TOMB

Yet, after all, it may be best, just in the happiest, sunniest hour of all the voyage, while eager winds are kissing every sail, to dash against the unseen rock, and in an instant hear the billows roar above a sunken ship. For whether in mid-sea, or 'mong the breakers of the farther shore, a wreck at last must mark the end of each and all. And every life, no matter if its every hour is rich with love and every moment jeweled with joy, will, at its close, become a tragedy as sad and deep and dark as can be woven of the warp and woof of mystery and death. . . .

Life is a narrow vale between the cold and barren peaks of two eternities. We strive in vain to look beyond the heights. We cry aloud, and the only answer is the echo of our wailing cry. From the voiceless lips of the unreplying dead there comes no word; but in the night of death hope sees a star, and listening love can hear the rustle of a wing.

Vogue words. There are fashions in words. Every year some words find favor with men and women who wish to impress others with their superiority. Here are a few of the vogue words of recent years: divine, hectic, marvelous, intrigued, complexes, lousy, swell, phobia, glamorous, integration, functional, allergic, and colossal. No speaker of good taste uses such words, as they are often used, merely to be in fashion or to show that he is linguistically "smart."

Euphemisms. The tendency to pretentiousness and overniceness leads often to the use of euphemisms, namely, figures of speech by which agreeable words or phrases are substituted for those which more accurately express what is meant. Euphemisms are linguistic compromises with plain facts. Among the common ones are "dark angel" or "grim reaper" for death, "pedal extremities" for feet, "appropriate" for steal, and "prevaricate" for lie.

It is true that a speaker should take into account the feelings

of his audience, no matter what his own opinion may be. As a rule, however, a plain word suits the audience. It objects to words from which it gathers that the speaker is afraid to face the facts.

Euphuistic language. Language that is affected, high-flown and round-about is called euphuistic. It is found in the "society columns" of newspapers, not always country newspapers. Read and beware:

After the ceremony the guests repaired to the dining room where a wedding dinner was served, replete with the most luscious viands conceivable by the human imagination. The turkey, which had been roasted under the personal supervision of the bride, possessed a delectability of flavor impossible of description. It was the unanimous verdict of the numerous assemblage of appreciative guests that never before in the annals of human history had a turkey more delicious, more savory, more ambrosial been the object of human consumption. Both the business office and the editorial rooms of the Star-Bugle were largely and brilliantly represented, and the collation was interspread with highly intelligent affabilities.

Such a style is objectionable because it suggests an affected person. Circumlocutions, pomposities, superlatives, conceits, labored literary allusions — all such oratorical tricks — are poor substitutes for plain language.

Business English. The language of business letters is often carried over into the speech of businessmen. Such jargon is so colorless and stereotyped that the speakers lose their identity as persons. We read:

DEAR SIR:

Your esteemed favor of the 19th inst. received and contents noted. In reply to same would say that you should use Form A 1673. Trusting this will receive your early attention, and thanking you in advance, beg to remain,

Yours truly,

A. WOODEN DUMMY

Such "Business English" shows about as much originality as a multigraphing machine. The fact that anyone is in business is no excuse for writing or talking like that.

Unrestrained language. All unrestrained language is bad, not only because it is inaccurate, but also because it suggests a person who is so given to overstatement that he is not to be trusted. A young woman exclaims: "The costumes were gorgeous; the leading lady was heavenly; the hero divine, the villain was the vilest I ever saw; when he threatened the heroine, I nearly died!" All of us have heard ravings like these before. We know that the young woman is trying to say that the play was pretty well done. Her habitual superlatives are as weak as the curses with which a corner-loafer punctuates all his remarks. We do not take the gushing lady seriously. We know that she would describe a cream puff as thrilling or even divine.

Next week's motion picture, we read in electric words three feet high, will be colossal, breath-taking, soul-searing. We yawn and conclude that the picture will be dull, commonplace, soporific. Usually we are right.

A press agent says from force of habit:

Shan-Kar's dances deal with love. They play its whole octave of emotions, ranging from enchantment, melancholy, and opulence to erotic ecstasy, rising finally to their culmination in the rarefied air of divinity . . . dripping with the lore of centuries and the lushness of religious ritual.

We are not impressed.

The visiting Dean of Women says: "Dear, dear friends, I cannot find words to tell of my unbounded joy in being here today. All my life I have been inexpressibly intrigued by your college; but not until I beheld with my own eyes the ravishing beauty of your magnolias —" and so on into the next class period. The campus may be lovely and the speaker sincere, but the choice of words suggests a person whose judgment is a minor factor in her make-up. We are in doubt to what extent we should discount her remarks. We are tempted to discount them one hundred per cent and think of something else.

When, on the other hand, a speaker is inclined to understate, we are likely to have confidence in him. Often, indeed, we are disposed to go even further with him than he asks us to go.

Technical terms. Technical jargon has its place. Whenever a speaker is addressing an audience of fellow scientists or fellow craftsmen, he may well use the jargon of that group, but when he is addressing an audience of laymen, he does well to avoid technical terms, as far as possible, and when he must use them, to translate them at once into the everyday language of his hearers. In no case should he use scientific terms in order to parade his knowledge or to give a learned appearance to ordinary ideas. Such posing alienates his audience.

Sentimental words. In scorn of sentimentality this modern age has gone to extremes. The native-born American of good taste usually lacks the courage of his emotions: he is afraid to express even genuine, fine feelings. Nevertheless, he is right in looking askance at a speaker who wallows in sentiment. He responds to the emotional appeal of Walt Whitman's "Captain, My Captain," but is nauseated by syndicated newspaper verses which plead with the reader to weep, again and again, over wrinkled mothers who wait in ever-blossoming, rose-trellised doorways for their prodigal sons.

What would you think of a speaker who began: "Ladies and gentlemen: As I wandered across your enchanted campus tonight toward my objective, this emblazoned edifice, my eyes were fascinated by the splendor of the landscape on this mellow June night, by the effulgence of the silvery moon, the alluring odor of pungent roses, wafted upon the breeze —" and so on into the mellow June night? You would regard that speaker as sickly sentimental. You would not care what his views happened to be on any subject.

Coldly correct language. Sometimes the language of a speaker is as coldly correct as an engraved invitation. It has no barbarisms; no improprieties. It obeys all the text-book rules of grammar and diction; it has drawing-room manners. Yet we do not respond. The trouble is that the speaker seems more concerned with rules than with what he has to say. His language does not "come alive." It has propriety but it lacks distinction and power.

Such studied decorum suggests in the fringes of attention

that the speaker is a timid person, so fearful of violating rules prescribed by literary Emily Posts that he does not use the color and power of his individual utterance and even fails to reveal his spiritual identity. Whenever diction suggests a slavish struggle to follow text-book rules, or a parading of techniques, or a smug reliance on literary good manners, that diction is bad, no matter how many "authorities" say that it is good. Spontaneity, distinction and even beauty sometimes come with expressions that are academic poor relations.

Nevertheless, before a speaker breaks rules, he should know the rules. He should violate text-book precepts only when he is sufficiently sure of his ground to know that the gain offsets the loss.

EFFECTIVE SPEECH STYLE

Anyone may try to show that he is a person of good taste by displaying certain earmarks. He may learn table manners and other prescribed graces, dabble in the arts, read a few good books, and thus acquire a veneer. Similarly, a speaker may do a surface job that takes a comparatively short time, but it rarely fools anybody. There is only one way to power on the platform, that is the long road of self-development through study, hard work, self-denial, experience, strengthening of moral fiber, exposure to great books and great persons. No speaker can be sure of showing by his diction that he is a cultivated person until he becomes one.

In any event, effective diction calls for more than propriety; more than avoidance of gross defects and bad taste. Effective diction has positive virtues. It has the right words in the right places. There is a difference between language that will do and language that will do best. There is a difference between an artizan and an artist. Effective language has the four characteristics of good style: accuracy, force, suggestiveness, and ease.

1. *Accuracy.* Most speakers are lazy: they pick the first word that comes to mind, usually a word which is drab and in-

exact. Inevitably their language only approximates the thought and feeling which they wish to express. An effective speaker uses words which denote and connote his meaning with precision; he rejects words that are only fairly accurate. From the many words that might do, he chooses the one word that will do best. This requires a vocabulary that is adequate and responsive and a determination to find the right word.

As a rule the accurate word is specific rather than general. Specific words are usually image-making and vivid. For the general words "criminal" and "tree," suppose we substitute the specific words "pickpocket" and "pine-tree." The gain in accuracy is evident. Compare the sentence, "He closed the door and went home," with this one: "He slammed the door and staggered home." A speaker may say, "The man struck his employer a blow with a terrible weapon." Or he may say, "The lumberjack split open the foreman's head with an axe." Usually the exact word is the specific word.

If a speaker constantly tries to achieve accuracy through the use of specific words, he not only makes his meaning clearer to others, but he forms the habit of compelling himself to clarify the ideas in his own mind

2. *Force*. Force may be achieved in part through economy in the use of words. An effective speaker does not say "The very identical thing," or "The ship was surrounded on all sides by the sea." He does not say, "The whole town was burned down to the foundations; the city was consumed entirely in a general and complete conflagration."

Force is lost through the habitual use of such qualifying words as "very," "exceedingly," "sort of," "kind of," "quite," "rather," and "tremendously." Some speakers who use exaggeration to gain force thereby lose force. Habitual overstatement is weak.

Force is gained by the skillful use of antithesis and balance in sentence-structure, climax, short words, concrete words, and specific words, and by the avoidance of roundabout modes of expression. Compare this sentence: "The inebriate pushed the door open with considerable effort and damaged it"; with this

sentence: "The drunkard crashed the door off its hinges." Again, "She misstated the facts deliberately" is a weak way of saying "She lied."

One easy way to strengthen almost any speech is to cut out some useless words — and then cut out more useless words. Every form of redundancy is tiresome. If a speaker is tempted to go on after he has said everything of importance that he has to say, he should remember Wilton Lackaye's experience at a meeting in Chicago. Late in the evening, after many long-winded talks, the Chairman said: "Wilton Lackaye, the famous actor, will now give you his address."

Mr. Lackaye arose and said, "Gentlemen: My address is the Lambs Club, New York."

He sat down. The applause was deafening.

As an example of the forceful use of relatively direct, simple, terse language, read this part of a speech in 1945 by Winston Churchill:

It is no easy cheapjack Utopia of airy phrases that lies before us. This is no time for windy platitudes. The Conservative Party had far better go down telling the truth and acting in accordance with the verities of our position than gain a span of shabbily-bought office by easy, fickle froth and chatter. . . . Woe betide those public men who seek to slide into power down the slippery slope of vain and profligate undertakings. . . . No restriction upon the well-established liberties that is not proved indispensable to the prosecution of the war and the transition from war to peace can be tolerated. Control for control's sake is senseless. Controls under the pretext of war or its aftermath which are, in fact, designed to favor the accomplishment of totalitarian systems, however innocently designed or whatever guise they take, whatever liveries they wear, whatever slogans they mouth, are fraud which should be mercilessly exposed to the British public. At the head of our mainmast we fly the flag of free enterprise. We are determined that native genius and the spirit of adventure and of risk taking, in peace as in war, shall bear our fortunes forward, finding profitable work and trade for our people, and that good, thrifty housekeeping, both national and private, shall sustain our economy.

