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ESSENTIALS OF PUBLIC SPEAKING

BY
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INSTRUCTOR IN PUBLIC SPEAKING, NEW YORK UNIVERSITY SCHOOL
OF COMMERCE, ACCOUNTS AND FINANCE



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PREFACE

Short, intensive courses in public speaking have become so popular among business and professional men that the problem of supplementing the work in the classroom with the proper text material has given instructors no little difficulty. The average textbook is far too detailed in its treatment, and few students have the time in which to carry out programs of selective reading.

The author has attempted to meet this need by setting forth in a brief, concise form the essentials of the subject. His sole aim has been to include in one small volume a brief but comprehensive summary of the fundamentals of effective speaking as he has taught them for the past fourteen years.

To the masterful work of Professor James A. Winans (Public Speaking) and of Professor Arthur E. Phillips (Effective Speaking), the author gratefully acknowledges his indebtedness.

WARREN C. DUBOIS.

New York University.

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**ESSENTIALS OF
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CHAPTER I

A TALK WITH BEGINNING SPEAKERS

It may seem like "carrying coals to Newcastle" to call your attention at the outset to the importance of the study of public speaking. I assume that you have undertaken it with a firm conviction that it is not only an important subject, but one which will pay handsome returns on your investment of time and energy. However, it is always encouraging to have an opinion approved and supported by facts.

You have probably heard and read that oratory is a passing art. You will doubtless hear and read the same opinion many more times before you pass on. Ten years ago, on the occasion of his retirement from the United States Senate, Elihu Root stated that even in the golden age of Greece pessimists

were talking about "the country going to the dogs." If the frequency with which we hear that phrase is due to its age, then there can be no secret back of the popularity of the prophecy concerning the "passing of oratory"—it is simply a habit inherited from prehistoric man.

But the best answer to this so-called prophecy is the fact that never before in the history of the world was there so great a demand for instruction in public speaking as exists to-day. It is taught in nearly every college and preparatory school in the United States. Last year more than a dozen new textbooks on the subject were published. In the last nine years, the enrollment in the Y. M. C. A. evening courses in public speaking has increased from three hundred to nearly four thousand. Thousands are studying it in night schools of every type and description. If the art of public speaking is passing, it is passing from the stage of luxury to the stage of necessity.

Less than two decades ago, the ability to speak in public was regarded as an asset required only by lawyers, clergymen, statesmen, educators, and professional speakers. Many of those outside these circles looked

upon the art as a gift rather than something which they could acquire or develop. What do we find to-day? Bankers, salesmen, doctors, engineers, business executives, and even unskilled laborers are found in the public speaking classroom. What is the reason for this popularity? The best answer to this question is found in the letter of a clerk in the office of a large corporation:

. . . I would like to be a fine speaker and I intend to put forth every effort. . . . At any rate, if I ever get an opportunity to advance myself by expressing my ideas before a group, I shall not be found wanting. But even if I never find occasion to use the art in a practical way, the self-confidence, poise, and countless other by-products, which grow out of its study and practice, make it worth while.

The results obtained by the average student in some of the short evening courses have proved the theory of the old Roman — "Poets are born, but orators are made."

Perhaps you do not like the word "oratory." You may associate it with the pompous politician who tries to beguile the voters from the real issues of the campaign by a passionate plea for the common people. If so, you do the word a great injustice. Styles change. The florescent language and purple rhetoric of the statesmen who pre-

ceded the Civil War would be just as much out of place to-day as the clothes they wore. Every generation develops a type of speaking which is slightly different from the one which the previous generation admired. The hustle and bustle of to-day, its demands for short cuts, its distrust of everything that smatters of cheap theatricals, motion pictures, the radio, and the common sense which business men have brought to the study of the subject are some of the factors which explain the present popularity of the simple, direct, and terse style of platform speaking. But the effective speaker of to-day, whether he be the lawyer summing up to a jury, the laborer addressing his union, or the business executive proposing a new policy to a board of directors, is an orator in the true sense of the word. Conventions change, but the principles which underlie good speaking are eternal.

The lesson of Mr. Bryan's career is not that oratory is dangerous and to be eschewed, but that it is valuable and essential to every public cause. We can well afford to replace our contempt for the gift of public speaking with the British respect for it and widespread practice of it. We have too many figures in American public life who would be great candidates and fine public servants if only they could talk to a thousand persons in a

hall as well as they can to one person across a desk. As a matter of fact, we value highly the effective use of words in advertising, in every other avenue of business. Essentially that was Mr. Bryan's gift, as his eloquent and appealing will gives final proof.

Perhaps we can develop, probably we are developing, aided by the influence of radio, a new oratorical style, terser and simpler than the older styles. But let us make no mistake about the fact that oratory will still be oratory, and essentially a dramatic art, however the conventions may alter. It was so in the days of Demosthenes and Cicero, it was so in 1896 and it will be so as long as a crowd is a crowd.¹

The use of speaking.—On the morning after a great football victory, when the enthusiasm was still rampant, the president of the college reminded the student body that athletics served but two purposes—exercise and fun. It seemed at the time like a perverse remark, intended solely to squelch the joy of victory. But how many college graduates who worshiped the goddess of athletic honors wish that they had had in their undergraduate days the same perspective of that educator.

* I hope that you have a burning desire to be a forceful speaker. But I also hope that your desire is born of the realization that by means of this art you can accomplish

¹ Editorial, *New York Herald-Tribune*, August 10, 1925.

something that will be of greater use and value to the world than your mere reputation as a speaker. When we read the fiery phrases of Patrick Henry, the sweeping sentences of Daniel Webster, or the logical arguments of Abraham Lincoln, we become so fascinated with the art of these masters that we are apt to lose sight of the fact that these men live in history, not because they created models of eloquence for future generations, but because they made their eloquence serve a great cause. They were great orators only because by means of oratory they achieved great things.

First and last, public speaking is a practical art, a means, not an end. It is a purposive activity, not a mere vehicle for the exhibition of skill. The only excuse for studying the art is that we may fashion a tool that will help us turn a vision into a reality. But if we are to make it a useful tool, we must always speak with a definite purpose in mind. No speaker ever attained his goal without subordinating his art to his subject.

The world is full of glib talkers—men who will champion either side of any question so long as it affords them an oppor-

tunity to get into the limelight. The tricks of oratory have always been the weapons of shysters, demagogues, and dishonest business men. They are usually successful up to a certain point. But when their motives are once discovered, they are "through." The greatest single asset which any speaker can possess is a reputation for sincerity.

Overcoming fear of an audience.—Lord Chesterfield, an English wit who enjoyed something of a reputation for genius, wrote to his son that every man of fair abilities might be an orator. The vulgar, he said, look upon a fine speaker as a supernatural being, endowed with some peculiar gift of heaven. He himself maintained that a good speaker was as much a mechanic as a good shoemaker, and that the two trades were equally to be learned by the same amount of application.

The first problem is that of acquiring self-confidence, or, rather, overcoming certain imaginary obstacles which stand between you and confidence. I say "imaginary," because once you have overcome them you will call them such. But to you, on the threshold of this art, they may be very real. The novelty of being on a plat-

form, facing a sea of searching eyes, awakens all sorts of new sensations. Each student is inclined to think that he is suffering from some malady peculiar to himself. Whatever the form your sensations assume, they can be traced to one or both of two causes—self-consciousness and nervousness. Instead of playing ostrich, let us look these enemies squarely in the face and see just how formidable they are.

Self-consciousness, as the word implies, is a state of confusion resulting from a division of mental energy between the task itself and one's application to that task. It is a lack of concentration. The self-conscious speaker divides his attention between the subject matter of the speech and his person or the manner of his delivery. He is trying to ride two horses at the same time. That diagnoses the trouble, but what about the cure? Any new activity, whether it be speaking, swimming, or dancing, challenges the ability to concentrate. Fear of failure scatters the focus of effort. With practice comes the return of concentration, and soon we realize that fear has departed. Platform speaking is a complex activity. It requires the coördinate functioning of nearly every

mental and physical cylinder in the body. But there are ways to hasten the departure of self-consciousness. Thorough preparation, coupled with a developed enthusiasm for the subject, fills every chamber of the mind. Then there is little room for thoughts of self.

Nervousness is somewhat different. Anticipation of a trying task excites the nerves, and the nerves, in turn, call forth a flood of energy to meet the occasion. The trouble is that they call forth more than we can control and put to use. We are in the position of driving a team of horses, one of which is untrained and full of antics. If you think nervousness is a handicap, you are mistaken; it is one of your greatest blessings. The late Dr. Russell H. Conwell delivered one lecture, "Acres of Diamonds," over six thousand times. He never spoke without a preliminary attack of nervousness which made his friends wonder why he enjoyed the platform. Nervousness is indicative of energy and capacity for growth. The remedy for the discomfort it causes the beginning speaker is not elimination, although confidence tends to reduce it, but control. This, likewise, comes with practice.

Self-confidence in any activity follows practice and skill. But self-confidence may be the parent as well as the offspring of success. What a helpful parent it is! There are theories and formulas galore for acquiring this initial self-confidence as a part of our mental equipment. It is not possible in a work of this size to enter into a complete discussion of the psychology of confidence. However, a few facts may be of practical benefit. First, the seat of confidence is the subconsciousness, that part of the mind which usually directs eating, walking, or driving, and enables us to perform these activities even though the consciousness is engaged with an absorbing problem. Second, when we are relaxed or tired, the floor between the consciousness and the subconsciousness rises, increasing the functioning capacity of the latter at the expense of the former. At such times, the subconsciousness reacts very quickly to suggestions of all sorts. Third, thoughts or suggestions of courage expel those of fear; there is not room for both. If, therefore, when you are relaxed or tired, you would entertain visions of yourself on the platform, imagining yourself doing effectively the thing you wish

to do, the subconsciousness would accept these suggestions, build upon them, and the result would be a greater degree of self-confidence and courage in your mental make-up.

This is no new nostrum. It is a psychological truth recognized and practiced hundreds of years ago. Perhaps you find it difficult to accept; it may strike you as a method of getting something for nothing. If so, it will do you little good to try it. Only to those who practice it without mental reservations does it bring results. Absolute faith is essential. If, then, you are skeptical, a better course for overcoming self-consciousness or nervousness is to adopt the attitude of the French general on the eve of his greatest battle. Looking down at his trembling knees, he addressed them in this fashion, "Oh, how you would shake if you knew where I was going to take you!"

First efforts.—There is no simple, standardized method of teaching public speaking. Perhaps we are moving in that direction. But until all the authorities agree on a uniform procedure, each instructor will, and ought to, carry out his own personal theories of teaching the subject. Remark-

able results have been obtained even by methods which, in the opinion of some authorities, are fundamentally wrong. Regardless of the personal element in all instruction, I shall state frankly some of my own convictions on methods of teaching, especially where they concern the first efforts of the student.

It is of the utmost importance that the student approach his task with the proper point of view. Speaking is an activity; it is a deed. Your success is to be measured by your ability to do it; not by your mere knowledge of the principles which underlie it. You may master all the theories of swimming and still be unable to take a single stroke. You may spend years on the study of rhythm, grace, and expression, and still fail on an old-fashioned waltz. The study of speaking must be approached in the same way in which we begin the study of swimming and dancing.

Recall, if you can, the days when you were learning to swim. You had a host of friends ready and eager to tell you "the right way to do it." Each had a pet theory which, rightly applied, would enable you to learn in a few minutes. But you found that

the novel sensations which attended your first dips expelled all the theories given you, and, if you had tried to keep in mind all that had been told you, probably you would have drowned with mental cramps. Later, however, when the strangeness of being in water began to wear off, your normal poise returned, and you were able to try out, one by one, some of the hints given you. Step by step, you acquired a form, and, suddenly, you awoke to the realization that you were swimming. With that realization came a feeling that swimming was a natural activity, and that, if you had only had the confidence in the beginning, you could have learned in a few minutes. You forgot, however, that the confidence which made you laugh at your slowness in learning was not a sudden acquisition, but a gradual growth.

So with speaking. The first thing to be acquired is the confidence that follows the wearing away of those novel sensations that accompany your first efforts on the platform. Practice alone will do it. No amount of reading or study of principles can obviate the necessity of passing through the apprenticeship of strange feelings, dry mouth, and "all hands and feet" sensations.

Speaking is a complex activity; it brings many functions into coöperation. Why not analyze it, break it up into parts, and study one at a time before trying to coördinate them all before an audience?

This sounds scientific. Many instructors begin with declamation, aiming to perfect the vocal and gesticular delivery of the student before requiring him to construct his own speeches or to speak without memorizing his words. Such a procedure overcomes platform clumsiness, teaches the graces of gesture, and irons out many wrinkles in vocal delivery. Many fine speakers were trained in the school of declamation. But how many who have learned to deliver with almost perfect technique Lincoln's "Gettysburg Address" or Rienzi's "Speech to the Romans" fail utterly when it comes to expressing, without previous preparation, the simplest ideas of their own to a group of friends. Of course, given sufficient experience, the good declaimer will eventually carry over into his everyday platform speaking whatever he has learned from declamation.

There are three objections to declamation as a preliminary study. First, it focuses the

attention of the student on delivery more or less divorced from thought, and thereby tends to make him look upon speaking as an exhibition of skill rather than a vehicle of thought. Second, it requires long experience before the declaimer acquires sufficient confidence and ability to employ in everyday speaking any portion of the technique acquired in declamation. This usually means that he learns delivery all over again as his needs require it. But the main objection to declamation is that it defers too long the greatest problem before the beginning speaker—the need of transporting to the platform and of adjusting to the new environment all the functions of mind, voice, and body employed in ordinary conversation. Speaking has been called “enlarged conversation.” To think on your feet as you think in your chair, to communicate with an audience as you would with a friend, is the beginner’s problem. And in reality the beginner has to solve that problem by himself. Why not, therefore, meet it at the outset? Why not seek first the proper perspective of speaking as an activity?

Then it appears that eloquence is as natural as swimming—an art which all might learn, though so few do.

It only needs that they should once be well pushed off into the water, overhead, without corks, and after a mad struggle or two, they find their poise and the use of their arms, and henceforward they possess this new and wonderful element.²

Preparation for the first efforts before the class might be guided as follows:

1. Select a subject in which you are intensely interested. Seek it among your activities, your daily life, or your hobbies. It need not be one which is mentioned in the daily newspaper; it need not be found anywhere in print. Better a personal talk on "The First Money I Earned" than a rehash of some editorial you have read on international relations.

2. Jot down on a piece of paper all the things you want to say on the subject. Select those which are the most important and which will make up a speech requiring not more than three minutes to deliver. Arrange the three or four points in the order in which you will present them. Write down this order of points and memorize it.

3. With this outline in mind, rehearse your talk aloud whenever you get an opportunity. Don't write it out and don't try to

² Ralph Waldo Emerson.

remember any exact phraseology. If you rehearse it often enough, you will find yourself falling into set language. That doesn't matter. But keep your mind focused on the thought of what you are saying, not on the language or how you are saying it. If you get an opportunity, deliver the talk to a friend and see what parts interest him. Revise your outline, if necessary, after this test.

4. While waiting for your turn to speak, concentrate on the thought and outline of what you are going to say. The greater your concentration and enthusiasm before you speak, the greater the chance of carrying that enthusiasm and concentration to the platform, to the exclusion of self-consciousness and fear.

The above plan might give the impression that I regard delivery as unimportant. On the contrary, I regard it as too important to be studied in a false light. Most of the virtues of good delivery are found in conversation. If the speaker's attitude on the platform is correct, concentrated on his subject, most of these virtues will appear in his speaking. Not that delivery should be left forever to the subconsciousness. When the student has acquired a healthy perspective

of speaking as an activity, then his delivery should be analyzed and the weak points should be strengthened by conscious effort.

A word or two about the use of this textbook. Speaking has many phases. If you allow yourself to think of the many things you must learn, you will lose your perspective and become discouraged. If you try to carry to the platform all the ideas and instructions in this book, or any book, you are sure to fail.

The aim of all education is to enable the student to master correct principles so thoroughly that they can be applied subconsciously. Your first speech will carry out many of the rules herein set forth. Study your weaknesses and resolve to overcome them one by one. To undertake too much at a time is far worse than to attempt too little. After considerable experience you will find yourself applying all the principles with little or no thought of them, just as you are able to read your morning paper at breakfast without thinking of how to handle your knife and fork.