3. *Suggestiveness*. Suggestiveness means the power of words to stir the imagination. Suggestive words not only communicate precise meanings but also call up associated meanings. Consider the different connotations of the words "house" and "home," and of the words "lady" and "mother."

Words stir the imagination when the sound suggests the sense. Read this passage: "It was a warm day. The heat was intolerable. The cattle moved slowly over the ground. The cornstalks turned dry and noisy in the heat of the sun." Now note the gain in suggestiveness: "It was a scorching day. The heat was heavy. The cows moved languidly in the water-hole. The blades of corn drooped under the blistering sun, and rasped and rattled like parched paper."

Language stirs the imagination when it is figurative. Note the suggestiveness of the following figures of speech:

Her iron will is corroded with the acid of the years.
 Fig-leaf phrases used to cover naked ignorance.
 Speeches as long as roller towels.
 The old lady's face was like a withered russet apple.
 The man's personality was as cold as an unlighted candle.
 He talks like a dictionary on its best behavior.
 He felt like a wet towel flung into a corner of a bathroom.

Figurative language must be apt, fresh, and in key with the mood of the speech and of the audience.

4. *Ease*. When you say of a speaker, "He sounds like a book!" or "He must have written that speech laboriously, word for word," probably you are right. In the fringes of your attention you caught the studied artifice.

Read aloud this passage from De Quincey's "Levana and Our Ladies of Sorrow":

Let us call them, therefore, Our Ladies of Sorrow. . . . I know them thoroughly, and have walked in all their kingdoms. Three sisters they are, of one mysterious household; and their paths are wide apart; but of their dominion there is no end. Them I saw often conversing with Levana, and sometimes about myself. Do they talk, then? Oh, no! Mighty phantoms like these disdain the infirmities of language. They may utter

voices through the organs of man when they dwell in human hearts, but amongst themselves is no voice or sound, eternal silence reigns in their kingdoms. They spoke not, as they talked with Levana, they whispered not, they sang not, though oftentimes methought they might have sung, for I upon earth had heard their mysteries oftentimes deciphered by harp and tumbrel, by dulcimer and organ.

That passage is beautiful, but it is not the language of speech. There are few occasions on which a speaker could afford to make such a sacrifice of ease.

In contrast read this passage from the Farewell Address of Abraham Lincoln at Springfield, Illinois, February 11, 1861:

My Friends: No one, not in my situation, can appreciate my feeling of sadness at this parting. To this place and the kindness of these people, I owe everything. Here I have lived a quarter of a century, and have passed from a young to an old man. Here my children have been born, and one is buried. I now leave, not knowing when or whether ever I may return, with a task before me greater than that which rested upon Washington. Without the assistance of the Divine Being who ever attended him, I cannot succeed. With that assistance, I cannot fail.

Here is simplicity and strength combined with ease and spontaneity. It is intimate, yet it has dignity.

On a more formal occasion, his second inaugural, Lincoln was still essentially simple and direct:

With malice toward none; with charity for all; with firmness in the right, as God gives us to see the right, let us strive on to finish the work we are in; to bind up the nation's wounds, to care for him who shall have borne the battle, and for his widow, and his orphan — to do all which may achieve and cherish a just and lasting peace among ourselves and with all nations.

A speaker has greater freedom than a writer in the use of contractions, such as "can't," "I'll," and "shouldn't." In literary English such forms are seldom used. A speaker may also acquire ease and spontaneity by using acceptable idioms. Every

language has such phrases. Often, although they cannot be defended grammatically, they are legitimate. In general, a speaker may achieve ease and spontaneity by a free use of good informal English rather than formal English.

Vanzetti, condemned to death, could not have achieved greater eloquence with the aid of grammars and dictionaries. There is more poetry in this speech than in a Coronation ode:

If it had not been for these things, I might have live out my
life, talking at street corners to scorning men.

I might have die, unmarked, a failure. Now we are not a
failure. This is our career and our triumph.

Never in our full life can we hope to do such work for tolerance,
for joostice, for man's onderstanding of man, as now we do
by an accident.

Our words — our lives — our pains — nothing!

The taking of our lives — lives of a good shoemaker and a poor
fish peddler — all

That last moment belong to us — that agony is our triumph!

Written language versus spoken language. There is a spoken language that preserves much of the dignity of formal written English and still has greater ease and spontaneity. That spoken language may be called "good informal English." It is true that many of the literary practices that prevailed one hundred years ago continue to prevail today in writing; but modern conditions move us to cultivate greater simplicity in speech. No speaker of power allows pedants to shackle him in an eighteenth-century strait jacket of written English. The language that falls from the lips of any man who, well-informed and possessed of good taste, has the courage to be himself and to break whenever necessary with the dead-hand grip of the past, is more likely to achieve its purpose than the best imitation he could produce of another man's language.

Some speech-situations are formal, such as the inaugural addresses of Presidents and papers read before conventions of learned societies, but for every such situation, there are ten where academic language is out-of-place. Most speech situ-

ations are informal and intimate. If outwardly some of them seem to be somewhat formal in the beginning, they can be made more intimate, and they should be made so, for in most speaker-audience situations there is a need for establishing personal relationships, and any formality in diction which prevents that is bad art.

Differences between formal and informal English. In formal writing, the sentences tend to be long and complex. In the language of informal speech, the sentences tend to be short and compound rather than complex. Often spoken sentences are broken up or fragmentary. The writer has time to build and polish his sentences, the extemporaneous speaker must construct them at the moment. There are also differences in rhythm. The rhythm of literary English tends to be smooth and cumulative, whereas the rhythm of familiar speech is broken and more fitful. The *emotional* speech is more rhythmic, often almost metric.

Some practices are accepted in informal English which are out of place in formal English: for example, the omission of words which are necessary for grammatical construction but not for clearness. Such short cuts account in part for the ease and spontaneity of spoken English.

Good formal English. Formal English is the language of Francis Bacon, Thomas De Quincey, Walter Pater, John Ruskin and Ralph Waldo Emerson. It is the language of Webster, Calhoun, Everett and other great orators of the past. It is suitable for scholarly treatises and addresses on formal occasions.

Good informal English. Most speakers use literary English for formal occasions and informal English for more intimate occasions. Good informal English is neither the formidable language of the classics nor the crude speech of illiterates. It is the familiar talk of well-bred persons. Its apparent effortlessness is not easily achieved. Spontaneity is not always spontaneous; it may be the result of much work.

Most of the contemporary literary journals and many good modern novels are examples of informal English at its best.

The public addresses of Theodore Roosevelt and of Franklin D. Roosevelt have a judicious mixture of the formal and the familiar, of dignity and intimacy.

One way of coming to know good formal English and good informal English is mingling with well-bred persons and reading formal and informal essays in the classics and in contemporary magazines and published letters.

Even more important is the determination to become a well-bred person through constant association with inspired dramas, novels, and biographies, modern and classical; through listening to good speakers, actors, and interpreters; through hundreds of avenues of education; and through persistent self-development. The long way — the hard way — is the best way.

EXERCISES

I. *Accuracy, force and suggestiveness*

Speak on one of the subjects in the following list. Avoid vague words, general terms, overworked superlatives and too many qualifying words. For the most part, choose specific, sensory, short words that stir the imagination.

Subjects

1. Travels I plan
2. Fashions in architecture
3. The mania for "easy money"
4. Decay in the language
5. Tomorrow's labor problems
6. The language of hands
7. Ethics of professional sportsmen
8. Defense of the contents of my pockets
9. Do we like to be fooled?
10. Ski technique
11. Science vs. the termite
12. The terrors of television
13. Does education really educate?
14. Remedial exercises
15. Techniques of the advertiser

16. Sensory appeals of a flower garden
17. A Fourth-of-July celebration
18. Security "from the cradle to the grave"
19. A great naval (military, air) battle
20. Any other subject that suits the purpose.

II. *Ease and spontaneity in language*

On a subject in the following list, deliver a speech marked by ease and spontaneity in style. Avoid formal language. Use good informal English, speech-rhythms, idioms, contractions and ellipsis.

Subjects

1. What stamps our first impressions?
2. Keeping up with current events
3. Voices
4. Men who deserve halos
5. Rackets in education
6. Tact vs. sincerity
7. Is it smart to be rude?
8. Being bored — a pose?
9. Dilettantes
10. Intelligent conservation of energy
11. The Quiz Kids
12. Coming up to the expectations of one's parents
13. On being one's own good company
14. Radio news-commentators
15. Social chameleons
16. The fine art of the alibi
17. What music does to one
18. How I respond to color
19. Woman's "intuition"
20. Any other subject that lends itself to lively and intimate speech.

III. *Formal English*

Write an address adapted to one of the following more or less formal speech-situations. Memorize the address and deliver it in class. Strive for accuracy, force, suggestiveness, and ease.

Speech-situations

1. An address on Armistice Day before a gathering in the local courthouse

2. An address at the dedication of a library, laboratory, or art museum presented to your college by a member of the Board of Trustees
3. An address at the dedication of an athletic stadium built as a memorial for the sons of your college who died in World War II
4. A valedictorian address at a college commencement
5. An address at a meeting called to celebrate the birthday of Benjamin Franklin (or any other man or woman)

IV. *Skill in the choice of words*

In each of the following sentences, substitute specific words, strong Anglo-Saxon words, words rich in associations, words that stir the imagination. Change each sentence into five sentences, with five different shades of meaning:

1. The man went through the door and spoke to a man who was seated by the fireplace.
2. The vehicle moved rapidly down the road with many unusual sounds, struck a boulder, and went to pieces.
3. He was a strange man. His body was deformed. His walk was strange — very much like a — well, strange. His eyes had a strange look in them, the look of a — oh, most peculiar!
4. Our democratic government guarantees some measure of economic justice to labor, some measure of security to capital, and liberty to all.

V. *Exercises in detecting violations of usage and defects of style*

List the violations of good use and other defects of style in the following sentences. Substitute correct, effective words.

1. The pageant was simply gorgeous. Never in my life have I witnessed a thing so stupendous, so heart-breaking. The players revealed transcendent genius.
2. The captain of the Gophers socked the pigskin down the grid-iron. Simultaneously a nondescript mongrel, the property of one of the savants in the faculty section of the bleachers, came tearing across the field faster than a jack-rabbit. The canine sought refuge in the press box, but the knights of the pen would have none of him.
3. I beg to state that on receipt of your application I will refer same to secretary and contact your president at once.