The arrangement of the succeeding chapters of this book does not give the elements of speaking in the order of their importance

or study. It simply sets forth, in as logical a scheme as the subject permits, the essentials of the subject. Read it with that in mind. At the end is a series of exercises for the classroom and for outside practice.

The manifestations of progress come in fits and starts. The curve of achievement resembles the sky line of a range of mountains, beginning at the coast and ending at the highest peak. Between crests are valleys of depression. After the beginner enjoys the first realization of progress, a period of slump and discouragement sometimes follows. But if he keeps on, he will get out of the valley and reach a second crest from which he can see not only the summit of his hopes but the height he has already attained. The secret of success is to keep faith and courage when in the valley. The slump is only temporary. Every effort is carrying you nearer the goal.

And remember the words of Calvin Leslie Lewis, who, as head of the department of oratory at Hamilton College, has probably trained more successful speakers than any other living instructor, "The only way to learn to speak is by speaking."

CHAPTER II

CONSIDER THE AUDIENCE

From the standpoint of the consumer, it would appear that, in most of our modern commercial enterprises, manufacturing and all the branches of production are subordinated to selling. He knows that large fortunes are spent in advertising and that big salaries are paid to salesmen. But he may not know that many of the features of the product are prescribed by the sales manager in order to provide "selling points" for his department. This sales manager, however, is no more a dictator than the successful politician is a despot. Each owes his position to his ability to understand and meet the wants, interests, thoughts, and feelings of the consumer or the voter as the case may be. In the last analysis, then, the rank and file of the buying public control the policies of all business. The success of the particular enterprise depends on the degree to which it adjusts itself to that control.

The effective speaker is both manufacturer and salesman; his buying public is the audience which he faces. It is rather important that he understand that audience, its nature and its wants, before he constructs his speech.

Audiences differ. It is the problem of the speaker to learn in advance just as much as he possibly can about the particular gathering he is to address. At present, however, we are to consider, not the characteristics in which audiences may differ, but those which they all have in common. In other words, we are going to consider certain phases of man's behavior. Although an audience is something more than a collection of human beings, some of the laws which regulate its collective conduct may be studied profitably as they apply to the individual.

Attention, voluntary and involuntary.—A man walking hurriedly from his breakfast table to the train, concentrated on a business problem which must be solved before noon, finds a crowd gathered in front of a store from which smoke is pouring. He stops, makes hasty inquiries, and learns that firemen have entered the store in search of a child. He cannot aid in the rescue, and

he has but a few minutes in which to reach the station. Nevertheless, he lingers with the crowd until the child is carried out unharmed and the firemen report that the blaze is extinguished. He then runs to the station, boards his train, and resumes his concentration on the business problem.

At present we are not concerned with the motives or reasons lying back of his action in dropping the business problem to give his entire attention to the fire. The main fact is that this focus of attention was not the result of any effort of will. The situation reached out and seized the reins of his consciousness. It would have required considerable effort on his part to have passed by without making inquiries. This kind of attention, then, we might call *involuntary*, because it was not the result of conscious effort.

At the close of a hectic day this same man returns home, tired and hungry, to find a dinner guest, one of his wife's former schoolmates, who has just returned from a sojourn in Egypt. During the entire evening the guest relates, in a very uninteresting fashion, her experiences in Egypt—what she saw, where she stayed, and how much it cost

to make the trip. Now the host has never been in Egypt, doesn't care to go there, and isn't interested in travel, or in foreign countries anyway. He would like to go to bed; but, of course, he wants to be polite, and his wife has often lectured him on the need of cultivating interest in the fine arts. So he labors to pay attention to the travelogue, yanking his mind at frequent intervals away from thoughts of his comfortable bed back to the subject of Egypt. It is a continuous whipping of the will. This form of attention we may call *voluntary*, because it is the result of conscious effort.

Several weeks after this evening of boredom, the newspapers announce in large type the discovery of the tomb of the Egyptian king, Tut-ankh-Amen. Pictures of the tomb and its priceless treasures are on the front page of every Sunday pictorial supplement. Our prosaic business man, like thousands of his fellow citizens, reads and reads. He unconsciously acquires considerable information about Egypt.

Again he comes home to find his wife's friend a dinner guest. Again he hears an evening's discourse on Egypt. But this time she confines her talk to what she saw in the

museums. In spite of his prejudice, he has not forgotten the previous evening, our host finds that it is not so difficult to attend to her remarks. Now and then, when she touches on matters of which he has read, his interest flares up and he asks questions, trying to clarify the somewhat hazy impressions gained from the newspapers with the guest's first-hand knowledge.

The first two illustrations present the extremes, although there are plenty of instances in daily life which call to mind like experiences. The third illustration falls under voluntary attention—voluntary, because it requires some conscious effort. But the effort is aided by a developed interest in the subject matter. Rarely is a listener's attention to a speaker's remarks either purely involuntary or purely voluntary; it is usually some degree of voluntary, the degree depending on the extent to which the effort to attend is aided by certain factors. These factors are numerous, and many of them suggest themselves, such as the occasion, the speaker's reputation or personality, the listener's interest in the subject matter, his contact with it, the state of his mind and so forth.

Basic interests.—We have assumed in the previous illustrations that the guest made little or no effort to make her talk interesting to the host. Like so many who are enthusiastic over some subject, she assumed that everyone shared that enthusiasm. The fact that his attention on the latter occasion required less effort was due to his acquisition of knowledge. This acquisition had created certain contacts with the subject. He had built up to her; she had not reached down to him.

Now suppose that this guest, prior to the first evening, had planned her travelogue with a view to entertaining her host and hostess. She knows that his business is stone construction. So she begins by describing the pyramids, their size and shape, the kinds of stone used, and the various theories concerning the methods by which the early Egyptians had built them. Our host finds that he isn't so tired as he thought he was. His interest in stone construction is stimulated by this new knowledge. His familiarity with the subject in general enables him to visualize the pyramids. At times, his attention approaches the involuntary. He finds it easy to focus his attention, even after

the guest has dropped the pyramids to prattle about Egyptian designs for women's clothes.

The guest's success in the preceding instance was due to her appeal to a basic interest—the means of his livelihood. Generally speaking, basic interests are those which grow out of a need of satisfying one's physical, material, intellectual, moral, and spiritual wants or desires. These wants increase in number and variety with the advancement of civilization and the raising of the standard of living. They may be classified as selfish and altruistic, although the dividing line between the two is rather shadowy and is explained away entirely by some philosophers. However arbitrary the division, it serves as a means of classification. Selfishly, man strives *to protect life and health; to acquire money or property, influence, power, and renown; to find pleasure in self-expression, sports, entertainment, and hobbies.* Unselfishly, he seeks *to further the welfare of family, friends, institutions, organizations, and country; to advance the cause of truth, justice, and virtue; to exercise his religious, intellectual, and æsthetic tastes.* In short, man's basic interests are

those which are vitally concerned with his welfare and happiness.¹

Incidental interests.—Basic interests concern vital needs. They furnish the main-springs of voluntary action. But, as we noted in the illustration of involuntary attention, certain elements in a situation sometimes reach out and seize the focus of consciousness. These elements may or may not be interwoven with basic interests, so we shall call them *incidental interests*.

These incidental interests are the tools of the novelist, the dramatist, and the entertainer. They are best illustrated by an analysis of any piece of fiction. For this purpose we may summarize the main action of Shakespeare's "Merchant of Venice" in the following synopsis:

Antonio, a wealthy merchant of Venice, learns from his friend, Bassanio, that the latter is a suitor for the hand of Portia, an heiress of Belmont, whom men from all corners of the globe seek in marriage. Bassanio needs money to press his suit. Antonio has no ready funds, all his property being in trading ships at sea, but he authorizes Bassanio to borrow on his (Antonio's) bond.

¹ Phillips, in "Effective Speaking," lists all wants and desires under seven *impelling motives*—self-preservation, property, power, reputation, sentiments, tastes, and affections. The Newton Company, 1908.

Portia's father has left a will whereby his daughter's hand and fortune go to the man who selects from three caskets (gold, silver, and lead) the one containing her picture. Before making a selection, each suitor must swear, in the event of failure, never to marry or to reveal his selection. Portia dislikes all suitors but Bassanio.

Shylock, a rich Jew and money-lender, who hates all Christians, and Antonio particularly, consents to lend three thousand ducats for three months on condition that, if Antonio fails to pay, he shall forfeit a pound of flesh. Antonio, over Bassanio's protest, signs the bond.

The Prince of Morocco goes to Belmont, and, after pondering over each of the three caskets, selects the gold one, only to learn that "all that glisters is not gold."

In the meantime Shylock's daughter, Jessica, elopes with a Christian, taking with her some of Shylock's money and jewels. Her father sends Tubal, another Jew, to search for her, but the latter reports only the news that Antonio's ships are lost. Shylock rages between sorrow over his daughter's action and joy over Antonio's ruin.

The Prince of Aragon takes his oath and selects the silver casket. He loses. Bassanio arrives, selects the leaden casket, and wins the hand of Portia. At the height of his joy, he receives a letter from Antonio that reveals the latter's ruin and plight. Bassanio discloses the situation to Portia, who immediately dispatches him to Venice with enough money to discharge Antonio's bond. Portia then sends a messenger to her cousin, Dr. Bellario, a learned lawyer.

The Duke of Venice holds court. Bassanio tenders Shylock twice the amount of the loan, but the offer is spurned. The Duke, failing in his effort to soften Shylock, announces his intention of dismissing the case,

unless a Dr. Bellario, whom he has asked to sit as judge, arrives. A messenger (Portia's maid dressed as a lawyer's clerk) produces a letter from Dr. Bellario recommending a young and learned doctor (Balthasar) to sit as judge. The Duke welcomes Balthasar (Portia disguised as a judge), who takes his place on the bench.

Portia decrees that Shylock is entitled to the pound of flesh, but, before he can apply the knife to Antonio's breast, she warns him that if, in cutting it, he sheds one drop of Antonio's blood, his life and property are forfeited to Venice. Shylock then offers to accept the money, but Portia rules that, in as much as he had previously refused it in open court, he is bound by his first election. She then states that the law of Venice decrees that whoever seeks the life of a citizen forfeits his own and all his property, half to the citizen and half to the State. The Duke spares Shylock's life, but fines him one half of his property, while Antonio remits the other half, provided Shylock agrees to will it to Shylock's daughter and son-in-law.

The play ends at Portia's house in Belmont where Portia reveals her part in the trial, and Antonio learns that his ships have come safely to port.

Human interest.—The "Merchant of Venice," like all works of fiction, is an account of the activities of human beings—Bassanio's suit for Portia, Antonio's efforts to aid Bassanio, and Shylock's attempt to secure revenge on Antonio. Indeed, personalities are so indispensable to fiction in any form that we cannot imagine their absence, and we take this element for granted.

It is only in works of science, or in essays, speeches, and discussions which do not involve personalities, that we appreciate the value of human beings as a factor of attention. Man's interest in man explains the superiority of biography over history as a source of knowledge of the past, why candidates are more interesting to voters than issues, why an anecdote will furnish more persuasive power than a masterpiece of logical reasoning.

Let the writer or speaker express his ideas through the actions or words of human beings, and the dulllest subject takes on life and color.

Interest in action.—As soon as Bassanio speaks of his love for Portia, the reader perceives that there is to be action. Action means life, animation, movement, energy. Human beings, of course, suggest action; but action is found also in animals, in vegetation, and even in chemical elements. It is the secret of our preference for narration over description, exposition, or argumentation.

Action alone, however, would soon lose its hold on the attention unless aided by certain other interests which serve as stimu-

lants. These aids are *anticipation*, *curiosity*, *suspense*, and *struggle*.

Anticipation.—The reader has little doubt that Bassanio will negotiate a loan, or that Bassanio and Antonio will learn that Portia was the judge. Nevertheless, there is sheer joy in looking forward to the realization. Anticipation, then, stimulates our interest in action.

Curiosity.—The knowledge that Portia's hand and fortune are locked in one of the three caskets arouses the curiosity. Which one holds the prize? Who will win her? Curiosity rests on the unknown. It is sheer curiosity as to the outcome which compels us to follow the action of a mystery or a detective story. It is one of the greatest stimulants to interest in action.

Suspense.—When Bassanio arrives at Belmont, we know, by a process of elimination, that the prize is in the leaden casket. We expect him to select the right one, but the holding back of the act heightens the mental excitement and strengthens the desire for the outcome. Suspense is a powerful stimulant to interest in all action.

Struggle.—Aside from the competition for the hand of Portia, the real clash in the

action of the play arises from the friction between Shylock and Antonio. This conflict reaches its climax in the court scene. Remove this element of antagonism from the play, and there is little to follow Bassanio's success at Belmont. Struggle is the heart of all action, whether it be a war, a political campaign, a football game, or a debate. As long as there is uncertainty of result, a struggle never fails to interest. Anticipation, curiosity, and suspense join with struggle to stimulate our interest in action.

Interest in novelty.—Entirely apart from the action of the play there are certain features which command our interest and attention—the terms of the will left by Portia's father, Antonio's bond to Shylock, and Portia's disguise as judge. A little reflection explains our interest in these three things; they are novel, unusual, uncommon, unique; they are exceptions to the rule; they stand out like colored lights on a long dark road. Interest in novelty explains the position of "Gulliver's Travels" and "Alice in Wonderland" in literature. The reaction to novelty ranges from mild surprise to severe shock,

depending on the degree and the character of the unexpected.

Humor.—There are several humorous passages in the play which serve to relieve the tension. That humor interests is too obvious a truth to require argument or even illustration. Indeed, the recognition of its capacity to secure attention is so universal that, too frequently, it is abused in speech-making.

Attention and mental energy.—We have seen that certain subjects and factors enlist the interest and facilitate the act of paying attention. Attention requires a focus of the rays of one's mental energies. But this focus, whether voluntary or involuntary, consumes energy and fatigues. It is proper, therefore, to consider the capacity of an audience to pay attention. Men and women vary, of course, in the amount of mental power they possess. Some seem to be overcharged with it all the time; others appear to be half asleep from morning until midnight. With the average, it fluctuates from one extreme to the other, depending on the time of day, the physical conditions, and the work to which the energy is applied. A

lawyer, defending a man on trial for murder, is on his mental toes, ready to spring in any direction. The next hour that same advocate, relieved of the strain of the trial, sinks back into composure, and his mental motor slows down to a very low speed.

Psychology tells us that voluntary attention does not flow in an even, steady stream like the water of a deep river over its bed, but is the product of successive efforts similar to the impacts of a clapper on an electric bell. Furthermore, the attention is constantly rising and falling in waves. It requires great effort as well as a trained mind to sustain a high degree of voluntary attention for more than an hour.

Prehistoric man was ever on the alert in the open fields; wild animals and hostile tribes compelled it. But when he joined his tribe, he could afford to relax; he was safer. Life has changed, but in a crowd we still exhibit some of the characteristics of the savage. And if that crowd is integrated by a common interest, the individual consciousness tends gradually to merge with others until each member comes to regard himself as a part of a unified whole. This crowd

consciousness decreases the mental energy or alertness of the individual, and the resultant passivity explains much of the behavior of a group. The available mental power of each individual member of an audience is considerably less than that of the same individual when alone. It follows, therefore, that if a speaker would hold the attention of an audience, he must not tax its mental energies any more than is necessary. This rule is well illustrated by the experience of Joseph S. Buhler, a captain in the United States army during the World War. Captain Buhler was placed in charge of a number of wounded Allied soldiers, whom the War Department had brought to this country to offset German propaganda. These veterans would relate their experiences in the theaters and other places of assembly. They were untrained in speaking, but all of them could command the highest degree of attention when relating their tales in private conversation. Some of them, however, failed to hold the attention of audiences. Captain Buhler assigned the latter to the schools. Now, very few adults need be told that it is very difficult to hold the attention of children; everything must

be reduced to the simplest terms in order not to tax their undeveloped mental power. In nearly every case the veteran who had failed in the theaters succeeded in the schoolrooms. As soon as they had become adept in addressing children, Captain Buhler put them back into the theaters, with instructions to speak to the adults as they had to the children, and their success was remarkable.

In his lucid essay on the "Philosophy of Style," Herbert Spencer reduces all effective composition to the author's observance of the law of economy of the recipient's attention. A passage from that work affords an excellent exposition of the mental processes of the reader or the listener.