4. This book intrigues me terribly. Its chief characters are a somewhat *gauche* hero with a heart of gold; a sinister menace in the form of a polished, inebriated gentleman of the world with a *penchant* for pilfering pearls with consummate *sang-froid*, a vile specimen of humanity, a lady of the streets more sinned against than sinning, a charming maiden, a sweet miss of twenty summers, just out of her teens, with eyes like two stars.

5. We regarded the two little baby wrens flitting in the bed of madonna lilies white as the driven snow. We pondered them whilst they piped merrily. How wondrous they were, our tiny feathered friends!

6. One of the city fathers arose to reply with a few well-chosen words. It was the psychological moment in the logic of events; to the fit audience, though few, it was a moment fraught with significance. The people sat with bated breath, one could have heard a pin drop. The solon's lips opened: "Lol — in this vale of tears, it is the irony of fate that our President, this heir of all the ages, must come to the parting of the ways."

7. When I sat down to the victuals, I suspicioned something at once. I knew the food would be tasty. I knew that my friend would enthuse about my mother's cooking. I had phoned her that I was bringing company for supper. But there was a fly in the ointment somewhere.

VI. *Read the Gettysburg Speech at the end of Chapter 4. Underline the connectives. See if it is possible to arrange the sentences in any other order, without destroying the coherence.*

RADIO SPEAKING

WE ASSUME that by this time Richard Roe, having acquired some ability in everyday speech and on the platform, has made of himself more than an isolated gadget in the world's social machine. He has become articulate. By cultivating good speech habits he has gone much further than he could have gone, had he been content with frustrated attempts to express his pent-up powers. He has moved other units in the machine. He has become a more resourceful, more confident Richard Roe.

Now, since he lives in the twentieth century, he has a mysterious medium at his disposal through which he can move millions of units at one time. That is, he can if he will. The radio offers him a far, far greater audience than the platform. Before the radio came, few if any speakers ever reached in a lifetime as many as forty million hearers; yet now, in this country alone, forty million can be reached by radio at one time. The Richard Roes of today who have overcome the terrors of "mike" fright, and who have mastered the radio techniques of commanding attention and gaining response, have a potential daily audience of many millions. A few speakers actually reach those millions.

The radio presents obstacles. True. Yet there is no reason why anyone who has interests which he is eager to share, who is sure he has something of importance to communicate, cannot master most of the essentials of the art of broadcasting.

Even if you now have no thought of speaking on the air, you may find it important to do so, some day, because of your

position in the community; and even before that, you may find yourself facing the "mike" in an amateur program. There are hundreds of stations which assign part of their time to amateurs. There are programs, such as "Take It Or Leave It" and "The Traveling Reporter," which could not get on without men and women who are interviewed on a street corner or induced to come to the platform from the audience and take part in a program.

HOW RADIO SPEAKING DIFFERS FROM OTHER FORMS OF PUBLIC ADDRESS

Which is more difficult, to speak from the platform to a host that is visible, or to speak over the radio to a host that is invisible? Irvin Cobb once said:

To step forth before a houseful of paying customers upon an otherwise empty stage and stand there all alone except for the Lord and a pitcher of icewater — and not always be sure of the Lord, either, to consider that this essentially is a one-man show, and if the star flops, they can't rush on some educated sea lions or open a fresh crate of Albertina Rasch dancers — that, I tell you, is a job.

But to walk up to a coldly unresponsive microphone in a cluttered studio, shackled by the restrictions of time and program requirements, to splash your pet joke against the frozen face of that chill disk, without ever being able to tell whether the poor little thing earned an appreciative ripple of laughter across the continent, or just naturally curled up and died — well, that isn't so easy either. Believe me, my countrymen, it is a strain to be comical in a cuspidor.¹

If we bore them. If we bore them, they dispose of us by a simple flick of the wrist; they do not show the courtesy which they mercifully show platform speakers. If we interest them, they grow in numbers at a breath-taking rate. Witness the fact that the Voice of Experience received only seventy-six letters

¹ *American Magazine*, May, 1933.

the first week during which he offered advice on human problems and 18,000 the third week. The people will listen unless they think of something they prefer to do. What is more important, they will act if they are sufficiently stimulated.

The radio speaker, an uninvited guest in an intimate family circle, is permitted to remain only as long as he continues to please his host. If the speaker is so fascinating that his host cannot leave even to answer the telephone, the speaker will be invited to return; but it does not take an Aladdin's Lamp to whisk his entire audience into thin air the moment he ceases to be interesting. He should make the family circle feel that he is talking directly to each member about something important to him. If he does that, he has at his command a means of influencing human behavior by public speaking which defies distance.

Attention the first requirement. Speech of any kind must command attention in order to win response. Speech by radio must command *immediate* attention or the listener will spin the dial. That, however, is only a start. The speaker must continue to hold attention, if he is to keep his hearers from switching to their beloved comedian. He does not have the professor's classroom right to bore a commandeered group of seekers after academic credits. He cannot force anybody to listen on the air to an antiquated set-speech, blurred with abstractions. His listeners need not wait for a bell to ring.

The platform speaker ordinarily can keep his audience within earshot until his allotted time is up. Few audiences charge, in a body, from an auditorium. If a platform speaker perceives that he is losing attention, he can try to bring it back by an anecdote, by startling facts, or by any of the other methods which we have discussed. Not so the radio speaker. He can bore his audience only once; after that, the offending noise falls only on the ears of the engineer in the control room.

Even so, a man who has something of value to tell a limited group may be able to reach that group. Some of the potential millions may be eager to listen to a talk which lacks universal appeal. Some of them may have stayed at home for that ex-

press purpose; others may listen once their attention has been arrested.

Crowd psychology. The pressure of the crowd often pushes men and women to conclusions which they would reject in the quiet and seclusion of their own homes, but the radio speaker is not concerned with mass psychology. The political spell-binder counts on the spark that passes from person to person; but no fiery-tongued, flashing-eyed oratorical sorcerer can step from the soap-box to the "mike" and perform his tricks. The radio listener is free from such contagion. He is moved only by what the speaker says and how he says it; not at all by the responses of other hearers.

BASIC PRINCIPLES RELATED TO RADIO SPEAKING

Radio speech is for communication. All the basic principles of speech apply, in one degree or another, to radio speaking, although the principles of bodily action, *as far as they affect the audience*, do not yet apply. We await television.

With the principle, "speech is not for exhibition but for communication," a radio speaker is especially concerned. Home listeners are even keener than auditorium listeners to detect affectation through tones and inflections. The microphone exaggerates voice clues as it exaggerates the sound of a swishing skirt or a rattling doorknob. Foppery, honey-lubricated tones and traces of condescension are magnified. Such clues reveal the character and the emotional state of the broadcaster with such naked accuracy that his hearers immediately like him or do not like him. If he is parading the bulging muscles of his oratorical physique, they do not like him. If he is simple and direct, with no traces of exhibitionism, they are much more disposed to like him.

The speakers who get the best response reveal self-assurance, but they do not appear to be cock-sure. They are earnest in expressing their convictions, but they are not belligerent. They do not shout or rant; nor do they sound as though they were scowling or weeping. They seem to have no concern lest they are unable to finish within the time limit.

Sincerity and the desire to communicate are essential for effective radio speaking. These requisites may offset even a poor voice.

Art that conceals art is disarming. A speaker who breaks all barriers between himself and his audience is an artist, whether or not he is aware of the techniques which he is using. If a radio speaker chooses brisk, vigorous words and phrases which sound spontaneous, it is no accident. It is because he has learned that by great effort it is possible to make a broadcast sound effortless. He is an artist, but he is not artful.

Overcoming "mike" fright. The radio speaker, like the platform speaker, aims above all to communicate ideas, to stir up corresponding ideas in the audience, and to win response to those ideas. He will fail if his listeners are more impressed by his fright than by his ideas. They cannot see his heightened color, his rigid posture, or his fidgeting hands. They sense, nevertheless, that the speaker is more concerned with his delivery than with what he delivers. A tight, high-strung voice or a rattling of manuscript by nervous hands carries negative suggestion. The rattle is so magnified through the sensitive microphone that the listener may fancy he is hearing the crackling of a fire.

The speaker may be talking to a small family group in Wichita, another in New Orleans, another in Bar Harbor. He should, we repeat, visualize one of those groups, and not lose sight of it. If his voice were issuing from his mouth in one of those living rooms, he would not fidget and flush and stammer. He would converse with spirit and with assurance.

It is not only amateur broadcasters who have "mike" fright. In fact, one of the broadcasting companies, confronted time and again with nervous stars, now provides for such emergencies. It is natural even for an experienced speaker to be tense just before taking over the microphone. He is keyed to a high pitch. This is fortunate, for he has more power at his command than the man who is unconcerned to the point of nonchalance. Once a well-prepared broadcaster is under way, objectionable nervousness leaves him, and a spiritual pitch gives him contagious enthusiasm.

The radio speaker has many advantages over the platform speaker. Since, as a rule, the radio speaker reads from manuscript, he need not suffer the fear of forgetting. Moreover, he is not suddenly disturbed by an embarrassing situation in the audience or by noises outside the building. The studio is arranged to give him every possible benefit; the operators do everything they can do to help.

Exercise

Decide now on a radio program which you are to listen to regularly for the next month. Select a good program. Remember that every poor one you listen to kills a good one—kills it for you. You cannot listen even to all the good ones. With your notebook at hand, consider the program you choose as a part of your course in speech. In what respects is the program well done? How could it be improved? What ideas has the program given you which you can use to advantage in your own speaking? Criticize the program favorably or unfavorably from the standpoint of voice, articulation, choice of words, or any other aspect. To what extent do you gain a conception, favorable or unfavorable, of the speaker as a person? What methods of arresting attention are used by the speaker? In what respects would you have gained more from the program if you could have *seen* the speaker? What advantages would that have given the speaker? Directly after listening, write in your notebook definite answers to these questions.

PREPARING A RADIO TALK

Most of the rules that apply to other forms of speaking apply to radio speaking. Start with an arresting sentence; be concrete and colorful; avoid commonplace forms of expression; avoid long sentences; use, for the most part, short, simple, Anglo-Saxon words, do not attempt to expound more than one idea at a time; and do not be over-optimistic in assuming, on the part of your hearers, a knowledge of the subject or of technical terms, or an interest in what you have to say.

The language of the best-liked speakers. The speakers on the air who are best-liked seem to be talking to *you* personally. Their sentences, as a rule, are brisk and to the point. Their words are easily understood. They use four or more concrete sentences to every abstract sentence. They avoid phrasing that sounds pedantic, or labored, or involved.