A reader or a listener has at each moment a limited amount of mental power available. To recognize and interpret the symbols presented to him, requires part of this power; to arrange and combine the images suggested, requires a further part; and only that part which remains can be used for realizing the thought conveyed. Hence, the more time and attention it takes to receive and understand each sentence, the less time and attention can be given to the contained idea, and the less vividly will that idea be conceived.

Whatever may be the value of this law in written discourse, it is of even greater importance in oral discourse. The process of

comprehending the speaker's thoughts must be accomplished as the speech flows—there is no opportunity for the recipient to go over and over obscure passages as when reading. Unless the audience, with its decreased mental power, can perform this function as the speech proceeds, the speech loses its force. One vague passage may obstruct the mental processes of the listeners to such an extent that the structure of thought which the speaker has been building up falls completely. The task, then, is to frame the speech in such form and language that the audience can extract all the thought with a minimum of effort.

Style and attention.—We have seen that interest is a factor in securing attention; some contend that attention is a mere function or result of interest, and that the two terms are almost synonymous. But as all language is simply a means or, as Spencer states, “an apparatus of symbols for the conveyance of thought,” it is proper to consider style, apart from subject matter or interests, as a factor in securing and holding attention.

Keeping in mind Spencer's “law of economy of the recipient's attention,” and the fact that, before the audience can perceive

the thought of the speaker, it must recognize and interpret the language presented to it, we may state that the two cardinal virtues of good style are *clearness* and *vividness*. Both of these virtues depend largely on *concreteness*, and a clear conception of concreteness requires an understanding of *mental imagery* and *imagination*.

Mental imagery and imagination.—Hold out your right hand and look at it carefully for a few seconds. Now close your eyes and try to see it with your mind's eye. With a slight effort, you can picture that hand with many of the lines running across the palm. The object which appeared in your mind when the eyes were closed was a *visual image*, a photograph which the mind took, developed, and printed while you perceived the thing with your eyes.

Whistle a few bars of some popular song. Then, without making any sound, let your mind run over the same notes. What you hear, or think you hear, is an *auditory image*. You recall the sounds of your own voice by means of auditory imagery.

Recall, if you can, the taste of your favorite fruit. If you succeed, it is because of your power of *gustatory imagery*.

Run your finger over the cover of this book; the sensation may be renewed a few seconds later by means of *tactual imagery*.

If you can recreate the fragrance of a flower after the actual scent has evaporated, it is because you possess the power of *olfactory imagery*.

This completes the simple imagery of the five senses. There are others, such as the imagery of motion, or *motor imagery*, and *thermal imagery*, or the imagery of temperature; but they are merely compounds of the original five. Imagination is the sum total of our experience recalled in imagery.

We speak of productive imagination and reproductive imagination. The act of reproducing in the mind's eye a picture of your boyhood home is the work of reproductive imagination. Nothing new is created; you simply throw upon the screen an old photograph. But to combine certain details of two or more images in a new arrangement is the function of productive imagination. To picture, for instance, an old friend riding a camel in a desert requires that you put together various parts of images of your friend, a desert, and a camel. Here, too, the elements or details are old but

the particular combination is new, and that is why it is called *productive*. When we speak of a person's imagination, we usually mean productive imagination. Eli Whitney watched a cat clawing at a chicken through the openings of a crate. The space between the slats was so small that the cat could extract nothing but feathers. Later, Whitney recalled the scene with these changes—instead of a chicken he saw raw cotton with seeds too large to pass through the openings; instead of a cat he saw a revolving spool with projecting bars which pulled out the cotton and left the seeds behind. Thus was born the cotton gin, one of the many offspring of productive imagination.

We vary, of course, in our powers of imagination. Some can recall in all its details their first circus; some can return from a musical comedy and reproduce every lyric in the score; there are men and women who can recall the tastes of five or six varieties of apples. Investigations made by psychologists reveal that, in any representative gathering, the visual imagery will be the strongest; next comes the auditory or the tactful. That is why a description of a man's appearance meets a quicker response from an audi-

ence than a description of his voice or the feeling of his handshake.

Imagery and thinking.—Before showing the relationship between imagery and the concrete, let us consider the part which imagery or imagination plays in the thinking process. For the purpose of simplicity we will take the mind of a child. An infant's mental life begins with perceptions—he sees, feels, hears, smells, tastes. These experiences are registered in images. Were it not for imagery, the child could not learn to know his own mother, or to have any memory whatever.

Some day the child touches a hot stove and burns his finger. The visual image of the stove, the thermal imagery of its heat, and the tactful imagery of the burn are associated. Later, the child touches a radiator and is again burned. This second experience strengthens the association of heat and pain apart from the visual imagery of the stove. The child, then, or perhaps after one or two more like experiences, definitely associates heat with pain. This mental process in an adult would be termed inductive reasoning—thinking from specific cases to a conclusion or a principle. That con-

clusion or principle might be stated as follows: contact with hot objects causes pain. This pyramidal process of thinking, from specific cases to the general, is by far the strongest and most natural form of reasoning. Note that the base of the pyramid on which the conclusion or generality rests is composed of images.

Now say to that same child, assuming that he understands the words used, "Hot things burn." The remark will probably mean nothing to him unless he can translate the idea contained in these words back to one or more images of experience which caused him to associate heat with pain. This is precisely what the child will do or try to do. This latter process—from the general to the specific—is called deductive reasoning. It is the reverse of inductive reasoning and is slower and less definite, because it is undirected.

The point to be emphasized here is that the mind depends upon imagery to build up a conclusion, or to test a conclusion or generality. In other words, imagery is both the starting point of inductive reasoning and the end toward which deductive thinking aims.

Concreteness.—Language, which is definite to the point of conveying its full meaning without the necessity of turning back to imagery or specific instances for explanation, is called concrete language. Conversely, language, which requires some turning back to images or specific instances to support it, is called abstract language. The dividing line between the two is not wholly fixed; the terms are relative, and each case depends on the individual's knowledge and education. In the case of the infant, "Hot things burn" would probably be abstract, but "Hot stove burns" would be concrete.

With experience, thought, and education, the mind builds up certain ideas which, even though stated in terms which are abstract in themselves, convey a definite and fixed meaning. "Hot things burn" is perfectly intelligible to any adult mind, yet, even here, "Hot stove burns" is preferable, because it contains a definite image.

Let us take another example. Consider the following statement: "Inventions tend to equalize the pleasures of all classes of society." Unless you have given some previous thought to such a statement or proposition, it requires some time and effort to

grasp its meaning. The first thing you do after hearing the words is to search for some invention with which to test the truth of the conclusion. Now, suppose we substitute the following statement: "Motion pictures and the radio bring together for the same enjoyment the street cleaner and the banker." Such a statement needs little thought, if any, to bring out its full meaning.

In conclusion, we may state that concrete language requires little or no deduction to convey its full meaning, gives the mind a solid footing on which to proceed, and saves the recipient's mental energy.

Clearness.—We stated above that clearness is one of the two cardinal virtues of good style. But it is more than a virtue—it is an essential. The trained mind might, by sustained effort, hold its attention to a succession of indefinite, cloudy remarks in the hope that some illustration or concrete example will crystallize the vapor; but the surest way to dispel the attention of the average audience is to indulge in general, vague statements.

The purpose of clearness is to bring every thought within the mental scope and experience of the listener. Much which has been

said about concreteness applies to clearness, but clearness is a broader term than concreteness. A thing may be concrete without being clear. The factor of knowledge and experience plays a large part in clearness. For instance, to say to a native of Guam, who has never seen or heard of our skyscrapers, that the Eiffel Tower is about as tall as the Woolworth Building, would certainly not be clear, though it is decidedly concrete. Likening a certain sound to the tinkle of a cowbell would be as meaningless to an inhabitant of the city who had never been in the country as comparing the explosion of certain field guns with the shriek of a fireboat's whistle to a Kentucky mountaineer.

The secret of obtaining clearness lies in likening the unknown to the known; bringing the new to the old. Here again imagery and the economy of the recipient's mental efforts play a large part. Take the following passage from a tourist's narration of an evening in Bermuda:

As soon as the moon rose we got on board and steered out into the bay. In every direction could be seen white houses and the lights of riders—they seemed like fireflies as they appeared and disappeared along the

roads. We smoked and listened to the singing and playing of our native servants.

Now compare the foregoing with the following account of the same experience:

As soon as the moon rose, we hoisted the canvass of our catboat and glided out into the bay. Whitewashed cottages glowed all around the shores and the lamps of bicyclists flickered like fireflies as they appeared and disappeared along the roads. Pipe smoke floated aft, while our dusky servant thrummed his guitar and sang of Dixie.

You say that the second account is much clearer than the first. In the first we do not know what kind of boat was used, what lights appeared like fireflies, what was smoked, or what instrument was played by the servant. Nor do the words "white houses" and "our native servants" give as definite images as "whitewashed cottages" and "our dusky servant." Even if the listener had the time and energy to translate these general words into visual images, he could not do so with any degree of assurance. The boat might have been a motor boat, the lights of riders those of automobiles; those on board might have been smoking cigars or cigarettes, the servant playing an accordion.

We might state, then, that clearness is aided by an appeal to imagery, and the more definite the image the greater the degree of clearness and economy of mental effort.

While clearness is an objective in good style, it owes its force to Spencer's law of the economy of the recipient's mental energies. A better realization of the latter requires a reconsideration of some of the rules which have been stated or suggested in previous paragraphs on concreteness, in order to show how far these rules may be applied to effect the saving of mental energy.

First, concreteness and abstractness are, of course, relative terms. What is concrete or abstract depends on the recipient's plane of knowledge and experience. Certain words, phrases, or statements which to some might be abstract would be so concrete to others, that to go back of them for support would not only offend the intelligence of the recipient but would weary him with unnecessary details or proofs. General statements summarize much in a few words, and, therefore, save time. For instance, "Dogs are faithful companions," and "Honesty is the best policy," need no elucidation; they may not be so impressive as "An airedale is

a faithful friend," or, "The honest workman sooner or later finds that he has profited more than his crooked fellow," but, unless the speaker's purpose is to focus on these propositions, the former will suffice.

Second, as a general rule, induction, or leading from the concrete to the abstract, is preferable to deduction, or proceeding from the abstract to the concrete. But the full application of this rule offends another which is almost as important. Constant repetition of any single process of mental activity tires the mind, just as the constant use of a certain muscle produces physical fatigue. Economy of mental energy requires that, while we recognize the superiority of induction to deduction, we break the monotony by alternating between the two.

A combined use of the abstract and the concrete and of induction and deduction produces the greater clearness. Note how the following article from "The Nation's Business" uses both methods:

Dangerous, indeed, are the attempts to interfere with nature. Trinidad in the West Indies wished to rid itself of rats and snakes, so it imported from the neighboring island of Santa Lucia, the mongoose, which specializes in eating both snakes and rats.

The result has been seriously to cut down the sugar production of Trinidad. The illogical mongoose, turning aside from its duty of eating only rats and snakes, began to eat a variety of lizard, which had been in the habit of eating the "froghopper," which in turn destroys the sugar cane.

So we have a "vicious circle"; more mongoose, fewer lizards, more froghoppers, less sugar cane.

In one district of Mexico, coyotes were thought too common. Poison was brought in literally by the carloads and the coyotes suffered. The result was that rabbits increased so that they destroyed the chief food crop of the country. Fewer coyotes, more rabbits, fewer beans, fewer men.

It's a dangerous task, this trying to improve on nature.

Vividness.—While clearness is an essential of style, it requires the aid of another quality to command attention. That other quality is *vividness*. The function of vividness is to give a thought or an idea such strength or color that it is lodged firmly in the mind of the recipient. The following quotation illustrates the effect of vividness:

God will hold every man responsible for his best. Raphael must not whitewash cellar walls for a living.²

The dictionary defines "vivid" as "producing, or tending to produce, distinct and lifelike mental images." Vividness, then, requires language that will produce imagery

² F. T. Bayley.

in the mind of the recipient. It is unnecessary to dwell further on the value of imagery as a factor in securing attention; the problem is *how to produce* imagery.

It is interesting to note that practically all our words and expressions are products of imagery. Our word "coward" comes from the Latin "cauda," meaning "tail." "Tribulation" comes from "tribulum," the Latin word for press, used to separate the chaff from the wheat. The English language, though greatly enriched by the Latin influence, has suffered from the fact that where its words are of Latin origin, they are weak in imagery.

The shorter Anglo-Saxon words are more graphic and terse, as illustrated by the Bible and the speeches and letters of Abraham Lincoln. But even our pure Anglo-Saxon words have lost some of their imagery. Our word "wicked" is derived from the Anglo-Saxon "wicca," meaning "wizard."

Constant usage of certain expressions, figurative in origin, has given them a secondary meaning which is decidedly concrete but which is devoid of imagery. When we say "left in the lurch," how many of us realize that "lurch" is "the state of one who

has made only thirty holes while his opponent has won by sixty-one (cribbage).” Truly, “our language is a nosegay of faded metaphors.” The same is true of similes which employ words in their literal sense. “Smooth as glass,” “cold as ice,” “sharp as a razor” are so hackneyed that they rarely stimulate imagery in the mind of the recipient. The force of slang rests on the fact that it is always changing, and, therefore, never becomes stale.

To insure the creation of imagery in the mind of the auditor, we must not only be concrete and definite, but must avoid threadbare expressions. Vivid language requires vivid thinking. Where the speaker actually sees the idea or thought in imagery, he is likely to use language which will convey the imagery to the listener. No two minds work exactly alike; no two minds picture the same thought or idea in the same imagery. If the speaker will take the time, in preparation, to develop the imagery of his thoughts, his language will probably be clear and vivid both to himself and to his audience.

Emotions.—The dictionary defines emotion as a “stirring perturbation, or excitement of the mind.” Emotion, as ordinarily

used, denotes some strong feeling, such as anger, love, sorrow, joy, or hate. In reality, some degree of emotion accompanies nearly every thought and act. Even the task of adding a column of figures produces a certain feeling of pleasure, or displeasure, if the process is distasteful. We cannot hear or read such words as *home*, *mother*, *vacation*, without experiencing some degree of emotion. It is because emotion, like the smoke and smell from a gunshot, outlives its cause that it is an important factor in the behavior of human beings.

Persons vary, not so much in their capacity for experiencing emotion as in their ability to control it. Under normal circumstances, a person's control of emotion is commensurate with his breeding and education. There are, of course, many exceptions to the rule. We are all familiar with the highly educated artist who "goes up in the air" on the slightest provocation, and the slovenly illiterate who could witness an earthquake with indifference; but these are exceptional temperaments.

We have seen that the average individual loses some of his mental energy and responsibility when in an audience. The same situa-

tion decreases his emotional control and makes him more susceptible to strong feeling. It is this characteristic which has prompted many seasoned speakers to assert that audiences feel but never think. This opinion may not strike you as a very idealistic one, but we are dealing with human nature as it is, not as it ought to be, and the successful speaker must reckon with the fact that the conduct of the average audience is dictated by its emotions rather than by its logic.

This is no place for an extensive study of the emotions, but certain rules may be stated which will give the speaker a better understanding of the methods of controlling an audience.

1. *Emotions are contagious.* If a speaker succeeds in arousing an emotion in a part of his audience, that emotion has a subtle way of spreading and bringing all under its spell. How often will the uproarious laughter of a few in a theater spread until every one is infected! Sometimes a titter or two from a small group will turn a serious moment in a play into a ridiculous one. The contagious character of emotion makes it a very effective means by which to

unify an audience and to change it from a heterogeneous mass to a homogeneous one. It follows that when an audience has once been seized by an emotion, its attention and conduct are more easily controlled by the speaker.

2. *Emotions must run their course.* Once aroused, emotions, like certain fevers, must run their course until they literally burn themselves out. Their duration depends on their original intensity. As a man who begins the morning by shaving with a dull razor will nurse a grouch the entire day, so will an audience harbor to the end ill-will toward a speaker whose opening remarks offend it. This rule is not absolute, but the exceptions are more apparent than real. An emotional state tends to perpetuate itself. The man or woman in a pessimistic mood enjoys a certain satisfaction in discovering a means by which to keep the mood alive. But while emotions are difficult to quell, they can be translated into other emotions of equal intensity. Pathos and joy are closely allied. There is the illustration of a group of boys playing havoc with a drunkard. Suddenly, they discover that the sot is the father of one of the group and in-

stantly the joy turns to an intense feeling of pity. A laughing audience is sometimes easily melted to tears, and vice versa.

3. *Emotions shut out incongruous ones.* This rule might be regarded as a corollary to the second. When a group is once infected with anger, it repels all suggestions of mollification. The experienced speaker rarely attempts to stem such a tide by standing in its way, but, by seeming to encourage it, leads it to his own purposes.

4. *Emotions prevent logical thinking.* We know how difficult it is to apply ourselves to close thought when the mind is under the spell of some strong emotion. Feelings increase the circulation and cause the mind to race. Such a state is highly impatient of the slow processes of reasoning. When an audience is once aroused, never try to reason with it.

5. *Emotions lead to action.* Emotions open the floodgates of nervous energy. The whole being is charged like a race horse impatient for the gong. An audience so charged becomes a mob; that mob demands a leader and will follow him as blindly as sheep.

6. *Emotions fatigue.* No physical or

mental effort consumes human energy so quickly as does an emotion. A state of enthusiasm will enable an individual to persist in any line of endeavor for a long period. But an enthusiast frequently uses up his capital as well as his income of energy. The reaction sometimes sets in very quickly and, when it does, it is usually as extreme as the original emotion.

A careful consideration of the foregoing rules suggests many corollaries of practical importance. Some of the latter will be considered in later chapters.

The familiar and the unfamiliar.—Under the general subject of “Incidental Interests,” we listed *novelty* as one of the stimulants of attention. Novelty, however, presupposes a knowledge of, or familiarity with, something which is not novel. For instance, we say that the Chinese custom of paying the physician so long as the patient remains well and discontinuing the payment during illness is novel. It is novel, though, only because we are familiar with the custom of doing the very opposite. Contrast, then, is the basis of novelty. This fact suggests another principle or cross section of our subject which should now be considered

not only as it affects attention but also as it concerns the purpose of all speaking.

Suppose we draw a circle around all our knowledge, ideas, viewpoints, associations, feelings, emotions, and beliefs. Call the circumscribed area the *known* or the *familiar*. We may state as a general rule that the familiar by itself is powerless to catch or hold the attention. None of us would listen for any length of time to a description of a room with which we were wholly familiar, nor would we be interested in a lengthy exposition of the proposition that the earth is round. We would say, in slang, "Old stuff," and turn aside. There are perhaps some exceptions, or seeming exceptions, to this rule. Old men will gather round a table and listen for hours to a narration of events which occurred in childhood. But a careful analysis of most of these instances discloses some new element in the situation—a new viewpoint gained from years of separation, a new atmosphere which changed times have thrown around the past, a desire to contrast the past with the present.

On the other hand, the absolutely new or unfamiliar is equally uninteresting because unintelligible. We saw how the tired busi-

ness man struggled to pay attention to the subject of Egypt before he had acquired interest in, or contacts with, it. To men of education and maturity it is difficult to name a subject with which they are wholly unfamiliar. Like the quills of a porcupine, their contacts reach out in every direction. But to the uneducated and uninformed there are many fields of knowledge which are new and, therefore, unintelligible. Since the World War, many organizations have arranged for free lectures to the foreign born. A favorite subject in this work of Americanization has been the American Constitution. The results have not always been gratifying. In one instance an eminent lawyer addressed a group of Italians for two hours. His English was very simple and his illustrations were excellent, but he failed because his audience had practically no contact with the subject. The following week a young lawyer addressed the same group on the same subject. Before preparing his talk, he ascertained from what part of Italy his hearers had come, studied the government under which they had lived, and then explained each point of the constitution by likening it to, or contrasting it

with, some feature of that government. He lectured to that group for ten successive weeks, and on each occasion the meeting room was packed.

The latter illustration leads us to the principle that, from the standpoint of the familiar and the unfamiliar, the attention is brought to the maximum by a judicious combination of the two. The old gives the starting point and the new gives the stimulant to advance. The old furnishes the gasoline and the new the air; in the proper mixture of the two there is power and action.

In applying this principle, the point to be emphasized is that the familiar, expressed or implied, furnishes the basis of interest, attention, and understanding. Most mental growth is the result of grafting the new on the old. It is the sap in the old trunk which flows into the new limb—gives life and makes them one. It is the speaker's problem to discover where on the old trunk the new limb can be attached and to make such a secure joining that the new becomes the old. The greater the number of connections between the two, the greater the success of the grafting.

We stated above that the secret of obtain-

ing clearness lies in likening the unknown to the known. We used *likening* in its broadest sense, so as to include the idea of contrast as well as comparison. But the principle of bringing together the familiar and the unfamiliar serves more than the purpose of clearness. When the aim is to stir the emotions or to secure acceptance of a belief, we resort to the same method—grafting the new on the old. The best illustrations are found in figures of speech, particularly the simile and the metaphor. Irvin S. Cobb's humorous simile, "as much privacy as a gold fish," presents an excellent application of this rule in securing both clearness and vividness. When Bryan wanted to stir the emotions against the effect of the gold standard on the working classes, he hitched up his feeling with the feeling of the audience toward the killing of Christ in the famous sentence, "You shall not press down upon the brow of labor this crown of thorns; you shall not crucify mankind upon a cross of gold." When Lincoln wished his audience to believe that the nation could not continue half slave and half free, he likened this unaccepted proposition to the accepted belief in the Biblical maxim, "'A house divided

against itself cannot stand.' I believe this government cannot endure permanently half slave and half free. I do not expect the Union to be dissolved; I do not expect the house to fall; but I do expect it will cease to be divided. It will become all one thing, or all the other."

Beliefs.—So much speaking aims to persuade, that it is proper to consider at this time various characteristics of man's behavior as they affect the formation of his beliefs.

The word "persuasion" suggests argumentation and logic. Man has been called a reasoning animal. The appellation states his potentialities rather than his habits. If a proposition is a non-emotional one and can be demonstrated by cold, mathematical proof, man can be trusted to consider it in the light of logical reasoning. To illustrate: a stockbroker opens new offices and is undecided whether to cover the floors with cork or linoleum. He obtains estimates for both, listens carefully to the salesman's arguments for and against each, weighs the testimonials of those who have tried them, and decides in favor of cork. His decision may not be wise, but it is formed after an honest

consideration of all the available evidence and by a process of reasoning which is as logical as his mentality permits. Unfortunately, however, few of the questions on which we must form beliefs are so simple and so free from prejudices. How many of us have the time, the knowledge, the energy, the courage, the patience, and the freedom from prejudices to apply the same cool reasoning to such questions as "Immigration," "Child Labor Amendment," "Compulsory Military Training," and a host of others on which we must form opinions and decisions! If our knowledge is sufficient, or our prejudice strong enough, to lead us to a quick conclusion, we are prone to grasp it and then try to reconcile it with the evidence or arguments advanced against it. If the question is a novel one, how often do we side with the majority or line up behind the first person who voices a positive, plausible opinion!

In the long run, truth coupled with sound argument is the most effective means of persuading others, and no speaker can afford to disregard this fact. But human nature is human nature and we must study its weaknesses if only for purposes of defense. Let

us then consider factors, not found in treatises on logic, which are influential in affecting or formulating man's beliefs.

What does the average man believe, and believe so strongly that, if you disagree with him, he is likely to become angry? The tenets of his religion. How did he come to believe in them? Surely, not by any process of reasoning. No, the majority of those who embrace a religious faith acquired it as children. At that early age, when the mind was incapable of reasoning or even of appreciating the subject, the parents and the church taught the child that there was a Supreme Being whose laws were all powerful. These assertions, repeated over and over again, were accepted as true, because neither the child nor the voices of others questioned them. We have, then, the first principle of persuasion, namely, that every assertion, unless questioned by the person to whom it is asserted or by some one who voices a contradictory idea, is accepted as true and becomes a belief. It follows, as a corollary to this rule, that every time an individual entertains or attends to an idea, the stronger the belief in that idea becomes. Belief is largely a question of attention.

The child grows to manhood, acquires additional knowledge, and develops the power of reasoning or the so-called "critical faculties." He probably questions many tenets of his early religious belief, for, as it is said in Plato's Republic, "Happy is he, who having attained the age of reason, is able to approve what he has been taught." But these early beliefs have taken root and are not easily removed. A man may think he has abandoned them only to find that, when face to face with a crisis which brushes aside frivolous thinking, he clings to the faith of his childhood. A religious faith is only one of many beliefs which have their beginnings in childhood. Knowledge and experience may modify and sometimes uproot them; but, in the vast majority of cases, they stand as the foundations of later beliefs and convictions. "The child is father to the man." On the foundation of these early beliefs arises a structure of theories, prejudices, and associations which tend to adjust themselves to each other and to merge into a more or less harmonious whole. Any new idea or belief must find its place in the unity of things. If it does not harmonize with the old furnishings, if its presence necessitates

rearrangement or structural change, it is unwelcome. To say that "we believe what we wish to believe" is to confirm the principle that we dislike to accept what is not in accord or consistent with present beliefs and likes. This conservatism goes so far as to render some minds immune to all argument. When the income tax amendment was before the New York legislature, one of the few members of the committee favoring its adoption brought to one of the hearings an eminent authority on taxation. This authority not only built up a powerful case for adoption, but answered every objection or argument with an array of facts and statistics which was overwhelming. At the end of the hearing, he had silenced all opposition, and it appeared to be a complete triumph for the advocates of the amendment. The next day a vote was taken; the committee stood exactly where it had before the hearing. "A man convinced against his will is of the same opinion still." The force of prejudice must be recognized in all argument; the tendency to reject beliefs which do not harmonize with previously formed ideas is nothing more than man's instinct to preserve the old and to reject innovations

that war with it. For the same reason, we are ready to embrace ideas which are similar to, and harmonize with, those that are already a part of our make-up. Lincoln recognized this fact when he framed his argument on the proposition that the nation could not permanently endure half slave and half free.

We stated as the first principle of persuasion that every uncontradicted assertion is accepted as true and tends to become a belief. With children mere assertion meets with little or no questioning, but knowledge develops the critical faculties. We are taught to question everything that we hear and much that we read. Were it not for this check on acceptance, our savings would be turned into worthless stocks and our philosophy of life would be a mere rehash of the last book read. But, while the critical faculties play a large part in the reception of assertion, most of our beliefs and actions are the result, not of meeting objections head-on and overcoming them with argument, but of methods of persuasion which avoid, inhibit, or crowd out the questioning attitude. Argument throws a proposition into the laboratory of reasoning, where facts must be

weighed, arguments analyzed, and conclusions tested—a slow, laborious process, abhorrent to the mind and productive of doubts which tend to create distrust of any conclusion. Methods which do not prod the critical faculties into activity, but which fill the mind with the idea to the exclusion of contradictory ones, are the most effective in procuring acceptance. Let us consider some of the factors usually found in these methods.

Repetition of an assertion or a conclusion drives home the idea, not only because it increases the sum total of the attention focused upon it, but also because each successive act of attending to it weakens by comparison the strength of whatever opposing ideas the critical faculties have created. Andrew Jackson sought to destroy the United States Bank. He said it was insolvent. The best evidence proved otherwise, but Jackson kept repeating, "The bank is broke, and Biddle (the president) knows it," until he won the nation over to his side. It was Napoleon who stated, "There is only one figure of rhetoric of serious importance, namely, repetition." In modern political history, Hiram Johnson, standing alone,

elected himself Governor of California by embracing one issue and hammering away at it every night of the campaign. He ended every speech with these words: "And remember this, my friends, I am going to be the next Governor of California, and when I am, I am going to kick out of this government William F. Herrin and the Southern Pacific Railroad. Good night!" The effect of such repetition has been expressed very ably by our old friend, Mr. Dooley: "I'll belave annything at all, if ye only tell it to me often enough."

Making the belief attractive is a very potent method of persuasion, because it enlists the desire to believe by arousing an emotion in favor of the proposition. Emotions, as we have seen, inhibit opposing emotions and ideas. The critical faculties are paralyzed and leave the field to the affirmative. A speaker sought to persuade an audience that Napoleon was not a great soldier. The announcement of his purpose produced a laugh. He prefaced his argument by conceding that Napoleon had a strong will and illustrated the point by telling the story of the recruit who disobeyed the order against lights after taps. It seems that Napoleon,

while making a personal tour of camp at midnight, found a soldier writing by candlelight. When asked what he was doing and why he was disobeying orders, the soldier replied that he had just joined the army and didn't know that he was disobeying any order in writing to his aged mother. Napoleon ordered him to go on writing and the recruit obeyed. When the letter was apparently finished, Napoleon added, "Now tell your mother that you will be shot at sunrise." After a pause, the speaker linked the story with the statement that such acts of cruelty cost Napoleon the loyalty of his subordinates. This statement was followed by a succession of other conclusions, very extravagant, and in direct conflict with generally accepted facts. But the hatred aroused by the opening story had won over the audience and they applauded every thrust. At the close of the speech there was general satisfaction in the feeling that a very mediocre and much overrated general had at last been exposed. Such is the effect of emotions on the critical faculties. The desire to believe, once planted in the mind of the listener, exerts a tremendous pull in the direction of the speaker's aim. How much

of our advertising consists of pictures or statements calculated to associate possession of the product with a state of happiness—a happy family is gathered around a new type of stove; a beautiful girl lights her lover's cigarette; the latest model of a certain automobile brings the picnicking children to the seashore.

Suggestion, as its synonym, *hint*, implies, points to a conclusion without argument or blunt assertions which are likely to prod the critical faculties. The word has been used to cover every method of persuasion not argumentative. It is unnecessary to define it here. Perhaps the most effective feature of suggestion is an incompleteness of assertion, coupled with a certain force of direction, which causes the audience to spend its capacity for attention in carrying the thought to the conclusion intended by the speaker. The audience believes that it is making its own decision, and its mental energy is so occupied in this process of induction that there is no energy left for the critical faculties. Note how Bryan employed suggestion in the following extract from his "Cross of Gold":

McKinley was the most popular man among the Republicans, and three months ago everybody in the Republican Party prophesied his election. How is it to-day? Why, the man who was once pleased to think that he looked like Napoleon—that man shudders to-day when he remembers that he was nominated on the anniversary of the Battle of Waterloo. Not only that, but as he listens he can hear with ever-increasing distinctness the sound of the waves as they beat upon the lonely shore of St. Helena.

There is nowhere in the passage a direct assertion that McKinley will be defeated, there is no claim which arouses dissension, and yet the effect is to produce the belief that the Republican will go down to defeat.

Suggestion is frequently coupled with repetition, with an appeal to the emotions, or with both. The more these elements can be combined, the greater the effect.

An audience, with its decreased mental energy and its emotional nature, is more easily persuaded by these non-argumentative tactics than are individuals, particularly when it has been fused into a homogeneous body.

CHAPTER III

THE PURPOSES OF SPEAKING

“For what purpose does the gentleman rise?”

Importance of purpose.—In “A Talk with Beginning Speakers,” we stressed the idea that speaking should be studied as a purposive activity, a means to an end, and not as a vehicle for personal exploitation or recreation. We repeat it now because so much speaking—usually bad—is merely an effort to meet the demand for a “speech.” Such demands are many. Congressman Jones is an ambitious, hard-working “leading citizen.” The ladies of the community plan a semi-public reception to a foreign author who has written a “best seller” on the evils of divorce. They believe that the presence of Congressman Jones will give a favorable background to the occasion, so they invite him to speak. Now the poor fellow doesn’t know anything about the author or his book, and hasn’t the time to read it or to find out what it is all about, but

dares not refuse to speak. Perhaps he is flattered by the invitation or sees in the occasion an opportunity to extend his influence. So he runs off one of his "pianola" speeches which includes a few funny stories, probably irrelevant, his rise from obscurity to fame, and a pet project for the community. To this he adds some flowery words of welcome to the guest and sits down, leaving an indigestible potpourri of impressions. This seems like an extreme case, but it is not an uncommon one. It is not our purpose either to ridicule the speaker or to sympathize with the audience. In passing, we might point out that because a man is successful or well known is no reason why his efforts in speaking should be studied as models. Happily, the study of public speaking by business men is forcing such "platform puddlers" into the background.