Franklin D. Roosevelt's radio talks will be held up for generations to come as examples of clear and cogent English. His language was disarming in its simplicity; a simplicity which was not accidental. Alexander Woollcott's radio style also was free from pompousness and academic aloofness. Millions liked his intimate, journalistic raillery; they were captivated by his genius for nosing out the right word.

Such speakers, because they use *spoken* English, take the liberty of breaking some of the rusty laws of "grammar as she is taught." With a sense of the dramatic, they use verbs without subjects and subjects without verbs, they change tenses without warning; they even go so far as to use a privilege which a city school board has denied its teachers: they split infinitives. This may worry a few of the radio listeners. The rest say, "What is a split infinitive among friends!" Anyone who has proved his mastery of radio technique deserves a measure of linguistic freedom. But no one should violate a rule unless he is sure that he knows the rule and sure that he gains more than he loses by the departure from the rule.

Patterns of radio speaking. The simplest broadcasting forms reach and hold the largest audiences. Those forms have a dash of the journalist's incisive, conversational style and more than a dash of the playwright's art. Advertisers have found that prospective customers are not so liable to be repelled by a "commercial" if it is presented in the form of a drama, especially if the message is woven into the drama with such skill that the listener gets the point without knowing exactly how he gets it. (The less obtrusive the art, the more acceptable it is.)

One of the simplest patterns, the duologue, is a relief from the monotony of a single voice; but, as in a question and answer program, it is dull without the dramatist's touch. It en-

ables the advertiser to put questions into the mouth of the "stooge" which the audience would be likely to raise. Best of all, the duologue can carry over to the exacting "mike" the best qualities of informal conversation. To be sure, the conversation must be arranged at least in part, and it must be timed to the second; but it may still have some of the give and take of good repartee. Even if it is not at all impulsive, it may be read with such dramatic skill that it *sounds* impulsive. It may have the characteristics of good conversation: spontaneity, eagerness to communicate and informality. (See the example at the end of this chapter.)

The subject must interest the speaker. The speaker who chooses a subject of consuming interest to himself and one on which he is well-informed has an initial advantage. If he is absorbed by his subject, he has little time to think of himself; and there is at least a chance that his enthusiasm will be contagious. We have all found out that many radio speakers who are paid to tell us about the superlative merits of this and that product are dull and unconvincing. We turn them off, not mainly because they are trying to sell us something, but mainly because they sound as though they were bored to death by their own performances. As no doubt they are.

Excellent introductions. A radio talk must gain attention at the start. The opening of William Hard's talk in the "Doctors, Dollars, and Disease" radio series meets all requirements.² It arouses curiosity at the start; it is concrete; it has humorous touches; it uses simple language and short sentences; and it clearly expounds, in the first minute, the essential features of the plan which the speaker is about to advocate.

Ladies and gentlemen! And especially doctors and surgeons
and dentists and nurses!

When the late Great War was finished, the territory of
Alsace-Lorraine was taken from Germany and given back to
France.

² William Hard, Address over the Columbia Broadcasting System in the Public Health Series, January 28, 1935. Published by the University of Chicago Press, Chicago, Illinois.

Now what has that to do with the government's responsibility for medical care? What has that to do with governmental compulsory health insurance? Well, I'm trying to tell you.

France at that time had no governmental compulsory health insurance. The French are very individualistic. We think *we* are. But the French are much more so. Their chorus girls won't even keep step with one another on the stage. These French, male or female, just hate team work. So of course they didn't have any governmental compulsory health insurance.

But Alsace-Lorraine had been in Germany for almost fifty years. And the Germans do love team work. So the Germans did have governmental compulsory health insurance and they had handed it to the Alsace-Lorrainers with all the other advantages and disadvantages of the German flag.

And what was it? It's simple enough. It's deep if you go into its details. But it's not deep at all in its principle. You establish a fund. The employees have to make contributions to it. The government makes a contribution to it also. In any case the government undertakes a responsibility for the method of managing the fund. Then, when an employee is sick, he gets medical care at the cost of the fund. That's all of it. You can tell it in thirty seconds, if you're not an expert.

Edward A. Filene also opened a talk in the "Doctors, Dollars, and Disease" program with a swift, trenchant statement of the problem:³

The worst thing about sickness is not sickness itself. Thousands of people recover from severe illness or accidents, only to find themselves unable to recover from the financial ruin which their illness has brought about. It is not the sickness which has ruined them, but the cost of the sickness and the cost of the medical care. This is, perhaps, our most typical American tragedy. . . .

The point is that the masses want health; and that they can secure health, with adequate, scientific medical attention, *for a fixed charge which can be budgeted* — that is, a charge which

³ Edward A. Filene, Address over the Columbia Broadcasting System in the Public Health Series, December 3, 1934. Published by the University of Chicago Press, Chicago, Illinois.

can be known in advance as definitely as rent is known — and a charge so low that it can readily be paid by a large majority of our people.

Here is a totally different opening of a talk on the same subject:

You and I, says Walter Hamilton, have learned the knack of buying bread and shoes and houses and bonds. Not so with medical care. The market for that is unique. The demand is for a necessity, failure in supply often means death; yet the patient who buys medical care in the open market runs serious risks.

Usually he does not know what he wants. How can he know? And even when he does know, he cannot tell when he finds it. If, on the other hand, he wants coffee, candy or cigars, if his heart yearns for dancing, preaching, or faking, he gets just about what he asks for. But medical service is now bought with little knowledge of its quality.

Often, too, with little knowledge of its price. The patient commits himself to an unknown course, in which one bill may merely breed others. The price does not behave the way prices behave in textbooks on economics.

As an example of radio talks which start with a bang, consider this one by George Bernard Shaw:

Ladies and gentlemen, I have no time to talk to you of any nonsense about freedom tonight. Let's come to business. How can you tell a free person — a person who can do what he likes when he likes and where he likes, or do nothing at all as he chooses?

Well, there is no such person, and there never can be any such person. . . .

Here is the opening of a talk in defense of the "busy" American businessman. Says Kiang Kang-Hu:

To us Chinese scholars, to be busy is distasteful. I can never understand the American business man's life. Every one is busy every moment. It amuses me. But, thanks be to God, I myself am not in the center of it. I am like one who visits a

tragic-comic play. I can enjoy it so much, simply because I take no part in it.

On the other hand, the American business man, observing starvation among millions of Chinese, is not at all like one who visits a tragic-comic play. To him, such suffering is stark tragedy; and he cannot enjoy it by taking no part in it. His humanitarian impulses *force* him to take part in it.

That is why, time and time again, American business men have poured into China, for relief of plague and famine, millions of dollars' worth of the material necessities of life — material necessities which were created by the "tragic-comic" activities of busy American men.

To these men, some things are even more distasteful than being busy. One of these is the poverty which four thousand years of the Chinese philosophy of life have failed to conquer.

Exercises

1. Compare and contrast the above examples of radio-speech introductions. Which ones would have induced you to keep on listening? Exactly why?

2. In what respects are the following openings of radio talks good or bad? ⁴

WHAT IS A UNIVERSITY?

A university is a community of scholars. It is not a kindergarten; it is not a club, not a reform school; it is not a political party; it is not an agency of propaganda. A university is a community of scholars.

ROBERT M. HUTCHINS

THE A B C OF RACKETEERING

Tonight I am going to talk about murder — murder in the bakery racket. I am also going to talk about an attempted murder.

Day before yesterday afternoon, on a New York City street, Max Rubin, an important witness in my investigation, was shot in the back. The bullet struck his neck, passed through his head, narrowly missing his brain. Tonight he still lies between life and death in a

⁴ The entire speeches are in *Modern Speeches on Basic Issues*; Houghton Mifflin Company, Boston, 1939

hospital. Upon the fragile thread of his life hangs evidence of the utmost importance to the people.

THOMAS E. DEWEY

THE CHOICE BEFORE US

It is a waste of time for intelligent people to go on talking as if we could restore the "good old days" of a more or less rugged individualism. They weren't so good and they have come to an end. If we are to master modern machinery and not be mastered by it, we must have social controls. We must own, like one family, the great resources of our mineral wealth and all the commanding heights of industry and distribution. Then, under democratic controls, we can put engineers to work for us and not for absentee owners. We can think and plan in terms of human wants and needs, not of private profits.

NORMAN THOMAS

The closing words. To end effectively, a talk over the air must meet the requirements which are listed in Chapter 20. The conclusion usually has one or more of three objectives: to summarize an address, to apply its ideas, or to move an audience to action. The speaker must pitch his Conclusion on a high plane, through the choice of ideas, through composition, and through delivery. Otherwise there is danger of anticlimax. Last impressions linger. If they are bad, excellent work may be undone; if they are good, some defects may be offset. A Conclusion should serve a definite purpose, tie up loose ends, maintain a high level of expression, and end with a note of finality. Every speech, when it quits, should "quit all over."

Here is a conclusion which misses fire. It is the summary type of radio ending at its worst. Dull and colorless throughout, it plods to a climax of weakness in the last four words.

The points I would like to make are that our soil and the men who cultivate it are of vital importance to ourselves and to the world, and that we must include them first in all our thinking and planning. The farmer can do much, and by and large his record is a good one, but it is the job of all of us to cooperate with him and to safeguard and promote the agriculture upon which our very existence is founded. Thank you very much.

Here, on the other hand, is a conclusion which meets many requirements:⁵

We have a hatred of force. We have an abhorrence of war. Our habit of civilization, our instinct to use our material resources for the enrichment of human life rather than for the fashioning of weapons of war, are all virtues of our democratic system. They could be disastrous weaknesses, could encompass our destruction, if we did not stand to the task in hand, and see it through!

For what other reason have we made ourselves a mighty people, if not to validate our way of life when it is threatened with destruction. Today we are face to face with the testing of our two hundred years of building, to the proving of all we are. This is our rendezvous with destiny!

This war is a stark thing of blood and agony in which the stakes are survival or annihilation. It must be fought to the last ditch that stands between us and victory, and it must be fought by all of us!

We are all Americans by heritage. We must all be Americans in devotion to the needs and the duties of the desperate days ahead of us.

Ours is the power. Let us see that ours is the glory, too!

Exercises

Here are the closing words of a number of radio talks. In each case, answer these questions: Does the conclusion summarize the talk, apply the ideas, or move the hearers to action? Does the speech appear to end with vigor? Is it so phrased as to linger in the minds of the audience? How could the speech have ended more cogently and convincingly?

1. It is our supreme responsibility, at this Conference and afterwards, to see to it that this calamity never again falls upon the world. Vision we must have to see clearly that without peace and security for all nations, there will be no peace and security for any one of us. Courage we must have to carry us through trying delays and temporary misunderstandings and lesser differences to

⁵ By Colonel Warren J. Clear, former United States Military Observer with Japanese Army, December 22, 1944.

the fulfillment of our common purpose. Faith we must have in the ability of mankind to make peace with the same resolute devotion that the United Nations peoples have given to fighting this war. That vision, that courage, that faith, inspired the great American Leader whose life was given to the cause for which we have here met — Franklin Delano Roosevelt. It is only with such vision, courage and faith — expressed in a thousand different ways — that the United Nations have been able to travel so far along the hard road to final victory. It is only with this vision, courage and faith that we shall make peace secure for ourselves — and for succeeding generations.⁶

2. Some people say that our democracy is not perfect and that there is discrimination and inequality and apathy and corruption. They are right. Some say that our economic system has not functioned perfectly and that there are maladjustments and sufferings and faulty distributions. They are right. But neither of these facts is any reason for waiting for the correction of these imperfections before we step forward to fulfill the world leadership which it is mandatory that we exercise.

I speak not of a Utopia. I speak not of a human race suddenly turned angelic. There will be selfishness and greed and corruption and narrowness and intolerance in the world tomorrow and tomorrow's tomorrow, but pray God, we may have the courage and the wisdom and the vision to raise a definite standard that will appeal to the best that is in man, and then strive mightily toward that goal.⁷

3. Not many weeks or months had elapsed after the World War began before there was presented to our vision a picture so horrible it hardly seemed that it could be true. It appeared that hell had broken loose and that millions of evil spirits had become incarnate in human form and were going about the earth committing atrocities and acts of cruelty beyond belief. In the face of this awful picture it is not strange that we should ask ourselves the question: "Has Christianity failed?"

But there is another picture which the war has painted. In it we see millions of men and women who are exemplifying in their daily

⁶ Edward R. Stettinius, Jr., U.S. Secretary of State, at the World Conference, San Francisco, California, April 26, 1945.

⁷ Harold E. Stassen, former Governor of Minnesota, at Minneapolis, March 7, 1945.

lives in the most commonplace fashion, unselfishness, generosity, loyalty, self-sacrifice, and other characteristics and qualities which command the admiration of the world. Unconsciously these people are reflecting Christ's spirit. Whether they know it or not, their inspiration comes from the God of all good deeds. Yet many of them have no church affiliations, for too often the church seems to them quite apart from their lives, an institution which has little contact with or understanding of their problems, since theirs is fundamentally a religion of deeds, not of creeds; expressed in life, not in words.

We turn from this picture with a glow in our hearts and say with renewed faith: "Christianity has not failed, churches may have failed, but not Christianity! For never in the history of the world was Christianity a more vital force in human life than it is today."⁸

DELIVERING THE RADIO SPEECH

A speaker in the broadcasting studio should visualize a few persons in a living room and remember that he is conversing *with* not talking *at* them. This will help him to adapt his voice and manner to his audience. Better still, let him see to it that there are two or three persons in the studio into whose eyes he can look and to whom he can talk. Almost anyone will do; a technician, a crooner, the nation's adviser on problems of the heart, or a few friends who may be willing to help out. He will then have a small audience whose reactions he can actually see. This may help him to avoid the mistake, on the one hand, of talking as though he were addressing nothing but a blank wall, and the mistake, on the other hand, of talking as though he were addressing "this uncounted multitude before me and around me."

There are experts, however, who believe that disaster results when a radio speaker tries to combine the technique of addressing a seen audience and the technique of addressing an unseen audience. It is true that if the presence of studio listeners interferes with a given radio speaker's primary purpose — to reach the unseen audience — he should think only of that

⁸ John D. Rockefeller, Jr., New York, January 31, 1945.

audience. Some of radio's successful performers disregard the studio audience.

Voices on the air. A voice that is powerful enough to reach the far corners of a vast auditorium must be moderated in a studio where reverberations of sound are scientifically controlled. In a sound-proof cubicle, heavy carpeting deadens footsteps and prevents the sound of voices from bouncing off the floor. The radio presents none of the horrors of dead spots and echoes that haunt the auditorium. There is far more danger of speaking too loudly than of not speaking loudly enough. Witness the damage when a champion hog-caller put on a show. "With the first fancy Poland China halloo," says *Variety*, "the station went off the air, and the voluminous voice cost the establishment something like five hundred dollars to repair the havoc-stricken equipment." Few speakers can compete in volume with a hog-caller, though many seem to try; but a voice which is not mighty enough to damage the broadcasting apparatus can yet damage an audience by its raucous crackling. The practice of yelling for emphasis, whether or not suitable at a mass meeting in Madison Square Garden, is bad in a broadcasting studio. A radio speaker should maintain a fairly constant volume.

Personality revealed by the voice. Breath control, tone modulation, and clear articulation are as important in radio speaking as in any other speaking. Jerky breathing, harsh tones, and breathiness give the listener a poor opinion of the emotional state of the man behind the microphone; and slovenly articulation does not stand the gaff of aerial interference and faulty radio sets.

As we have said before, a broadcasting company engages a speaker partly because of his ability to communicate nuances of emotion and thought by means of the resonance, purity, modulation and timbre of his voice, and partly because of the personality which his voice suggests. If the voice from the loud-speaker has a supercilious air or obnoxious, ingratiating traits, the offended listener rightly exclaims, "What you are speaks so loud I cannot hear what you say." And that is the

end of that broadcast, as far as the offended listener is concerned. Quintilian did not know the magic of an "All-Wave Noise-Reducing Aerial System" equipped with "Acoustic Clarifiers," but he did know that "that which offends the ear will not easily gain admission to the mind."

Reading from manuscript. The radio speaker who reads from manuscript must be particularly careful to use variety of rate and variety of melody. Anyone who reads a speech, word for word, is in danger of giving undue attention to the words themselves. The words may become merely a vehicle in an oratorical song. The man at the microphone must learn to *speak* from script, not *read* from script.

Position before the microphone. The person in charge of the studio tells the speaker where to sit or to stand and, usually after a trial, the distance from the microphone which the speaker should maintain throughout his talk. The best distance is not the same for all speakers or for all studio situations. Some of the bodily movements which are used to good effect in other speech situations are objectionable in radio speaking. On the other hand, facial expression helps. "A smile can be heard."

Silence in the studio. Sounds such as coughing and turning pages which would not be noticed in an auditorium may be objectionable when magnified by the radio mechanism. Speakers over the air, therefore, should follow these rules.

1. Do not rattle the leaves of your manuscript.
2. If you must clear your throat while you are speaking, turn your face from the microphone and muffle the sound with your handkerchief.
3. Once you have taken a standing position which is satisfactory to the engineer in the control room, do not move away from or toward the microphone.
4. Do not speak with explosive force. Emphasis of that kind, often effective elsewhere, is too noisy when heard over the air.
5. Do not touch the microphone with your hands.
6. After you have concluded your talk, make no noise of any kind until you see the off-the-air signal.

Sound effects. There are programs, however, which call for sound effects and fall flat without them. If there is a thunder storm, thunder should be heard, even though it is nothing more than the rattling of a sheet of tin. If it is raining, cellophane rolled between the hands may serve the purpose. If the script calls for the arrival of another character, the radio audience should hear the sound of the opening of the door or the engine of the motor car. The real world, whenever much is going on, is a world of many sounds. In the studio these sounds must be simulated. The ear has to take the place of taste and sight and smell. The instruments readily available for the purpose are innumerable.

Preparation for delivery. Before going to the broadcasting studio, the speaker should read his talk aloud several times. As he reads, he should keep in mind the nature of the radio audience and the nature of radio. His breathing must be unlabored, his tones low and well modulated, his manner informal and conversational. In the first reading, if he is rigorously criticizing his work, he is sure to detect words that are tongue twisters; phrases that hiss; awkward passages; sentences that are too long, tiresome repetitions; and expressions that are worn out.

When he has improved the text to the best of his ability, he should read the talk again. This time he might do well to read it to as helpful a listener as he can find. Any listener is better than none. Balzac read manuscripts of his books to his cook. Two or three listeners are better than one.

Timing the talk. Because of the studio schedule, accurate timing of a program is imperative. In most cases, programs must start on the minute and close thirty seconds before the end of the allotted time. A deviation of more than ten seconds in either direction is not allowed. The speaker takes his starting orders and, as the time for closing approaches, he is given ample warning. He *must* close on time. This is one great advantage which radio speaking has over all other forms of public speaking. Outside the broadcasting studio, terminal facilities are usually lacking, and few speakers take to heart

the familiar warning that a speech, to be immortal, need not be eternal.

If a speaker reads his speech several times, he should become so familiar with the text that he does not lose his head when, in the middle of his broadcast, the signals indicate that he must talk faster or cut his speech. He should decide in advance exactly what part is to be left out, if some part *must* be left out. Otherwise, when the signal comes, he may begin to race through his talk. That makes both himself and his audience uneasy. Worse still, in spite of his hurry, his carefully prepared Conclusion may literally be left dangling in the air. It is better to cut the Body deliberately than to be forced to omit part of the Conclusion. The listeners may feel they have been conducted along a well-blazed trail, only to be pushed headlong off a precipice.

Exercises

1. Select any speech of 2000 words or more, and rewrite it in 600 words for radio use. Or write a new speech of 600 words.
2. Select one of your own speeches of 2000 words or more, rewrite it in 600 words, and deliver it in five minutes.
3. Stand or sit before a microphone, real or improvised, with a clock in plain view, and with two or three persons for an audience, and talk for exactly four and one half minutes on any one of the subjects suggested in the previous chapters. Write the first minute and the last minute of your talk exactly as you are to deliver it, and time the rest of your talk accordingly.

If broadcasting equipment is not available, a public-address system will meet all requirements, or a loud-speaker in front of the class and a microphone in another room. Such a system can be set up easily by the physics or electrical engineering department of the college. The cost need be little or nothing. Indeed, the chief essentials can be taken care of in one room, by placing a screen in front of the speakers and a make-believe microphone behind the screen. When this simple device is used, the speakers cannot see the hearers and the hearers can-

not see the speakers; and that is the chief difference between radio speaking and other forms of public address.

COLLEGE DEBATES ON THE AIR

As Brooks Quimby has pointed out, it is increasingly difficult for radio debates to get time on the air, especially on the networks; partly because such debates have not been "good radio." In contrast with commercial programs which pay large sums for new ideas, trained writers, perfected techniques, and polished performers, the usual radio debate by college students seems artificial and boring. Radio tends toward interviews and round tables, more give-and-take, instead of set speeches.

One answer is to adapt debate procedure to radio conditions. Milton Dickens at Syracuse University tried a radical change in technique with his dramatized debates. Another change has been tried at Bates College. In this procedure, the proposition is stated as a question and the teams agree on subsidiary questions which will bring out the clash of opinion. The announcer asks each team to state its general stand briefly, and then asks the subsidiary questions of each team. At the close, each team has opportunity for refutation and summary. The number of speakers, the number of questions, and the length of each period depend upon the radio time available. In a fifteen minute radio program, which is really fourteen and one-half minutes for the debate and its announcements, there is but one speaker on a team and the script is organized in some such way as this specimen script.