When we discussed *attention* in the preceding chapter we gave some hint of the need of the objective viewpoint in speaking. The speech is for the audience. The principles of attention furnish the tracks on which the speech may travel to its objective. But we must have an objective. That same "leading citizen" who responded to the demand

for a "speech" would not board a train without some definite idea of where he was going. Why shouldn't he apply the same common sense to his speaking? Perhaps the best answer has been suggested by Brander Matthews: "There are two entirely different sets of circumstances wherein a man may be called upon to speak in public. The first is when he has something to say. The second is when he has to say something."¹

From the standpoint of the audience, the advantages of purposive speaking are obvious. For the speaker, a definite, fixed purpose or aim points the way to effectiveness by aiding him in selecting and arranging his material and by giving him the opportunity to turn every effort, directly or indirectly, toward a single end. To speaking as well as to other activities may be applied Disraeli's famous utterance, "The secret of success is constancy of purpose."

The purposes of speaking.—From the standpoint of the occasion, we have the after-dinner speech, the political speech, the sermon, the lecture, the lawyer's plea to the jury or his argument before the bench, the

¹ "Notes on Speech-Making," p. 22. Longmans, Green & Co., 1901.

sales talk, the Fourth of July oration, and a host of others. But the after-dinner speech, the sales talk, and the sermon may have the same general objective and be on the same subject, so we shall classify speeches not with regard to the occasion or the subject matter, but according to the answer to the following question, "What, if anything, does the speaker want the audience to do?"

Authorities differ in numbering and naming the purposes of speaking. The most workable and probably the most popular analysis has been made by Professor Arthur E. Phillips.² He names five ends or aims: (1) to entertain; (2) to make clear; (3) to impress; (4) to induce belief; (5) to secure action.³

Now suppose Congressman Jones had had both the desire and the time to prepare an appropriate talk. He reads the novel on the evils of divorce and learns all he can about the author. He concludes that he doesn't care to express any opinions on the

² "Effective Speaking," p. 19. The Newton Company, 1908. This book gives an excellent exposition of the laws of effectiveness in the choice of material. It is recommended to all who would further their knowledge of purposive speaking.

³ Winans, "Public Speaking," p. 111, omits *to impress*; other authorities add *to excite* and *to inform*.

book or the subject. He confines his remarks to the amusing or humorous portions of the volume, touching on divorce only in so far as it is necessary to carry out the narration. If he does not go beyond this, we might say that his purpose is *to entertain*. In this class fall most after-dinner speeches, monologues of vaudeville, many speeches of welcome, and miscellaneous talks which do nothing more than please.

Suppose, after reading the novel, Congressman Jones decides that his community ought to know something about the divorce laws of their state. He knows of many cases of gross ignorance of the subject, so he studies the statutes affecting marital relations and explains them to his audience. He does not preach, nor does he paint any horrible pictures of the future. His purpose is merely to instruct, to explain, *to make clear*; he wants the audience *to understand*. In this class fall most lectures, some after-dinner speeches, talks before professional groups, etc.

In reading the novel, the Congressman is stirred by the statistics on divorce. He sees a gloomy picture of present-day marriage. He feels that the community should be

aroused to a fuller realization of the situation. So he frames his speech to arouse their emotions. He argues for no remedy, nor does he urge them to take any action. His purpose is *to impress*; he wants his audience *to feel*. Perhaps the best illustration of this type of speech is the old style of Independence Day oration. The speaker recounts in vivid language the deeds of the Revolutionary heroes, in order to make the present generation realize the full significance of what they already know as historical fact. Eulogies of dead heroes, patriotic addresses on national holidays, talks by war veterans, invectives — all fall within this class. The chief characteristic of speeches of this type is the emotional appeal.

The congressman may have given considerable thought to this subject prior to reading the novel. Perhaps he holds the opinion that hasty marriages are the chief cause of the divorce evil, and he finds evidence in the novel to support his contention. So he marshals all the facts to prove his theory and sets them forth in argumentative fashion. His purpose is to persuade, to convince; he wants his audience *to believe, to accept*. The formal debate is probably the best illustra-

tion of this class of speech. Practically all the lawyer's speaking is argumentative. While all argument employs logic, not all speeches which aim to persuade are addressed to the reasoning faculties only. Emotion, as we saw in the previous chapter, plays a large part in the acceptance of beliefs.

Every recognized wrong or ill prompts the search for a remedy. If Congressman Jones is convinced that hasty marriage causes divorce, it is more than likely that he has sought and found what to him is a solution. Why not pass a law requiring that applications for marriage licenses be made six months prior to their issuance? Assuming this to be his solution, the reading of the novel might encourage him to work for such a law. So he prepares a petition addressed to the local legislator urging him to introduce such a bill at the next session. Then he goes before his audience and not only argues for his belief as to the cause of divorce but appeals to them to sign the petition. His purpose is to influence their conduct; he wants them *to act*. This type of speech requires the highest of speaking ability. The sermon, the sales talk, and the

lawyer's plea to the jury fall within this class.

The foregoing analysis may seem arbitrary, but a little reflection will reveal its comprehensiveness. We have named and illustrated the five purposes in an order which brings out their interrelation and interdependence. A speech which aims to clarify may also entertain; a speech which purposes to impress will probably entertain and clarify, and so on up the scale. On the other hand, a speech which aims merely to entertain may attempt at times to impress. A speech may seemingly have more than one purpose; but when considered in its entirety, it should reveal a major purpose which all minor ones serve and strengthen.

CHAPTER IV

PREPARING THE SPEECH

Necessity of preparation.—Of the many problems which confront the instructor of public speaking, not the least difficult is that of combating the notion, entertained by so many students, that effective speeches are the result, not of hard work but of happy inspiration. Too many cling to the hope that somewhere, somehow, they will discover the secrets by which successful speakers eliminate the necessity for preparation. While such notions may be encouraged by a dislike for work, they are in some instances honest opinions formed from observing fluent speakers who skillfully employ every art to make their efforts appear spontaneous.

From the standpoint of preparation, speeches may be divided into four classes: (1) the speech that is read; (2) the speech that is memorized; (3) the speech that is prepared in outline and memorized only in

spots or not at all (the extemporaneous speech) ; (4) the speech that is not prepared at all (the impromptu speech).

There are occasions when the speaker should read from manuscript. If the address is too long to be memorized and the wording must be exact, the speaker should read. Addresses before scientific groups and speeches by persons in high authority are illustrations. In the first instance, the speaker's only contribution is subject matter; in the second, the speaker cannot afford to risk inexact expression. Most presidents have read their speeches. Several who have attempted to depart from the rule have had reason to regret it. President Lincoln spoke extemporaneously until a remark criticized as vulgar caused him to resolve never to speak without manuscript or without memorizing his words. His Gettysburg address, like so many other presidential utterances, was prepared by sentences, delivered in an audible voice from a couch on which he reclined. When his ear was satisfied with the result, he reduced it to written form. Some like to believe the story of his writing the speech on the way to the field. As a matter of fact, it was on paper several days

before its delivery. A careful study of its phraseology and that of earlier addresses leaves no doubt but that this masterpiece was the result of many years of thought and composition. On subjects of importance, a president speaks to the nation, and his remarks reach most of the electorate via the newspaper. There is ample reason for reading a speech, but, where time and ability permit, it should be memorized. Theodore Roosevelt could commit to memory, after two or three readings, speeches which required an hour to deliver. Few of our presidents have been blessed with such ability. Inexperienced speakers often memorize because of lack of confidence in their vocabulary or in their ability to hold to the sequence. This practice should be discouraged for reasons which have been set forth at length in a subsequent portion of this chapter.

The third class—the extemporaneous speech—comprises those utterances that have been prepared in every detail except the selection and memorization of the exact language. Parts of a speech, including the opening and the closing paragraphs, may be committed to memory without tak-

ing it out of this class. The impromptu speech is one which is delivered without any opportunity to prepare its arrangement or language. Probably 90 per cent of all platform speaking is extemporaneous or impromptu. The student should aim to be proficient in both, and most of what has been set forth in this volume assumes that such is his ambition.

In urging the necessity of preparation, let us consider the testimony of some of the great masters of the art. Daniel Webster's greatest speech was his reply to Hayne. The champion of the Union, having just completed the argument of an important case in the Supreme Court, entered the Senate Chamber while Hayne was delivering a consummate appeal for State Sovereignty. Webster took up the challenge the next day and the result was that masterful oration which ended with, "Liberty and Union, now and forever, one and inseparable." When a friend complimented him on his quick reply, Webster smiled and said, "I have been preparing that speech all my life!"

The late William Jennings Bryan delivered his first speech in Congress in 1892.

It was carefully prepared by him with the help of Mrs. Bryan, who sat in the gallery and, by a prearranged system of signals, told him how it was affecting certain portions of the audience. Later, after his defeat for the presidency, he admitted to friends that his "Cross of Gold" speech was very carefully prepared and that he calculated correctly the effect of every part of it.

If there is any man in public life to-day who owes his position to his readiness as a speaker, it is David Lloyd George. Here, if anywhere, we would expect to find a champion of the impromptu method; but he regards the habit of "trusting to the inspiration of the moment" as a fatal phrase on which many promising careers have been wrecked. To use his own words, "The surest road to inspiration is preparation."

The polished after-dinner speaker who makes every phrase fit the occasion usually leaves the impression that he waited until after the coffee was served before giving any thought to his remarks, and the student is apt to conclude that the best method is to trust to inspiration. Mark Twain, who was very popular as an after-dinner speaker, gave his version of such efforts in his re-

marks on Speech-Making Reform: "The best and most telling speech is not the actual impromptu one, but the counterfeit of it;" masters of after-dinner speaking "know that the speech is best worth listening to which has been carefully prepared in private and tried on a plaster cast, or an empty chair, or any other appreciative object that will keep quiet until the speaker has got his matter and his delivery limbered up so that they will seem impromptu to an audience."

There are, to be sure, many men who can deliver polished and effective speeches on short notice. But if every such case were analyzed, the student would find that the speaker had at one time or another given considerable thought to the subject matter and had enjoyed such a long apprenticeship at the task of preparing speeches that he was able to employ the short time at his disposal to the greatest advantage. Experience in preparation develops skill in making the most of material; and what appears to be the outcome of inspiration is often the fruit of many years of patient effort. In speaking, as in every other activity, "diligence is the mother of good luck," and when

the student once learns that no effort, intelligently directed, is wasted, he is on the right road to progress.

At a dinner in honor of the late English actor, Sir Beerbohm Tree, many of the speakers emphasized his fine portrayal of Falstaff in "The Merry Wives of Windsor." When Tree responded, he brushed aside the compliments with these remarks: "The lines of Falstaff are so fine that it would be difficult for the most mediocre actor to fail in the rôle; the part plays itself." These words, even though discounted for modesty, give point to a truth which is as potent in public speaking as it is in acting, namely, the big thing in any speech is, "What did the speaker say?" Without depreciating any of the values of good delivery, a speaker should aim to construct a speech that will speak itself. Edmund Burke's "dinner-bell" voice used to empty Parliament, but his speeches, eagerly read the following day, are models of arrangement. In our own day, Calvin Coolidge has few of the graces of oratory, but no president since Lincoln has packed his speeches with more thought or force.

Methods of preparation.—There are no standardized rules of procedure for pre-

paring a speech. The task involves the personal element to such an extent that each must learn from experience what method of approach produces the best results in his own case. Every one of us develops certain individualistic habits in work, whether it be building a chicken coop or arranging a dance. These habits may not arouse the admiration of an efficiency engineer. We are not trying, however, to make over men and women, but to teach them to capitalize all their developed powers in the art of speaking. Approach the problem of preparing a speech, not with a book of rules, but with the same common sense that you employ in other creative work. The following rules or suggestions for procedure will at least afford checks on your own method. Perhaps they will test out the value of your scheme and enable you to strengthen it and make it more comprehensive.

Steps in preparation.—The very word “preparation” brings up many questions, each crowding the others for an answer. Let us list some of them:

1. What is the occasion?
2. What is the character of the audience?

3. What is the relationship of the audience to me?
4. What shall I talk about?
5. What will be the purpose of my talk?
6. How long shall I speak?

The answers to the last three will depend largely on the answers to the first three. We assume that the speaker knows the occasion, something of the character of the audience, and his relationship to it; so the first step is:

Selecting a subject.—If the occasion has some definite purpose, the subject is practically chosen for the speaker. He cannot very well talk about the tariff at a dinner in honor of a friend. If the meeting is held on the birthday of Lincoln, his theme must be woven around Lincoln. But even on such occasions there is some latitude of selection. In considering what phase of the general subject he will talk about, let the speaker ask himself: "What can I give the audience? Will my work, my birthplace or my home, my ideas, my feelings, my travel or my experience equip me to talk about any aspect of the subject better than anyone else? Do I occupy any position which will

prompt the audience to hope for certain things from me?" Such questions carefully considered should help. If, apart from the occasion, the character of the audience, or the relationship of the speaker to the audience is pronounced, it also limits the field of selection. The same questions ought to lead to many tangible suggestions.

When the occasion is merely a meeting of the public speaking class and no subjects have been assigned, then practically all doors are open. "I don't know what to talk about" is such a common complaint, that it is apparent that to some students a wide latitude of choice makes the selection more difficult. Such complaints do not always indicate a lack of interests or ideas, but they invariably bespeak an inability to extract speech material from sources near at hand. Unless the instructor subjects the student to a lengthy cross-examination, the chances are that he will not find a theme that will appeal to him. Selecting a topic is the speaker's own problem and he should learn from trial and error how to select it. However, a few suggestions may lead him to a discovery or an analysis of himself and his interests. First, it is not at all necessary that the sub-

ject be found in the newspapers or periodicals. Better a talk on "My First Fist Fight" than a cold rehash of the day's foreign news. But if the topic be a current one, put it through the mill of your own thought before framing a speech on it. Second, when you find a topic, don't discard it unless you are positive you have a better one; last-minute changes usually bring regrets. Does the following outline or questionnaire reveal any latent resources?

Personal activities and experiences—
Occupation (present or future).—Why are you engaged in it or why do you expect to be engaged in it? What is there about it which outsiders misunderstand? What is the history of the business or profession? What great men have been engaged in it? What did they accomplish? What interesting experiences have you had?

Hobbies.—What is there in your hobby that interests you? What of the history of it? What well-known men have had the same hobby? How has it helped you and them? What do you hope to do with it? What experiences have you enjoyed which would interest others?

Idle thoughts and feelings.—What do you

day-dream about? What would you like to remedy in this world? What is your favorite book or play?

Experiences.—Where were you born? Where have you traveled? What great men have you met and talked with? What is the most exciting experience you ever had? What is the most important lesson you ever learned? What is the most vivid recollection of your childhood?

Fields of general interest—Biographical.—What man, living or dead, interests you most? List the ten greatest living men and state your reasons for the selection. What has each contributed to the welfare of the world?

Political.—What issues, national, state, or municipal, are before the American people? How would you solve any one of them?

Historical.—Does the date of the meeting suggest any event in the past? What historical event is being repeated in the present day? What event in American or European history interests you most?

Biological or scientific.—What are the great scientists at work on? What has been accomplished in recent years by research? What new cures for physical ills have been

discovered? What is the greatest need in medicine? What are the chances of satisfying that need?

Industrial.—What is the future of capital? of labor? What, in your opinion, is the best way of avoiding strikes? What is the latest invention? What is the most needed invention?

Sociological.—Children now and twenty years ago—what should be done to equalize their advantages? What is the solution of the divorce problem? What is the best method of decreasing crime?

Athletic.—How far do athletics train a man or woman for the struggle of life? What champion has done the most for the cause of true sport?

The above questionnaire does not aim to cover all the fields of interest and activity, or to exhaust the phases of any one. To attempt either would require a volume larger than this. But, if the student will try to answer every one, he will at least bring to the surface many undercurrents of thought that will furnish concrete suggestions. At this point, we cannot emphasize too strongly the importance of selecting a subject far in advance of the occasion. The longer the

period of preparation, even though the speaker gives the work but a few minutes of conscious attention daily, the better the chances of unearthing good material and of presenting it effectively.

The work of building a speech involves the determination of scope and purpose, the gathering and selection of material, and the arrangement of material. No two speakers will take up the various stages of work in the same order. It is improbable that any speaker ever completes one stage before beginning the next. It is likely that the selection of a subject carries with it the determination of purpose and the fixing of scope. Every speech and every speaker presents a different problem. It is impossible to present the stages of preparation in a chronology that will fit every case. The important thing is to make your preparation as thorough as possible. The order in which the steps have been arranged in the following pages is selected with a view to minimizing repetition rather than with the aim of setting forth an ideal procedure. The remaining portion of this chapter should be read in connection with the succeeding one, (Chapter V, Preparation and Purpose).