BATES COLLEGE ON THE AIR

WCOU 7:45-8 P.M.

Music *theme (down and under)*

Ann. Bates College on the air.

Music *theme*

Ann. Tonight we are presenting an intercollegiate debate. The question is: Should the United States government provide for conscription of labor for war work? The first speaker is Mr. James Hogan of American International College.

What is your answer, Mr. Hogan?

Hogan I say yes. . . . (one minute)

Ann. Now Miss Despina Doukas of Bates College. What do you say to the question for debate, Miss Doukas?

Doukas I say no. . . . (one minute)

Ann. Let me ask each of you in turn this question? Do you think such conscription of labor for war work is necessary? Mr. Hogan?

Hogan (two minutes)

Ann. Your reply, Miss Doukas?

Doukas (two minutes)

Ann. One more question for each of you: Do you think labor conscription would be desirable? Will you give your answer first, Miss Doukas?

Doukas (two minutes)

Ann. What is your answer, Mr. Hogan?

Hogan (two minutes)

Ann. We have just time for each of you to make a final statement. First, Miss Doukas. etc.

EDUCATION BY RADIO

Nearly every vocation has its occupational disease: domestic servants have housemaid's knee, plumbers have lead poisoning, and professors have academectomy. This is a pity, for nine out of ten of those who expose themselves to education by radio are not academically minded. They will not listen to a speaker merely because he himself is interested in his subject and is an expert in his field. Not that they are opposed to education: witness the popularity of H. G. Wells, William Hard, Will Durant, Lowell Thomas, and Walter B. Pitkin. These men avoid the pedantic, ten-ton truck style which has done heavy duty in college halls. In terms of human interest, they write for the millions who are not averse to knowledge but who refuse to take it in medicinal form. The radio educator will do well to use similar tactics. He should shed his academic armor and mingle with the people. He will find that they are keenly responsive if he uses terms which they can readily understand

and presents his material in as lively a manner as the journalist and the feature writer.

Radio speakers may well look to teachers of speech for aid in discovering what is interesting to the millions who have radios within their reach. Some aid may be found in those sections of the previous chapters which have to do with the means of arousing interest and sustaining attention.

Educators might leave the radio entirely to broadcasting companies and advertising sponsors. "This might be done," says Merrill Denison, "but it would be most unfortunate, for education has almost as valuable a contribution to make to radio as radio has to education; and whatever the degree or direction of indebtedness, a working liaison has been too long delayed."⁹

"Democracy's sharpest, strongest weapon." The most exciting event in radio's short career was President Roosevelt's first broadcast following his first inauguration. "No leader," says Mr Denison, "ever addressed a larger, a more attentive, or a more anxious audience. And hearing him no one, familiar with the classics, could fail to recall the words of the old Greek philosopher who said, 'A democracy can extend only as far as the sound of one man's voice.' Radio had given America its Acropolis; a place from which the Elders might speak to all the citizens at once, as in ancient Athens the people had gathered below the Parthenon to listen to the words of their great leader, Pericles. Radio had also won for itself profound respect as democracy's sharpest, strongest weapon."

EXERCISES

1. Let the class decide on a program which, for the available radio audience, is the best program which the class can put on the air. Prepare the script and submit it to a broadcasting station, if there is such a station within convenient reach. The station may

⁹ Merrill Denison, *The Educational Program*, published by Radio Institute of the Audible Arts, New York, 1935; founded by Philco Radio and Television Corporation.

be glad to try something new. Preferably, devise a program in which many members of the class can take at least some part. Arrange for all members of the class to hear the actual broadcast. At the next meeting, invite criticism of the program as it was carried out.

An inexperienced speaker will do well to speak over the air whenever he gets a chance and has sufficient time for preparation. Even a local station provides a potential audience much larger than could be seated in the biggest auditorium.

2. Prepare to interview a few members of your class on any subject of current interest on which the members of the class are likely to have definite opinions and some information. Plan to draw them out and keep the program moving. In preparation for this program study the technique of some of the radio inquiring-reporters. Notice the specific ways in which they enliven the interview and put at ease those whom they induce to take part.

3. Write a script for one of the programs in this list. If the program calls for more than one speaker, prepare the script accordingly. Assume that the total time allowed on the air is five minutes. Make certain, therefore, by repeated tests that your program can be kept comfortably within four and one half minutes.

- | | |
|---|-------------------------------------|
| A commercial | An interview with a celebrity |
| A campaign speech | Latest news from the world of sport |
| Latest world news | A dialogue |
| A sidewalk interview | A panel discussion |
| An appeal in behalf of the community chest or other non-profit social agency. | |

4. *Radio debate*

Choose two to six members of the class to prepare a debate adapted to the radio. Let them agree upon a lively local issue or a timely problem in public affairs. Let them study models of radio debates that are reported in collections of debates or in publications of radio forums. Many such subjects are listed in this book. Before preparing the debate, let them review Chapter XIX.

5. *Radio panel or symposium*

Prepare a panel discussion or a symposium of fifteen minutes or a half hour on a timely problem. Review Chapter XIX by way of

preparation. In order to get the procedure and spirit of radio discussions, listen to the weekly broadcasts of the University of Chicago Round Table and the Northwestern University Reviewing Stand. Many subjects suitable for such discussions are listed above at chapter ends.

ACKNOWLEDGMENTS

FOR AID IN PREPARING the first edition of *Basic Principles of Speech*, we were indebted especially to Clarence T. Simon, of Northwestern University, and Frank M. Rarig, of the University of Minnesota. For aid in preparing the revised edition, we are indebted especially to J. H. McBurney, Dean of the School of Speech of Northwestern University, and, for supplying many new exercises, to Kenneth Hance, of Northwestern University.

Among others whose valuable aid is much appreciated are:

Bower Aly, University of Missouri
A. Craig Baird, University of Iowa
H. L. Bricker, University of Maine
William F. Bryan, Northwestern University
Charles T. Burnett, Bowdoin College
Raymond Carhart, Northwestern University
Leonard Carmichael, Brown University
Cornelius Cunningham, Northwestern University
Ralph Brownell Dennis, Northwestern University
G. E. Densmore, University of Michigan
Donley F. Fedderson, Northwestern University
Adam R. Gilliland, Northwestern University
William Hard, Washington, D.C.
Clarion D. Hardy, Northwestern University
James H. Henning, University of West Virginia
Max Herzberg, Newark, New Jersey
Armand L. Hunter, Northwestern University
Howard T. Hill, Kansas State College
Hoyt Hudson, Leland Stanford University
J. L. Lardner, Northwestern University
Irving J. Lee, Northwestern University
Sara Lowrey, Baylor University
Elizabeth McDowell, Columbia University
Glen E. Mills, Northwestern University

James Mullendore, University of Virginia
 Brooks Quimby, Bates College
 Karl Robinson, Northwestern University
 Robert Seashore, Northwestern University
 Wilbert Snow, Wesleyan University, Connecticut
 Harrison B. Summers, the Blue Network, New York
 Dwight Watkins, University of California
 Herbert A. Wichelns, Cornell University
 Claude M. Wise, Louisiana State University
 Ernest Wrage, Northwestern University

For the substantial help of these critics, the authors are grateful. Grateful acknowledgment is made to the following publishers and authors for permission to reprint copyrighted material

The American Magazine, for a selection from "Accustomed As I Am ——" by Irvin S. Cobb.

D. Appleton-Century Company, for a selection from *Science and Education*, by Thomas Henry Huxley

Brandt and Brandt, New York, for "Nancy Hanks," by Rosemary Benét, from *A Book of Americans*, published by Rinehart & Co., Inc. Copyright, 1933, by Rosemary and Stephen Vincent Benét.

Columbia Broadcasting System, Inc., for selections from *Talks*

Doubleday, Doran and Company, and Mrs. Keith Preston, for "Warm Babies," from *Splinters*, by Keith Preston, copyright, 1921, by Doubleday, Doran and Company.

Farrar and Rinehart, Inc., for "Tears" from the *Selected Poems* by Lizette Woodworth Reese, copyright, 1926

The Ford Motor Company for "America's Crown Jewels," a radio talk by W. J. Cameron

Harcourt, Brace and Company, Inc., for "On the Birth of a Child," and "Prayer," from *Challenge*, by Louis Untermeyer.

Harper and Brothers, for a selection from "The Servant in the House," by Charles Rann Kennedy.

Henry Holt and Company, Inc., for "The Cow in Apple Time," and a selection from "New Hampshire," from *Collected Poems*, by Robert Frost, selections from *Psychology, Briefer Course*, by William James, "Cool Tombs," "Handfuls," and "Prayers of Steel," from *Cornhuskers*, by Carl Sandburg, "Gone," from *Chicago Poems*, by Carl Sandburg, "Four Little Foxes," from *Slow Smoke*, by Lew Sarett, "The World Has a Way With Eyes," from *Wings Against the Moon*, by Lew Sarett, and a selection from *Cyrano de Bergerac* by Edmond Rostand.

Houghton Mifflin Company, for a selection from *Progress and*

Plenty, by William Trufant Foster and Waddill Catchings, a selection from "Chiquita," by Bret Haite, "Lilacs," and "Pattens," by Amy Lowell, "The Cowboys' Ball," by Henry Herbert Knibbs, "The Daguerreotype," by William Vaughn Moody, "Scum o' the Earth," by Robert Haven Schaufler, and "Earth-Born," by Odell Shepard.

Alfred A Knopf, Inc., for "The Eagle and the Mole," by Elnor Wylie, from *Angels and Earthly Creatures*

Orrick Johns, for "Little Things."

Agnes Lee, for "Motherhood"

J. B. Lippincott Company, for selection from *Psychology from the Standpoint of a Behaviorist*, by John B Watson.

The Macmillan Company, for "An Old Woman of the Roads," from *Poems*, by Padraic Colum, a selection from "The Congo," and "The Hope of Their Religion," from *Collected Poems*, by Vachel Lindsay, "Whoa, Zebe, Whoa," from *Barbed Wire and Wayfarers*, by Edwin Ford Piper, "Leaves," from *Rivers to the Sea*, by Sara Teasdale, "Sea Fever," by John Masefield, from *The Story of a Round-House*, copyright, 1918

David McKay Company, for "A Noiseless, Patient Spider," "Broadway," "Give Me the Splendid Silent Sun," "The Base of All Metaphysics," and "When I Heard the Learn'd Astronomer," by Walt Whitman.

Edwin Markham, for a selection from "The Man With the Hoe," copyrighted by Edwin Markham

The Radio Institute of the Audible Arts, for selections from *The Educational Program*, by Merrill Denison.

Scripps-Howard Newspaper Alliance for "Limies Have No Guts" and "On the Western Front," by Ernie Pyle

Charles Scribner's Sons, for "A Ballad of Trees and the Master," by Sidney Lanier, "Calvary," by Edwin Arlington Robinson, "I Have a Rendezvous With Death," by Alan Seeger, a selection from "Pulvis et Umbra," by Robert Louis Stevenson.

Wilbert Snow, for "Etching"

Frederick A Stokes Company, for selections from "The Highwayman," and "The Barrel-Organ," from *Collected Poems, Volume I*, by Alfred Noyes. Copyright, 1906

The Sun, New York, for "Is There A Santa Claus?"

New York Times Magazine and James F. Bender for quotation from an article by Dr Bender.

The Viking Press, Inc, for a selection from *While Rome Burns*, by Alexander Woollcott; "Lake Song," by Jean Starr Untermeyer, from *Love and Need*.

INDEX OF TOPICS

A

- Acheson, Dean, quoted, 402
 Acoustics, 103 ff.
 Acting *versus* public speaking, 21 f.
 Action, self-motivated, 151 f
 Amliel, quoted, 408
 Amplification, of outline of speech, 421 f.
 Analogy, argument from, 455 ff. defined, 427
 Argument, clarifying the subject, 441 f.
 evidence as means of proof, 446 ff.
 evidence from authority, 448 ff.
 fallacies, 458 ff.
 forms of argumentative speech, 465 f.
 from analogy, 445 ff.
 from antecedent probability, 458
 from causal relation, 457 f.
 inductive and deductive, 451 f.
 requires a proposition, 439 f.
 use of statistics in, 463 ff.
 Aristotle, on four divisions of the oration, 384
 quoted, 26
 seven causes of human action, 485
 Art that conceals art, 22 ff.; 573
 Articulation, 219 ff.
 Attention, first necessity, 17 f.
 interest of audience, 398 ff.
 methods of holding, 502 ff.
 result of bodily action, 130 f.
 Audiences, their evaluations of a speaker, 33 ff.

B

- Barbarisms in speech, 546
 Barton, Bruce, quoted, 407
 Basic principles of speech, 13 ff
Bates College On the Art, 588 f.
 Beerbohm, Max, quoted, 277

- Bell, W. B., quoted, 516
 Bender, James F., quoted, 203
 Bible, quoted, 24; 275 f.
 Bodily action, abundant, 152
 aid in breaking down stage fright, 133
 defined, 128 f.
 effect upon audience, 130 f.
 effect upon speaker, 132 f.
 essential for good speaking, 37 f.
 principles of, 165 ff.
 self-revealing, 135
 Body, of the speech, 421
 Borden, Richard C., quoted, 384
 Breath control, necessary for good tone, 205 f
 Brief, as outline, 372 ff.
 Brooks, George, quoted in *Collier's*, 428
 Burroughs, John, on Broadway, 405 f.
 Burt, Struthers, quoted, 514
 Business English, 555

C

- Cadence, 279 f.
 Carlyle, Thomas, quoted, 99
 Causal relation, argument from, 457 f.
 Character, defined, 8; 29 f.
 Characterization, 161 f.
 Chatham, Lord, quoted, 275
 Churchill, Winston, quoted, 101; 431; 560
 Cicero, 27
 on six divisions of the oration, 384
 Clark, Blake, quoted, 404
 Clear, Col. Warren J., quoted, 581
 Climax, defined, examples of, 303 ff.
 Cobb, Irwin S., quoted, 570
 Communication *versus* Exhibitionism, 94 f.
 Compensating, for feelings of inferiority, 74 ff.

Composition, choosing a title, 325 ff.
 first steps in, 318 ff.
 Conclusion of speech, various types,
 511 ff.
 Continuant consonants, 269
 Conversation, as basis of effective
 speech, 95 f.
 Corax, on four divisions of the ora-
 tion, 384
 Covert bodily action, 135 ff.
 Crowd psychology, 499 f, 572

D

Dead tones and dead spots, 104
 Debate, as a form of argument, 471
 on the air, 588 f.
 Declamation and interpretation, 45 ff
 Deductive reasoning, defined, 451
 Definition, necessity for, 444 f.
 De Quincey, Thomas, quoted, 561 f
 Denison, Merrill, quoted, 590
 Description, defined, examples, 432 ff.
 Desires, six basic, 494 ff
 Dewey, Thomas E., quoted, 579 f.
 Disclosing and clarifying the subject,
 410 f.
Doctors, Dollars and Disease, 576 f
 Dunlap, Knight, quoted, 35 f, 486

E

Echoes, how to combat them, 103 ff
 Effective speech, defined, 20
 four characteristics of, 558 f.
 Effusive form of force, 298 f.
 Ego, as factor in lack of poise, 55 f.
 as motive in persuasion, 496 f
 Eisenhower, Gen Dwight D., 396
 Emotion, in speech, 112
 Emotional color in the voice, how to
 cultivate, 223 f.
 Empathy, defined, 131 f
 Emphasis, stress and attention, 301 f.
 Establishing contact with audience,
 387 ff
 Euphemism, defined, 554
 Evidence, as means of proof, 446 f
 from authority, 448
 Exhalation (or expiration), defined,
 206
 Exhibitionism, in language, 550 f.
 Exposition, defined, 424
 Expulsive form of force, 299 f.

Extempore speaking, use of pauses in,
 266

F

Facial expression and head emphasis,
 186 f.
 Fallacies, in argumentation, 458 ff.
 Farrand, Dr. Livingston, quoted,
 511 f.
 Faulty articulation, 219 f.
 Fear, basic cause of all emotional
 instability, 56
 "Feeling in" is empathy, 131
 Figures of speech, 549 f.
 Filene, Edward A., quoted, 401,
 577 f.
 Fine writing, 553
 Force, effusive and expulsive forms,
 295 ff
 Foreign words, 547 f
 Formal and informal English, 564 f.
 Forms of argumentative speech,
 465 ff
 Foster and Catchings, quoted, 400
 Four forms of discourse, 424 ff.
 Free verse rhythms, 279
 Frost, Robert, definition of home, 552

G

Gandhi, Mahatma, 28
 Generalization, defined, 452 ff.
Genesis, quoted, 24
 Genung, John F., quoted, 422
 Gestures, principles, 181 f.
 their importance, 175 ff.
 three plans of movement, 178 f
 Gish, Lilhan, criticized in *Camille*,
 549 f.
 Good speaker, attributes of, 27
 Good use in speech, 545

H

Hackneyed words and phrases, 548 f.
 Hall, J., quoted, 100
 Hard, William, quoted, 576 f.
 Hitler, Adolf, quoted, 3
 as a speaker, 30
 Hobart, Donald A., quoted, 512 f.
 Hoover, J. Edgar, quoted, 413 f.
 How to tell a story, 436
 Hutchins, Robert M., quoted, 579
 Huxley, Thomas H., quoted, 411 f.

I

- Illustrations, defined; examples, 428 *f.*
 Impersonation, 161
 Indirectness, mental and emotional, 111
 oratorical or exhibitory, 105
 physical, 108 *f.*
 Inductive reasoning, defined, 451 *f.*
 Inferiority, causes of feelings, 69 *ff.*
 compensations for, 74 *ff.*
 controlling feeling of, 72 *f.*
 in lack of poise, 56
 Inflection, defined, 243 *f.*
 Ingersoll, Robert, quoted, 554
 Interest and attention of audience, arousing, 398 *ff.*
 Interpretation and declamation, 45 *ff.*
 Introduction, arresting attention and arousing interest, 385 *ff.*
 disclosing and clarifying the subject, 410 *f.*
 establishing contact, 390 *ff.*
 "Sam Witham," 408 *ff.*
 should accomplish three steps, 387
 Intuition, 32 *f.*

J

- James, William, quoted, 17; 134, 502

K

- Keats, John, quoted, 237
 Kellogg, Elijah, quoted, 517 *f.*
 Kiang Kang-Hu, quoted, 578 *f.*

L

- Lack of poise, 54 *ff.*
 Lackaye, Wilton, 560
 Larynx, function in production of tone, 211 *f.*
 "Laudable pus" analogy, 395
 Lee, Flight Lieut. Robert, 435
 Lincoln, Abraham, quoted, 562
 Lumen, defined, 31
 Longfellow, Henry W., quoted, 276
 Lund, F. A., quoted, 487
 Lungs, their part in production of tone, 205

M

- Mark Twain. *See* Twain.
 Melodic range, 240 *f.*
 Melody, definition and uses, 234 *ff.*

- Melody of voice, giving cues to personality, 237 *f.*
 Memorizing, methods of, 58 *ff.*
 Mental attitudes, as related to developing poise, 63 *f.*
 Metaphors, defined, examples, 427 *f.*
 "Mike" fright, how to overcome, 573 *f.*
Modern Speeches on Basic Issues, 542
 Monorate and monopitch, 106
 Moses, Senator George H., quoted, 393
 Munro, William B., quoted, 403

N

- Narration, 434 *ff.*
 Nervous tension, advantageous when controlled, 53
 Notes, methods of taking, 333 *f.*

O

- Orator, defined by Quintilian, 26
 Outline, amplification of, 421 *f.*
 brief form, 372
 complete outline, 365
 general techniques, 378 *f.*
 types, 368 *ff.*
 Overt bodily action, 135

P

- Paderewski, 26
 Panel discussion, 466 *f.*
 Pantomime, 160
 Pater, Walter, 15
 Patterns, of the body of a speech, 349 *ff.*
 Pauses, the punctuation marks of speech, 263 *ff.*
 Perception, defined, 31 *f.*
 Personality, revealed by the voice, 584
 Personification, 428
 Persuasion, defined, ethics of, 487 *f.*
 methods of holding attention, 502 *f.*
 psychology of, 480 *f.*
 six basic desires for audience motivation, 494 *f.*
 subjective and objective attitudes, 489 *f.*
 Pharynx, functions in production of tone, 205
 Philosophy, of speech, 12 *ff.*

Physical control, in developing poise, 61 *f*
 Physical indirectness, 108 *ff*.
 Poffenberger, A. T., quoted, 486
 Poise, and the basic principles, 52 *f*.
 how to develop, 57
 mental attitudes, 63 *ff*.
 physical control, 61 *f*.
 Posture, 171 *ff*.
 bad posture, 174
 position of feet, 171 *f*.
 shifting weight, 172 *f*.
 Provincialisms, 547
 Psychology, crowd, 499 *ff.*, 572
 in persuasion, 480 *f*.
 Pyle, Ernie, quoted, 433; 435 *f*.