Inventorying the material you have.— Suppose you have decided to talk about military training in the colleges. You have many ideas on the subject, but you would like to know more about it before speaking. Don't rush to the library until you have taken stock of what you already know. Sit down with paper and pencil and make notes of all your ideas as they come. Don't be particular about the form in which you express them—the main thing is to make your notes a complete record of every thought which arises. Your first list of ideas may look something like this:

Need of officers in times of emergency.

Improves health of student.

Teaches discipline.

Teaches coöperation.

Makes better citizens.

Stimulates patriotism.

Enables United States to prepare for war
without maintaining large army in
peace times.

This is not a very formidable list, but it is a beginning. Put the list in your pocket, so that it will be handy when you wish to add to it. Try to visualize the audience to

whom you will speak, what its attitude will be toward you and your subject. Make it a point to think of the subject two or three times a day, so as to get the benefit of every mood and viewpoint. Keep your notes beside your pillow, so that you can record any new idea which may flash across your mind while waiting for sleep. Discuss the subject with as many of your friends as you can. You will be surprised to find that your ears will prove as helpful a critic of your ideas as the voices of your friends.

Don't begin your reading until you are satisfied that you have drawn out every thought on the subject. The printed page has a certain charm of authority which tends to sidetrack our own thoughts. Unless the speaker has developed his own ideas, he is prone to abandon them for those of others. It may be that your subsequent reading will convince you that your own ideas were all wrong. Nevertheless, give yourself every opportunity to preserve the individuality of your own viewpoint. Otherwise, your speech may be a mere echo of what you have read.

This program may seem rather heavy. You may think you are paying too high a

price for one speech. Well, one well prepared speech is worth a dozen poor ones, both to yourself and to the audience. In the long run no effort is lost. Every time you prepare a speech thoroughly, you learn something new about the peculiarities of your mental machinery; you learn how to employ your time to the greatest advantage, and, incidentally, you lay the foundation for the ability to prepare at short notice.

It is assumed in the foregoing suggestions that you know enough about your subject to make a start without resorting to the authorities. Unless the subject is assigned, or unless you want to talk about something on which you have no ready material, crystallize what ideas you have before reading. Even when you are unfamiliar with a subject, cultivate some sort of perspective before jumping into the viewpoint of others. Suppose you were asked to speak on "The Battle against Cancer." You probably feel very weak in knowledge and ideas. Nevertheless, take the subject aside, turn it around in your own mind, and exhaust your thinking before resorting to the books.

Reading for material.—When you have exhausted your own resources for ideas or

material, turn to the library. What to read and where to look for it are questions which cannot be answered in any general way. If you have given the subject sufficient thought, you should know what you need to read. Present your problem to the librarian. You will find him eager to put you on the track of material. Read everything you can. Take a supply of cards with you and make notes of what you read. A good plan is to use a separate card for each note, so that you can arrange them later in various groups. Read with a critical viewpoint. Keep before you the different elements which must be reckoned with in framing a speech — your audience, your purpose, the attitude of your audience toward you and your subject.

Don't read too much at any one time, lest you lose your own ideas and fall into the wagon tracks of another's. After a session of reading, go over your notes and cards. Fit your new material with the old if you can. Determine what material you will search for on your next trip to the library.

Selecting the scope and purpose.—Assuming that you have gathered all available material, the next step is to arrange it. But before this can be done, you must determine

the scope and purpose of your speech. Perhaps you selected a purpose before you did much thinking or reading. If so, you have probably gathered material that would aid that purpose. If, for instance, you had decided early in your preparation that you would endeavor to convince your audience that military training should be a part of every college curriculum, you would, consciously or unconsciously, note only such facts or arguments as would support that contention. It is difficult to gather much material on any subject without formulating some purpose. However, assuming that you have kept an open mind on the subject, there presents itself the problem of determining which of the five purposes set forth in Chapter III your material is best adapted to support. The selection of purpose involves many factors—occasion, audience, attitude of audience toward subject and speaker, allotted time, etc. The time allotted to the speaker limits the scope of the talk, and, therefore, scope and purpose must be considered together. Without discussing the relative difficulties of attaining the five purposes, we should remember that if the purpose is to convince or to secure action, much

more time is required than if the purpose is to entertain, to instruct, or to impress.

With all these factors in mind, go over your material and see what purpose it can best serve. Perhaps you have had military training in college and your experience enables you to give an entertaining talk on the subject. Or you may decide that your study of the subject coupled with your experience equips you to explain its purpose and how it works out in practice. Again, you may be strongly impressed with the system and may feel that you would like to stir the audience to a more vivid realization of what military training in colleges means to the country. Being more or less of a controversial subject, it suggests arguments for, or against, a plea to your audience to extend the training or to abolish it. Students usually have a more or less fixed purpose before they get down to the real work of preparation. But sometimes that purpose, though apparent from their attitude on the platform, is poorly served by the material they use. For that reason, the speaker should seriously consider his purpose and determine whether he has the wherewithal to carry it out. An excellent test of his material can be made by

writing out in a short paragraph a concise statement of what he is going to talk about, what he intends to accomplish by his speech, and how he expects to accomplish it. Or better, let him tell a friend the same thing in the fewest words possible. This practice is helpful also in determining the scope of the address.

Entirely apart from the element of time, the fixing of the scope is important in serving effectiveness. Preparation usually means the gathering of much more material than can possibly be used. To use our illustration, a speech on military training in colleges, you may find that your best speaking material covers many phases and serves many purposes—you have unearthed a very funny story about a recruit; you would like to clear up some misunderstanding about the working of military training; the gathering of the regiment at sunset to salute the colors quickens your heart beat and you want the audience to experience the same thrill; you are convinced that the arguments against military training are unpatriotic, and you want your audience to feel as you do; perhaps the course in training is optional, and

you want all your classmates to elect it right away. You would like to make all these points, but a little reflection convinces you that you cannot serve both a single purpose and your wish to use all this material. It takes some courage to abandon good material, but you cannot get anywhere by trying to go in all directions at once.

One of the chief causes of ineffectiveness in speech-making is the attempt to cover too much ground. If the speaker has but five minutes on the platform, it is manifestly impossible for him to present in a convincing fashion all the arguments in favor of military training in college. True, he might state all the points in that time, but that is not his aim. Suppose, for instance, that all the arguments supported by his material may be grouped under two headings:

1. Benefits to the nation.
2. Benefits to the student.

He should choose which of these main subdivisions he will present. If he chooses the second, he will find that this, in turn, may be subdivided as follows:

2. Benefits to the student.

- a. Health.
- b. Mind.
- c. Character.

It would require considerable time to present all three. Let him choose one and focus all his effort on the determination to present that one phase so efficiently that he will carry everyone with him. To prove, for instance, that military training strengthens the character of the student does not necessarily mean that the whole case has been proved; but the speaker who limits himself to one argument and drives it home has done more for the cause than the speaker who states a dozen arguments in a less effective fashion.

Arrangement of material.—The selection of material is determined largely by the scope and purpose of the speech. The next step is the arrangement of the material. Purpose plays such a large part in this step that it is impossible to give a detailed procedure which can be applied to all types. In the succeeding chapter will be found specific suggestions for outlining the five classes of speeches, but certain broad principles

may be applied to the arrangement of every speech regardless of purpose.

Thorough preparation requires the making of an outline. Even though the material falls into a natural order, it is well to test the effectiveness of the order by arranging the various points according to some formal scheme. Roughly speaking, every speech may be divided into three parts—introduction, body, and conclusion. In short speeches it is sometimes difficult to draw the lines which separate these parts, but they are there, nevertheless. The importance of the introduction and the conclusion was well stated, or overstated, by Victor Murdock: "Get a good beginning and a good ending; stuff it with whatever you please." The importance of a good beginning is generally well recognized. Would that we might say the same thing about a good ending! Beginning speakers are prone to construct a speech after the fashion of a newspaper column—all the important and interesting facts are crowded together at the top and the minor details are left for the bottom. The result is anti-climatic. A far better scheme is to work the speech backward, putting at the end the strongest material and then ar-

ranging the balance in the order which leads up to the climax in the most effective manner. Such a scheme insures at least a good last impression.

While the introduction is an important part of the speech, its functions require that we leave the preparation of it to the last. As Pascal said, "The last thing a man finds out when he is writing a book is how to begin." On the other hand, the conclusion is so closely interwoven with purpose, that, while it need not be wholly planned before the body of the speech is arranged, it should be carefully considered in order to guide the speaker in securing an effective sequence.

In outlining a speech we are to follow the rules which govern the arrangement of written discourse. The three cardinal virtues are *unity*, *coherence*, and *emphasis*. *Unity* means singleness, oneness, elimination of irrelevant material. *Coherence* means logical and natural sequence, with all divisions and subdivisions dovetailing into each other. *Emphasis* means effective placement of ideas with proper proportions in time and space. A good speech, both in its parts and in its entirety, should illustrate all three virtues.

The unity of the entire speech will prob-

ably follow the determination of scope and purpose and the resultant selection of material. With those cards that contain the material that you have decided to use, group together the ones that fall under certain natural subdivisions. If, for instance, your subject is "Industrial Health Insurance," and your purpose is to argue for its adoption, you will probably find that all your cards can be arranged under the following four headings:

1. Objections to plan unsound.
2. Increases the production of plants.
3. Improves the health of the workers.
4. Increases the prosperity of the workers.

If time does not permit the development of all four points, select those which will have the greatest weight with the particular audience you are to address. A group of bankers would probably be more easily persuaded by evidence of the economic value of the plan; an organization of social workers would be more interested in the welfare of the workers; a disinterested audience would view the question from the general benefits of the plan to society as a whole.

Assuming that you can cover all four points, you must decide on the order in which you will present them. Your audience is a mixed group and has no special interests or prejudices. Experiment with various arrangements, having in mind not only the general force of each point but the wealth and strength of your material. The most effective arrangement is, of course, the climactic—the one that increases the interest of the audience as the speech proceeds. Your final arrangement may be as follows:

1. Improves the health of workers.
2. Increases the prosperity of the workers.
3. Increases production of industry.
4. Objections to plan unsound.

Such an arrangement would not only be emphatic but would be coherent as well.

With the general outline decided upon, plan the arrangement of the material in support of each subdivision with the same regard for unity, coherence, and emphasis. An outline of a subdivision may appear very logical and forceful on paper and yet shape up very weak in delivery. This may be due

to poor phraseology or to abrupt transitions. Before the outline is in final form, give it an oral test. The ear will detect many flaws in arrangement which the eye and mind have missed.

Introduction.—With the body of the speech well prepared, the speaker is able to give intelligent consideration to the method of introducing it. In most instances there is some latitude of choice. The selection of the best opening requires the comparative analysis of two situations—the one which precedes and the one which should follow the introductory remarks. In the latter, it is necessary that the audience (1) be interested in the subject, (2) be as favorably disposed toward the speaker and his purpose as is possible under the circumstances, and (3) possess whatever preliminary information is necessary for a proper understanding of the discussion. The situation which precedes the introduction will be considered in conjunction with the three ends.

1. *Interest in the subject* means not only attention but attention coupled with an interest in the theme of the speech. Many

speakers open with but one purpose—to catch the attention of the audience by the strongest means within their power. In the event that the audience is either fresh and unorganized or weary from listening to a long program, it is sometimes necessary to use extreme methods. But usually the speaker enjoys the full attention of the audience when he rises. Is that attention the result of mere curiosity, or does it proceed from an interest in the occasion, in the speaker himself, in the chairman's introduction, or in the preceding speech? It is necessary not only to hold this attention but to transfer it to the theme of the speech. It is rarely possible for a speaker to anticipate the precise situation, but he can and ought to visualize the probabilities and many of the possibilities. Where the foreign interest is mild it is better to disregard it. Where it is strong, however, he must either ignore it and rely upon a powerful appeal for attention to the new interest, or recognize it and turn it to his own purpose. If the former method is pursued, a startling statement, or one which arouses the curiosity, is the most effective. Remarks like the following shock the hearers into attention:

No man in American history possessed greater courage or faith than Abraham Lincoln, and yet no one came so near to a suicide's grave.

Startling statements should be used only where the situation warrants extreme measures. Unless the speech is short, or unless it is part of the speaker's plan to arouse the audience at the start, the reaction that follows such intensive openings makes it difficult to hold the attention. The paradoxical remark, such as "The majority is always wrong," or "Might makes right," is particularly dangerous. A milder appeal to the curiosity is equally effective with less danger of proving a boomerang:

On a white cross which adorns one of the graves in the American cemetery in France is the name of a man who is now living under another name in Alaska.

The second method—recognizing the foreign interest and turning it to one's purpose—presents a complex problem. This foreign interest is usually centered in the occasion, in the speaker himself, or in the theme of the previous speaker. If the interest in the occasion is strong, the speech ought to be concerned with some phase of it, but in political speaking, the occasion is often merely a vehicle for a talk on another theme.

The speaker must find something that both have in common and begin there. On Washington's birthday, an opponent of the League of Nations, having in mind our first president's warning against foreign alliances, began with these words:

We are met to honor the memory of the father of our country. We reverence his name, not only because of his work in founding this republic, but also because of his wisdom in warning us against the dangers which forever threaten it.

Frequently a speaker finds that, either because of the chairman's introduction or because of some peculiar reputation he enjoys, the interest is so strongly centered in him personally that he cannot disregard it. Personal introductions are usually dangerous; they lead to apology and self-deprecation which rarely sound sincere and often serve merely to heighten the audience's interest in the speaker's personality rather than in his theme. When the speaker must make his introduction personal, it is advisable to give it a humorous turn. The poet Longfellow was once the principal speaker at a dinner in honor of a friend named Longworth. The chairman gave him such a personal introduction that Longfellow had

to recognize it to some extent. He did so in the following manner:

A great deal of comment has been made on the similarity between my name and that of our honored guest. But I need only remind you that it is worth that makes the man and want of it the fellow.

A chairman with the best intentions may strike a very unfortunate key in his introduction of a speaker, but few of them are so resourceful or so opinionated as to be unwilling to follow suggestions. It is a good plan to tell the chairman how you wish to be introduced.

Where the previous speaker has left the audience intensely interested and aroused, it is not always simple to turn the attention into a new channel. A quick and resourceful mind is needed to join the two interests. A candidate for sheriff followed two county judges who had pleaded for reelection on the ground that their long sentences had driven the criminals out of the county. The audience was ready to leave, but the opening remarks of the next speaker won them over:

· If you want to drive the criminals out of this county, you must convict them, give them a good sentence, and then see that they are safely deposited in prison. If the district attorney convicts and the judges sentence them, I'll put them behind the bars.

2. *Favorable attitude toward speaker and purpose* is a necessary prerequisite to a favorable hearing. We join "speaker" and "purpose" because the two attitudes are practically the same. If an audience is hostile to a speaker, it is usually because of his views rather than his personality. If it can be made to like his personality, it will be more tolerant of his views. Whatever helps one helps the other. Humorous introductions always please an audience and create a certain amount of good feeling toward the speaker. If the feeling against his purpose is intense, it is well for him to try to change the mood by indulging in humor. Unless, however, the humorous story leads naturally to the theme, it is only a temporary palliative. It merely postpones the clash. The more effective method is to begin with a general statement with which all will agree and then develop the thought gradually toward your contention. A Civil War veteran who opposed the bonus opened his address before a group of American Legionnaires who favored it in this fashion:

It is a great privilege to address men who, after offering their lives in defense of the nation, have banded together not for personal gain but for that patriotic

purpose which is so nobly expressed in the motto, "For God and Country." If every political party, if every labor union, if every organization of capitalists were to work in the spirit of that slogan, what a blessed country ours would be! It is in that spirit that I shall discuss the proposed bonus.

A concession or compliment always paves the way for a more favorable hearing. Notice how St. Paul, preaching to the pagan Athenians, struck a sympathetic note in three brief sentences:

Ye men of Athens, I perceive that in all things ye are too superstitious. For as I passed by, and beheld your devotions, I found an altar with this inscription, TO THE UNKNOWN GOD. Whom therefore ye ignorantly worship, Him declare I unto you.