Q

Quantity, defined, 269 *f*.
 and mood, tone-color, 271 *f*.
 Quintilian, quoted, 26, 485 *f.*; 585

R

Radio, delivery of a talk, 583 *f*.
 in education, 589 *f*.
 preparation of a talk, 574 *f*.
 Radio speaking, basic principles, 572 *ff*
 patterns of, 575 *f*.
 sound effects, 586
 Rate of speech, 262
Reader's Digest, quoted, 427 *f*.
 Reading from manuscript, 585
 Reputation, power of, 431
 Resonance, apparatus involved, and control of, 215 *f*.
 Respiration, 206
 Response, empathic, 131
 varieties of, 323 *ff*.
 Rhythm, and diction, 98 *f*.
 defined, 274
 of conversation, 277 *f*.
 of free verse, 279
 of poetry, prose, 274 *ff*.
 syncopated, 281
 Rockefeller, John D., Jr, quoted, 582 *f*.
 Roosevelt, Franklin D., quality of voice, 201
 Roosevelt, Theodore, quoted, 517
Ruth, Book of, quoted, 275

S

"Sam Witham" introduction, 408 *f*.
 Schumann-Heink, Madame, quoted, 53
 Scott, Howard, quoted, 551
 Scott, Walter Dill, quoted, 487
 Self-preservation, first law of nature, 495
 Seneca, 27
 Seton, Ernest Thompson, quoted, 428 *f*.
 Seven basic principles of speech, 12 *ff*
 Shaw, George Bernard, quoted, 396; 578
 "Sign up for the war!" 483 *f*.
 Similes, defined, examples, 427
 Slang, 546 *f*.
 Sound effects, 586
 Sources, of speech materials, 332 *f*.
 tabulating topics, 335 *ff*.
 Speech, communication *versus* exhibitionism, 94
 self-revealing, 26
 seven basic principles, 13 *ff*.
 the preparation of a, 58 *ff*.
 Speech style, how to develop, 101 *f*.
 Stage fright, how to conquer, 52 *f*.
 lessened by bodily action, 133
 Stassen, Harold E., quoted, 582
 Statistics, use of, 463 *ff*.
 Stefansson, Vilhjalmur, quoted, 403
 Stettinius, Edward R., Jr., quoted, 581 *f*.
 Stevenson, Robert Louis, quoted, 64
 Stokowski, Leopold, quoted, 26
 "Stopped" consonants, defined, 269
 Stress, defined, 301
 Style, defined, 545
 in speech, how to develop, 101 *f*
 Subjects, disclosing and clarifying, 401
 relation to audience and occasion, 321 *f*
 types, and their selection, 319 *f*.
 Subliminal stimuli, defined, 31
 Subliminally-determined perception, defined, 35
 Suggestion, and the basic principles, 539 *f*.
 as applied to the fundamentals of speech, 533 *ff*.
 defined, as a tool of persuasion, 526 *f*.

positive and negative, defined, 529 ff.
 Supraliminal stimuli, defined, 31
 Swift, Dean, definition of style, 543
 Symposium, 467 f
 Syncopated rhythms, 281
 Syracuse University, radio debates, 588

T

Tacitus, quoted, 64; 235
The Christian Science Monitor, quoted, 404
 The three parts of a speech, 348 ff.
 Thomas, Lowell, quoted, 4
 Thomas, Norman, quoted, 580
 Thorndike, Edward L., quoted, 494
 "Threshold of awareness," defined, 31
 Timbre, defined, 222 f.
 Time, use of its elements, 261 ff
 Titles, good and bad, 325 ff.
 Tone, major facts about its production, 204 ff
 Training in speech. (*See* Speech.)
 Transitions, defined, examples, 430 f.
 Twain, Mark, quoted, 140

V

Vanzetti, quoted, 563

Variety, quoted, 584

Vibrating the tone, mechanisms of, 211 f.

Vocal cords or bands, their function, 211 f.

Vocalized pauses, 266 f

Vogue words, 554

Voice, as cue to personality, 201 f.
 mechanism of production, 205 ff.
 on the air, 584

"Voice Box" or larynx, 211

Voices of women, 203 f.

W

Walking, to and from a platform, 167 ff.

Watson, John B., quoted, 137 f.

Weir, Ernest T., quoted, 412 f.

Wells, Carveth, 403

Wells, H. G., quoted, 408

Whiteman, Paul, "When you quit, quit all over," 510

Willkie, Wendell L., quoted, 518

Woolcott, Alexander, quoted, 549 f.

Wording the response, 322 f.

Y

Young, Owen D., quoted, 393

INDEX OF AUTHORS

- Alexander. *The Burial of Moses*, 210 f
- Anonymous
Belief, 88
Iron Shackles, 44
- Bacon: *Of Truth*, 263 f.
- Beaumont. *Even Such Is Man*, 311
- Benét. *Nancy Hanks*, 118 f.
- Bible
Genesis, 299
Kings, 280
Psalms 18, 271
Psalms 23, 229 f
Solomon's Song, 273 f.
- Browning
How They Brought the Good News From Ghent To Aix, 300
Marching Along, 273
Rabbi Ben Ezra, 86 f.
- Browning, Mrs. *Sonnet XLIII*, 280 f.
- Burke. *Oration on the Impeachment of Warren Hastings*, 301
- Burroughs. *The Eagerness of Youth*, 258
- Byron: *Apostrophe to the Ocean*, 230, 299
- Cabot: *The Most Powerful Motive*, 85
- Cameron. *The Crown Jewels of America*, 47 f
- Campion *Cherry Ripe*, 43
- Church "What? No Santa Claus?" 251 f
- Churchill *In Britain's Darkest Moment*, 302
- Coleman *The Philosophy of the Race Problem*, 304, 305
- Colum *An Old Woman of the Roads*, 45 f
- Curtis *The Leadership of Educated Men*, 91 f.
- Dewey: *The A B C of Racketeering*, 579 f.
- Dickens:
From A Christmas Carol, 196, 252 f.
- Douglas: *The True Glory*, 87
- Everett: *Oration on Lafayette*, 210
- Finley: *Appeal for Good Speech*, 302
- Foster: *The Paramount Question*, 257
- Frost:
New Hampshire, 278
The Cow in Apple Time, 42 f
- Gough: *What Is a Minority?* 83
- Grady: *The Homes of the People*, 213
- Grattan. *Reply to Mr. Carey*, 218 f.
- Harte: *Chiquita*, 148
- Henley: *Invictus*, 85 f
- Henry:
Call to Arms, 303
Liberty or Death, 268
- Hood: "Gold, gold, gold, gold!" 218
- Hoover: *An American Ideal*, 198
- Hunt. *Abou Ben Adhem*, 267 f.
- Ingersoll:
At His Brother's Tomb, 554
Napoleon, 270 f.
- James:
The Fear of Poverty, 289
"I Won't Count This Time," 120
- Johns: *Little Things*, 118
- Keats: *Last Sonnet*, 258
- Kennedy: *The Servant in the House*, 228 f.
- Kipling:
Gunga Din, 272
Recessional, 213

- Knibbs *The Cowboys' Ball*, 293 f.
- Lamb, A *Dissertation Upon Roast Pig*, 255 f
- Landon *I Strove With None*, 259
- Lanier *A Ballad of Trees and the Master*, 46
- Lee *Motherhood*, 121 f
- Lincoln.
Address at the Dedication of Gettysburg Cemetery, 125
Farewell Address at Springfield, Illinois, 120
Second Inaugural Address, 44
- Lindsay.
The Congo, 227 f
The Hope of Their Religion, 282
- Longfellow.
Endymion, 213
The Building of the Ship, 210, 228
- Lowell, Amy
Lilacs, 290 ff
Patterns, 281
- Lowell, James Russell: *Wendell Phillips*, 256
- Lytton. *Song*, 213
- Markham *The Man With the Hoe*, 43 f
- Masefield *Sea Fever*, 288
- Milton *On His Blindness*, 241
- Moody *The Daguerreotype*, 254 f.
- Noyes
The Barrel-Organ, 274
The Highwayman, 217, 274
- O'Connell *Bigotry*, 124
- Phillips:
Only a Gang of Slaves, 90
Toussaint L'Ouverture, 265 f
- Pierpont *Warren's Address*, 247 f
- Piper. *Whoa, Zebe, Whoa*, 194 f
- Poe *The Bells*, 270
- Pope Pius XII *The Dignity and Liberty of Man*, 287 f
- Preston *Warm Babies*, 289 f
- Procter *A Petition to Time*, 299
- Reese *Tears*, 251
- Robinson *Calvary*, 83 f.
- Roosevelt, Franklin D.
Inaugural Address, March 4, 1933, 241 ff
The Sacred Fire of Democracy, 122 f
- Roosevelt, Theodore: *While Daring Greatly*, 84
- Rostand *Cyrano de Bergerac*, 231 f.
- Royce: *To Youth*, 124
- Sandburg.
Cool Tombs, 229
Gone, 125
Handfuls, 280
Prayers of Steel, 82 f.
- Sarett
The World Has a Way With Eyes, 123 f
Four Little Foxes, 253
- Schauffler *Scum o' the Earth*, 89
- Scott *Marmion and Douglas*, 193
- Seeger *I Have a Rendezvous With Death*, 309
- Seneca *True Joy*, 292 f.
- Shakespeare
Hamlet, Act III Scene 1, 265
Hamlet to the Players, 246
Macbeth's Vision, 196
Mercutio's "Queen Mab" Speech (from *Romeo and Juliet*), 196 f.
Jacques Soliloquies, 245
As You Like It, 149
Sonnet, "When in disgrace with fortune and men's eyes," 252 f.
- Shepard *Earth-Born*, 49
- Snow *Etching*, 126
- Stettinius *America's Rôle in World Peace*, 310 f
- Stevenson *Pulvis et Umbra*, 50 f.
- Swinburne *The Garden of Proserpine*, 286 f
- Teasdale: *Leaves*, 119 f.
- Tennyson:
Break, Break, Break, 270
Crossing the Bar, 272 f.
The Eagle, 312
Enoch Arden, 149, 305
"Ring Out, Wild Bells," 218
Song of the Brook, 270
"Sweet and low, sweet and low," 272

Thurston: *A Plea for Cuba*, 304
 Traubel. *What Can I Do?* 82

Untermeyer

Lake Song, 285 f.
Prayer on the Birth of a Child,
 82
Prayer, 48 f.

Wallace: *A Century of the Common
 Man*, 193 f

Waterson *Abraham Lincoln*, 218

Webster. *I Was Born in America*,
 195 f

Whitman:

The Base of all Metaphysics, 84 f.

Broadway, 276 f.

Give Me the Splendid Shining Sun,
 46 f

A Noiseless, Patient Spider, 87 f.

*When I Heard the Learn'd Astron-
 omer*, 49 f

Wilson. *War With Germany*, 300

Winant: *Our Common Ideals*, 311 f.

Wolfe: *At the Crossroads*, 88 f.

Wordsworth: *The World Is Too Much
 With Us*, 246

Wyhe: *The Eagle and the Mole*, 308

Zangwill. *The Melting Pot*, 309 f.