Where the audience is so hostile that there is no possible chance of averting or easing a clash, an "initial blow between the eyes" may secure a respectful hearing, even though it changes no opinions. Theodore Roosevelt, as the Republican candidate for vice president in the election of 1900, prefaced his speech to an audience in Nebraska, the home of Bryan and free silver, in this bold manner:

Ladies and Gentlemen: The Republican Party stands for the Gold Standard; and it stands for the Gold Standard in the State of Nebraska just as it

stands for the Gold Standard in the State of New York.

3. *Preliminary information* may or may not be necessary. When the subject is technical, a definition of terms may be indispensable. The history of an issue often gives both information and a common approach to the discussion. Unless the audience is antagonistic, a general statement of theme and purpose will clear the air and give the listeners a helpful perspective. Any preliminary information, whether in the form of a definition, a historical reference, or a plan of treatment, should be in concrete form. Figurative language always lends vividness.

All three ends are important. Rarely, however, are all three of equal importance in the preparation of the introduction. The speaker must give his primary attention to the one that is most essential, everything considered, to his success. Thorough preparation, with due regard to all the elements in the situation he will face, brings the problem squarely up to his good judgment.

In the foregoing remarks have appeared many suggestions as to the form of the introduction apart from its purpose—startling statements, references to the occasion or the

purpose, stories, personal introductions, general statements, outlines of the speech, etc. We might add the type of introduction which takes the form of a quotation, poetical or prose, from some well-known man or woman.

A college president, arguing for the classical course, opened his speech by quoting Calvin Coolidge:

"There have been great men with little of what we call education. There have been small men with a great deal of learning. There has never been a great people who did not possess great learning." These words come from a very practical man—the President of the United States.

Above all, an introduction should be brief and to the point. Too many speakers regard the opening as the place to "make a hit" with the latest funny story. This practice is so common that it has given rise to the theory that it is bad form to open with a story. A story, humorous or otherwise, is an excellent opening, *provided* it is in point and does not overshadow the thought which follows. The tail should not wag the dog.

Speakers who are unable to determine with any degree of certainty which of several situations they will face sometimes plan

an appropriate introduction for each. It is an excellent habit.

Conclusion.—In naming the three general subdivisions of a speech, we emphasized the importance of the introduction and the conclusion. The planning of the conclusion, however, cannot, as in the case of the introduction, always be left to the last. Nothing is more pitiful than the spectacle of a speaker who, having failed to plan his closing, suddenly finds himself at the end of his resources. He must either stop short, leaving an impression of incompleteness, or, like an aviator in a strange country, circle round and round looking for a good place to land. Orators of the old school made a great deal of the preparation of the peroration, as it is called in classical language. They worked out a strong closing appeal that was meant to stir the emotions to the highest pitch. Their purple rhetoric would not be so popular with present-day audiences, but their attention to this part of the speech might well be emulated by every generation. The conclusion, like the last course of a dinner, is the part which is most likely to be remembered the longest. If it is poor, it destroys much of the effect of what preceded it; if it

is good, it covers a multitude of weak spots.

What the conclusion should do depends upon what the entire speech aims to accomplish. In other words, we must consider the conclusion in conjunction with the purpose of the speech. If the end is action, the conclusion might well be an appeal; if belief, the closing might take the form of a summation of arguments advanced; if mere entertainment, a story or quotation with reference to the occasion might be appropriate. Generally speaking, the conclusion should round out the speech. Sometimes, it is the climax. If the climax has already been reached, it may be necessary to employ the conclusion as an epilogue. In what frame of mind do you wish to leave the audience? The answer to that question may require a humorous ending to an otherwise serious speech. On the opening of the college year at Hamilton, Elihu Root addressed the students on the effect a cultivated mind had on the physical attractiveness of the face. He told them how culture and wisdom often gave charm to ugly features, and how a face of perfect proportions grew weak and unattractive if the mind was allowed to stagnate. The speech developed along more

serious lines than he had intended, so he closed with this brief sentence:

I hope you will all grow in wisdom and truth until your beauty will surpass that of the president and faculty of Hamilton College.

Where the conclusion takes the form of a summary of what has been said, care should be taken that some fresh note is added, either by means of analogy or by weaving the material into some unified pattern. A speaker who had given a humorous discourse on the Ford car closed in this fashion:

So you will see from what I have said that the Ford is truly a car for the whole family—it has a muffler for father, a hood for mother, and a rattle for the baby.

When the introduction strikes the note of the entire speech, the closing may well refer to it. By tying up the two, the speaker leaves an impression of unity and completeness. An appeal for a fund to send poor children into the country opened with the story of a little girl, Mary Williams, who was sickly and undernourished. She had never been more than two blocks from the tenement in which she lived and a doctor had advised a month's stay in some quiet,

country home. The speaker ended his appeal with this paragraph:

Little Mary Williams is now asleep in a hot, windowless room in this city. Perhaps she is dreaming of the green fields and the fruit trees that she has seen only in pictures. Wouldn't you like to make her dream come true?

An ending should be brief. The audience sees that the speech is coming to a close. Do not drag it out; better a conclusion brief to abruptness than a long, wearying one.

Preparation for delivery.—With the arrangement of the body in outline, the introduction and conclusion planned, the framework of the speech is complete. Much remains to be done, however, before the speaker is ready for the platform. The procedure from this point depends upon whether the speech is to be extemporaneous, to be read from manuscript, or to be delivered from memory.

In either of the latter two cases, much the same procedure should be followed. Though it is not necessary at any stage of the preparation to reduce a speech to writing, it is advisable. At this point we might call attention to certain characteristics of written and oral discourse. We take for granted that

the abilities of the student have not been developed in one direction more than in the other. We must keep in mind that the speech is heard and not read by the audience. Oral discourse usually has a smoother flow, more rhythm, more simplicity of style, and more variety of sentence length. Written discourse is generally more comprehensive and precise, employs a larger vocabulary, varies to a greater extent the sentence structure, and works more evenly toward the climax. The pen moves more slowly than the lips, and, therefore, enjoys in greater measure the benefits of the critical faculties. The virtues of both forms should be sought.

Lincoln composed all his speeches by the oral method and not until he had perfected every sentence did he reduce the composition to writing. This practice accounts for the poetical meter of his utterances. Experience in extemporaneous speaking cultivates the use of ear-language in writing as well as in conversation. But the student cannot afford to ignore the advantages of auditory preparation until he has developed the power to select his words and to phrase them for the ear. The majority of speakers

prefer to perfect their compositions on paper before subjecting them to the auditory test. If the student can employ the services of a stenographer, he might well use the oral method exclusively. With the outline at hand, deliver the speech, on your feet, keeping in your mind's eye as vivid a picture of the audience as you can imagine. When the result has been typed, study it from the standpoint of purpose, proportions, structure, and the principles set forth in Chapter II. Forget the language you employed in your first speech and deliver another to the stenographer. Repeat this procedure until the speeches are beginning to assume a set form. Then select the best and perfect it, using portions of the other drafts where necessary.

If a stenographer is not available, write out the entire speech from beginning to end. Put it aside. When you have forgotten what you wrote, deliver the speech aloud to an imaginary audience. Then read aloud your written speech. Write another, ignoring the first. Put it aside, and, when the memory of its language has faded, deliver another speech aloud. Continue in this way until you find that your written and oral

speeches are growing alike. Select the best of the written drafts and perfect it. Before committing it to memory, or rehearsing the reading from manuscript, let an interval elapse so as to clear the consciousness of all rejected matter. Even if the speech is to be read, the speaker should deliver it aloud several times, in order to get the proper placing of emphasis and to avoid embarrassing breaks and abrupt transitions.

Frequently a speaker who planned to read finds that he does not need to. But, unless the memorization is perfect, don't discard the manuscript or substitute notes. Nothing is more distracting than a small slip of paper in the hand. An audience dislikes a read speech, but it prefers a manuscript to notes. If a speaker can reduce his manuscript to notes, he can go a step farther and discard both.

If the speech is to be memorized, it must be done perfectly. Don't study it as a chain of words but as a structure. Keep the outline of thought constantly before you when rehearsing its delivery. Associate the various subdivisions with analogous parts of any object that bears a similarity in structure. Don't allow the written speech to become

photographed on the mental screen; else you will find yourself reading the speech from an imaginary manuscript.

A speech should never be read or memorized unless the occasion requires it. There are many reasons why the beginning speaker in particular should steer clear of either method. These reasons are so closely related to the methods of preparing the extemporaneous speech that a brief explanation of them might well be given here.

1. Memorizing a speech eliminates one of the necessary elements in the development of a speaker—training him to think on his feet. Any one can deliver a memorized oration, but it takes some ability to turn ideas into effective language before an audience. It is because of the difficulty of the task that the beginning speaker is tempted to write out his remarks and commit them to memory, word for word. He usually does so with the intention of making a good first impression. He probably says to himself, "I will do it this time; next time, I will extemporize." Well, if he memorizes the first time, he will find it more difficult to extemporize the second time. It takes courage to spurn this bridge, but ultimate success re-

quires that he learn sooner or later to swim the stream and the best time to learn is now.

2. Memorizing hurts the delivery. Impressive speaking requires concentration on the thought and not on the word. A speaker who has memorized uses up so much energy in recalling his exact words that there is little left for the manner of delivering them. The image of the text, visual or auditory, places a curtain between the speaker and the audience. The conversational, communicative quality which is so desirable in all delivery is lost.

3. A memorized speech is a fixed speech. The beginner has little opportunity, and less desire, to depart from the text to meet any need of the moment.

4. It requires considerable experience and skill to deliver a memorized speech so as to make it appear spontaneous. What do you think of a speech when you have once learned that it has been committed to memory?

5. If the speaker forgets any portion of his memorized text, the chances are that he will flunk absolutely. It is very difficult for the mind to leap from fixed language to the vibrant thought which it expresses.

True, many telling speeches have been memorized. But in every case, the speaker brought years of experience to the platform. Only when the student has found himself should he attempt to try out this method.

If the beginning speaker may not memorize his speech, what, then, is there left for him to do? That is a fair question and the answer is far from simple. A speech may be memorized in spots and still be extemporaneous. Where exact wording is essential, do not hesitate to write out the sentence or the paragraph and commit it to memory. Daniel Webster had a remarkable gift for extemporizing, but he usually worked out very carefully and committed to memory the conclusion.

When the speech is to be extemporaneous, let the speaker beware of spending too much time in writing or in gazing at the written draft. The mind has a strong tendency for photographing what it beholds and the visual image might prove an embarrassing obstacle when the speaker is on the platform. The safer method is to refrain from writing out anything beyond an outline.

Memorize the outline. When this has been done, rehearse your speech aloud,

visualizing your audience and as many of the elements in the scene as you are sure you will encounter. Keep your mind focused on the thought and purpose of your speech. Don't work over the language. Don't try to perfect your sentences by repeating them. It is difficult, of course, to divorce imagery from language. Whenever you find yourself puttering over the diction of any part of the speech, stop and study it as a whole. After several oral deliveries, you will find that the speech is assuming greater unity of scheme and purpose, and that the image of this new unity is merging with the visual image of the written outline.

One of the advantages of the extemporaneous speech is its flexibility. The speaker may, if he chooses, digress from his prepared outline to amplify some particular thought. There is danger, however, that he will digress so far that the scheme and purpose are distorted. Much practice in delivering the speech aloud will reveal the places where digression may be necessary or tempting, and the speaker can devise means of minimizing the dangers.

Considering the security of a memorized speech, it takes courage to adhere to this

program. You may find that there are times when words won't come. If so, drop the work and turn to some mechanical task that will allow the mind to resume its normal functioning. It is said that Webster always tuned up his reasoning faculties before speaking by going through the proof of some proposition in geometry. You know, by experience, what activity or hobby restores the even working of your mental machinery. Learn to use that recreation as an aid to preparing your speeches.

Emphasis, pitch, rate, gestures, and the other essentials of delivery are discussed in succeeding chapters.

CHAPTER V

PREPARATION AND PURPOSE

In selecting and arranging material so much depends upon the aim of the speech, that these two phases of preparation should be discussed in connection with the specific purpose. In the preceding chapter we treated them in a very general way. We shall now analyze them from the standpoint of each of the five purposes named in Chapter III.

Entertainment. — The entertaining speech and the after-dinner speech are frequently mentioned as one and the same thing. A dinner furnishes an excellent background for this type of speech. It does not follow, however, that entertainment always requires such a setting, or, conversely, that all post-prandial remarks must be entertaining. Dinners, in common with other settings, usually mark some occasion which must be recognized by the speaker, regardless of his purpose. The banquet hall has

become such a popular place of congregation that many of the restrictions previously put on speakers have been removed. In recent years some of the most stirring appeals for American participation in European affairs have been delivered at dinners in honor of Allied soldiers and statesmen.

The entertaining speech should be (1) felicitous, (2) opportune, (3) original, and (4) brief.

1. *Felicitous* does not necessarily mean funny. An entertaining speech may or may not have a humorous theme, but its spirit should be happy. A string of funny stories may amuse, but it does not constitute a speech. Some unity is necessary, and if the speaker cannot find a scheme or pattern into which his stories will fit, he should start afresh.

"Felicitous" is used in antithesis to "heavy." There is no place for serious discussions of the major problems of life. An audience expecting to be entertained will often resent any effort to turn its thoughts to controversial subjects. It wants recreation, and "shop talk" is taboo. Sometimes, however, a speaker may follow a very serious vein in order to give a more favorable

turn to his humor. A member of a social club, who wanted to have some fun at the expense of the entertainment committee, opposed a golf tournament, on the ground that the game required too much time and equipment. At the close of a long tirade against the rich, he suggested that all the members try out for his polo team.

2. *Opportune* means appropriate or timely. Why is the audience there? Are they members of a society or organization? Or have they gathered because of their interest in the date, the speaker, or his subject? Whatever the reason or reasons for the assemblage, there is some common note to to which all minds are attuned. The speaker must recognize that note and keep in harmony with it.

3. *Original* material is always highly appreciated, but if the speaker cannot be original in substance, he can at least be individualistic in expression. No two persons are exactly alike in their thinking, and it is just that little shade of difference which gives personality to utterance. The following passage from Emerson's essay on "Self-Reliance" gives courage and hope to all:

A man should learn to detect and watch that gleam of light which flashes across his mind from within, more than the lustre of the firmament of bards and sages. Yet he dismisses without notice his thought, because it is his. In every work of genius we recognize our own rejected thoughts; they come back to us with a certain alienated majesty. Great works of art have no more affecting lesson for us than this. They teach us to abide by our spontaneous impression with good-humored inflexibility then most when the whole cry of voices is on the other side. Else to-morrow a stranger will say with masterly good sense precisely what we have thought and felt all the time, and we shall be forced to take with shame our own opinion from another.

4. *Brief.* The short speech has grown in popularity in the last few decades. It has always been desirable; to-day it is almost essential. We live in a rapid age. The cinema and the radio have done much to increase competition among the different kinds of indoor entertainment. The public demands its pleasure in a highly concentrated form. Prolixity is no longer tolerated. "Sags" in attention are almost fatal. If the speaker is allotted fifteen minutes, it is better for him to use but twelve than to overstep the limit by two. And if he needs but five, let him consume no more.

These four requirements will serve as

safe criteria in the selection of material. The appeal should be addressed to the *incidental* rather than to the *basic* interests (see Chapter II). The language should be concrete and full of imagery, preferably visual.

The humor should be original. Strictly speaking, there is no absolutely original humor. Every funny story can be analyzed and placed into one of about a dozen classes. If you doubt this, collect the next fifty stories you hear and see how similar they are. Irvin S. Cobb once wrote that the English had three favorite vegetables—boiled potatoes, boiled cabbage, and a second helping of boiled potatoes. After receiving many congratulatory letters for his originality, Mr. Cobb publicly acknowledged that the “wheeze,” as he called it, was borrowed from the very old story of the little schoolgirl who, being asked to name six animals found in the arctic zone, replied, “Three walruses and three polar bears.”

In arranging the material, do not disregard unity and climax. If the subject permits of chronological treatment—such as a tale of some adventure—the order gives unity, and only climax need be sought. It is

where the element of time does not play any rôle that we must look carefully to the structure. Frequently an entertaining speech does nothing more than set forth a series of observations on life or on the events of the evening. Some scheme or pattern is necessary to give it form and cohesion. When the speaker's points number three, five, or more, they can be spoken of as forming the sides of a triangle, pentagon, etc. Any figure of analogy gives unity. In a recent address before a school, Christopher Morley likened life to the efforts of a man in a telephone booth calling for a number. Each element in the image—the heat of the booth, the dirty windows, the roar of the passing trains, the difficulty in getting the right number—furnished a nail on which he hung some observation on man's struggle for success. A little reflection and ingenuity will provide a like means for unifying what would otherwise appear as a whimsical exercise in "thobbing." Arrange the points in a climactic order—each a little more interesting and striking than the preceding one.

Chairmen are fond of giving speakers very personal introductions. The speaker

must recognize it or appear abrupt. Prepare as elastic an opening as possible, one which can be molded to conform to any situation that may arise. The man who can weave a number of loose ends into a unified introduction which will gracefully turn the attention to the theme creates a certain feeling of satisfaction. Strike a happy note both in opening and closing.

Clearness.—In Chapter II we stressed the importance of clearness in style. Regardless of purpose, clearness is the basis of all effective discourse. A debater who has stated the proposition in clean-cut, concise language has gone a long way toward winning the decision. Not only has he brushed aside the non-essentials, but he has focused the attention for the most favorable reception of his arguments. Now we are to look upon clearness not merely as a virtue of style but as the main purpose of the speech.

Clear thinking is the foundation of clear expression. The chief cause of failure in all exposition is the lack of a definite idea of what is to be explained. A thorough knowledge of the subject in all its branches, even though the scope of the speech is very limited, gives the speaker a better perspec-

tive of what he intends to achieve. The lecturer who prefaced his remarks with, "If there is any little detail about this topic which you don't understand, at the close, please don't ask any questions; I'm telling you all I know," showed a humorous appreciation of the fact that a thin reserve is a dangerous ally.

Assuming that the speaker knows his subject and has a definite idea of what he intends to explain, he must next determine how much information the audience possesses. A talk on "The Coördinator in Banks," prepared for a group of college students, would never hold the attention of an organization of business executives. Where the degree of the audience's knowledge is unknown, it is safer to underestimate it.

Much has been said in Chapter II concerning the means of obtaining clearness. We may repeat the cardinal rule—*Explain the unknown in terms of the known*. In applying this rule, it is necessary to determine not only the degree of the audience's information on the subject, but its general character, education, and experience. What is familiar to them? A naval officer addressing a New York audience likened the

heat in the boiler room of a battleship to noonday in Rome. The analogy meant nothing. Had he compared it with the temperature of a subway train in August when the fans are out of order, his simile would have had some point.

Nine out of ten members of an audience try to visualize any object or proposition which is being explained. The speaker should try to encourage this imagery wherever possible, in explaining not only the parts but also the whole. Have you ever noticed how seldom a novelist's description of the interior of a house leaves you with a clear picture of the general floor plan? You can perhaps see each room with its striking features, but when it comes to fixing the relationship of one to another, you are in a haze. Victor Hugo's masterful description of the field of Waterloo owes no small part of its clearness to the fact that he began by asking the reader to imagine a capital A. Each division of the field was assigned to some line or corner of the letter. We all know how easily we visualized Italy when, in the study of the geography of Europe, our attention was called to its likeness to a boot. Nearly every expository speech can

be laid on some such pattern. The analogy gives unity as well as clearness and suggests a logical arrangement of the subdivisions.

Beware of technical terms unless (1) you are sure the audience has a clear conception of their meaning, or (2) you have preceded or immediately followed their use with a concise definition. Nothing will kill the attention and interest so quickly as a word or phrase that is unintelligible. The audience simply lets go. Some speakers will employ a technical term with the parenthetical remark, "I'll explain that later." This is always dangerous. It is like building a roof on shaky uprights. Charts or free-hand sketches on a blackboard can be very helpful, but, if they are used, the speaker should prepare them very carefully and practice the delivery of the speech with the charts before him.

The speaker must determine just how many details he will present. The safe rule is to eliminate all that are not essential to a clear understanding of the whole. The greater the foliage, the less distinct is the skeleton of the tree. Details create also a problem in arranging the sequence. If the speaker is describing the ground floor of a

home, it is better that he introduce a sketch of the entire arrangement before depicting any one room in particular.

It requires sustained mental effort to follow a lengthy exposition. A human interest story or anecdote well placed stimulates both speaker and audience and may serve to throw into relief important points in the explanation.

Impressiveness. — When the speaker seeks to stir the audience to a fuller realization or appreciation of some truth, his purpose is impressiveness. The appeal is to the emotions as well as to the understanding. The audience must not only see; it must feel. His task may require a certain amount of exposition, in order to give his hearers a better comprehension of theme and purpose. Even though they are perfectly familiar with the subject and have a fair idea of how the speaker will handle it, a short, concise statement of purpose in the early part of the speech secures a desirable focus of thought. On Mother's Day a speaker opened with these words:

We stand uncovered before the shrine of motherhood. We have come to pay our respects to her who is

the giver of all life. What our hearts have treasured in solitude our lips now proclaim to the world.

The major task in an impressive speech is to enlarge a truth and to strengthen its hold on the mind by giving it emotional associations. The commencement orator who discourses on the need of holding to one's ideals will probably add little to the store of knowledge; but, by turning the truth to various lights, by refracting it into colorful parts, by showing its many applications to the concrete problems of life, he makes that truth stand out in such vivid reality that it seems to be the pole around which all life revolves.

The theme of an impressive speech may usually be summarized in one short sentence, such as, "Washington was the greatest man of his time." How to drive home the assertion is the problem.

Repetition, as we noted in Chapter II, tends to crowd out all contradictory ideas and to secure acceptance of what is asserted. It secures impressiveness also.

Repetition may take the form of continuous restatement to develop a single idea, as in the following,

Washington was the greatest man of his time. He stands out as a giant among giants. Research may strip his contemporaries of their garlands, but it only magnifies the grandeur of our first president. Time cannot dim the light of his character and force. Every new generation will find fresh argument for Lee's epitaph: "First in war, first in peace, and first in the hearts of his countrymen."

or it may take the form of a reiteration of the purpose-sentence¹ at stated intervals throughout the speech. Both forms add force. It must be noted, however, that repetition without some variation in thought or expression fails of its purpose. The mind cannot stand still and stare. Some slight change of viewpoint is necessary.

Illustration.—The assertion must be supported. The favorite means is illustration, either general or specific. The general illustration gives broad and sweeping range to the general idea:

Washington excelled in many fields. He was the ablest military leader on either side of the Atlantic. In business he amassed the greatest fortune that had ever been known in the Colonies. His flour was accepted in England without inspection. He devised new methods of surveying which were used in European schools many years after his death.

¹ I have borrowed this term from George Rowland Collins, "Platform Speaking," p. 74. Harper Brothers, 1923.

The specific illustration portrays the actual. It is the strongest single method of driving home an assertion. It is, of course, narrower in its scope than the general illustration, but it strikes deeper into the thought and feeling, has more emotional possibilities, and leaves a more lasting impression. The following specific instances illustrate the greater power of concrete cases:

Washington's physical stature and strength were exceptional. As a young man he threw a stone across the Rappahannock at Fredericksburg. His tent was so large that it required two men to lift the pole and canvass into the wagon; Washington tossed them in with one hand.

The specific instance in the form of anecdote enables the speaker to arouse the curiosity and to shock. The following story was told by a student of the emotions, as an illustration of the close alliance between humor and pathos:

The drunkard sat on the curb, his shaggy head resting on his chest. Around him danced the village urchins, spearing him with sticks and jests. Suddenly the sot raised his head; the crowd scattered—one of the boys recognized the drunkard as his own father.

While the appeal to visual imagery is probably the best with the average audience, an appeal to all kinds is more impressive.

The following account of an experience was given by the survivor of an explosion in a powder plant:

How long I lay there I do not know. The shriek of a siren aroused me into consciousness. My nostrils were filled with smoke and the stench of burning rubber. I spit out sand and blood. I tried to rise, but a sharp pain in my side lead me to the discovery that the flesh had been burned from my ribs. The earth seemed to revolve and I remembered no more until I saw the white form of a nurse bending over me.

Figures of speech, such as the simile and metaphor, are favorite means of stirring the imagination and lending vividness to an idea. They may be very powerful and therefore should be used sparingly. The following extract, from Kipling's speech at a dinner of the Royal Society in London, affords an excellent illustration of the effective use of the simile:

Take a well-known instance. A man of overwhelming intellect and power goes scourged through life between the dread of insanity and the wrath of his own soul warring with a brutal age. He exhausts mind, heart and brain in that battle; he consumes himself and perishes in utter desolation. Out of all his agony remains one little book, his dreadful testament against his fellow-kind, which to-day serves as a pleasant tale for the young under the title of "Gulliver's Travels." That, and a faint recollection of some baby-talk in some love-letters, is as much as the world has

chosen to retain of Jonathan Swift, Master of Irony. Think of it. *It is like tuning down the glare of a volcano to light a child to bed.*

Quotation from the words of a well-known man or woman not only adduces evidence but lends human interest to the discourse. "Opinion in good men," says Milton, "is but knowledge in the making." The words of Roosevelt in the following passage illustrate the force of direct testimony:

Greatness demands energy and the resolution to spend it freely. How many men near the end of life's battle can say for themselves what Theodore Roosevelt confided to his sister, Mrs. Robinson, in 1918: "Well, anyway, no matter what comes, I have kept the promise that I made to myself when I was twenty-one. I promised myself that I would work up to the hilt until I was sixty, and I have done it.

Wherever statistics are used, illustrations of totals in visual form are more impressive than cold figures:

The possibilities of amassing wealth under our present economic system are astounding. Had John D. Rockefeller retained all his money instead of turning most of it into charitable and educational movements, he would now be a billionaire. Can you realize how much money that is? In one-dollar bills it would encircle the world at the equator over four times. Had Christ worked every day of his life from birth to to-

day at the highest wages ever paid a carpenter, He would not have earned one tenth of that amount.

In impressiveness we may depart from the preference for the short Saxon words. To quote Herbert Spencer:

Hence, the shortness of Saxon words becomes a reason for their great force. One qualification, however, must not be overlooked. A word which in itself embodies the most important part of the idea conveyed, especially when that idea is an emotional one, may often with advantage be a polysyllabic word. Thus it seems more forcible to say, "It is *magnificent*," than "It is *grand*." The word *vast* is not so powerful a one as *stupendous*. Calling a thing *nasty* is not so effective as calling it *disgusting*.²

As emotional association is one of the chief objectives of an impressive speech, it is essential that the arrangement of points be climactic. An application of the rules set forth in Chapter II under "Emotions" will produce the desired effect. Other things being equal, it is important to give a prominent place in the speech, preferably at the end, to the idea or image which the speaker wishes the audience to take home. Where the entire theme can be illustrated by an anecdote or picture, opening and closing with that illustration unifies the speech and gives it a vividness which long survives the

² "Philosophy of Style."

occasion. A speaker at a commencement dinner selected as his subject, "Time is the Just Examiner." He began with this anecdote:

Last summer, while vacationing in Maine, I saw a horse and wagon, gray with dust, arrive in the village. After the driver had climbed down, I discovered that his load was potatoes. And what potatoes they were—every one a bumper! "You grow them all big, don't you," I remarked to the farmer. "No," he drawled, "just the reg'lar size; they've come over a long, rough road; all the big ones come to the top; lots of little ones at the bottom."

The conclusion summed up the body of the speech by referring to the introduction:

So all we need is time and a long, rough road; and we, like the big potatoes, will take our places at the top.

Belief.—*Acceptance of belief* as an objective in speaking must not be confused with *action*. They have much in common and many authorities treat them together under the head of *persuasion, or influencing conduct*. All argumentation which succeeds in molding the opinion of another will at some time or other influence the behavior of the person persuaded. But *action* as an end demands something more tangible on the part of the audience than an opinion or a verdict.

However, in many cases, it is difficult to determine in which of the two classes the speech belongs.

The formal college debate is an excellent illustration of pure argumentation. With expert judges and fixed rules of procedure, the speaking is likely to take the form of a cold, mathematical appeal to reason. The human variable is reduced to a minimum. Debating gives valuable practice in analyzing and arranging material and in rebutting arguments of opponents. Like the lawyer's argument before the bench, however, it need not take into consideration the human elements which confront the speaker in the business world. A college debate may be decided on points, whereas the winning speaker in practical argument must deal a knockout. Again, the pressure of time in formal debating necessitates a strict adherence to the practice of stating the conclusion before citing the authorities or facts supporting it. The average audience is more easily persuaded by reversing the arrangement so that the evidence will lead up to the conclusion.

Both in selecting the material and in arranging it, much depends upon the charac-

ter and attitude of the audience. How much education have they? How much do they know about the subject in hand? Are they favorably inclined toward your views? Or are they neutral, or perhaps hostile? Their knowledge and education will determine how much must be explained or made clear before any arguments may be advanced. Their existing opinions on the subject should guide the speaker in the manner and arrangement of his presentation. Audiences do not always fall definitely into one of the three classes. They usually typify all three in a composite form. Where the predominating attitude is a very friendly one, they desire an impressive rather than an argumentative speech. Most political audiences are very agreeably disposed; their minds are already made up. They come to cheer and to exercise their emotions, rather than to listen to logical argument. Even in such audiences there may be many who are neutral or hostile. They must be won over.

The attitude of the audience fixes also the scope of the argument. A city audience will follow more arguments in favor of daylight saving than a group of farmers. The speaker must regulate his pace so as to keep the

majority abreast of him at all times. To go too fast is to lose them.

Fairness and a willingness to concede as much as possible to the opposition are great aids. If the audience is neutral or hostile, it will probably detect and resent the slightest instance of trickery or injustice. In the campaign of 1916 a Republican misquoted the text of President Wilson's remarks about a nation being "too proud to fight." A member of the audience, which up to that time had been respectful if not friendly, took the speaker to task. The hall was empty in less than five minutes. Be careful not to antagonize. Good intentions are not enough. The speaker must painstakingly weigh all his arguments so as to eliminate any that might prejudice his hearers against him. In all argument, as in the maneuvers of war, there is much ground which is more costly to hold than to concede. Lincoln never failed to narrow his contention to the smallest area and his concessions to his opponents were forever embarrassing them.

Appeals to the emotions are double-edged weapons and must be handled very judiciously. As a general rule, it is wiser to

defer all such appeals until the audience is won over, or at least very favorably disposed. An attempt to arouse the feelings at the wrong time is like asking an unconvinced prospect to sign on the dotted line.

The principles which were set forth in Chapter II, under "Beliefs," will serve as guides in the selection of argumentative material. Analogy may not be the most logical means of persuasion, but it is probably the most effective. The force is greater when the likeness is implied, rather than expressed :

There are those who contend that we have no right to withhold independence from the Filipinos, even though that independence may mean their conquest by some foreign power. Since when has it been the policy of this or any righteous nation to deny protection to its weak and erring children! What dutiful parent considers himself relieved of his responsibilities, merely because rash youth would leave the hearth and venture out into the dark unknown! "But," they argue, "the Filipinos are not our natural children." And the answer is, "No, but we have adopted them, and in adopting them our obligations run not only to them and to ourselves, but to the world."

The following form of outline will serve as a basis for discussion of the various parts of an argumentative speech :

Introduction.

Statement of facts.

Statement of issue or issues.

Advance arguments.

Rebuttal arguments.

Conclusion.

Statement of facts and of issues might properly be regarded as subdivisions of the introduction. These two parts are of such importance that they are deemed worthy of major consideration. The introduction, particularly where the audience is neutral or unfriendly, may take the form of a complimentary reference to the occasion, the place, or the audience itself. Well-placed humor often dulls the edge of the opposition.

The statement of facts furnishes the background for the argument. It should enlist both attention and interest by a concise, fair, and entertaining exposition of the situation out of which the issues grow. Eliminate all irrelevancies that might widen the scope of the argument. A veteran lawyer, on hearing that his junior had made a "wonderful" opening before the jury, sarcastically replied, "Yes, he opened the case so wide that 'all hell' couldn't close it."

In the statement of issues, expressly eliminate everything which is unnecessary to the establishment of your point. Concede as much as you can, not in a spirit of giving a handicap to a weak opponent, but in a manner which indicates that you appreciate the justice of the other side. In every argument there is common ground. Emphasize it. In stressing what you believe in common with your adversaries, you may win over more members of the audience than you will by your arguments.

The order of the arguments depends entirely upon the nature of the issue and the attitude of the audience. It is sometimes advisable to recognize and refute the arguments of the negative before presenting your own. When the audience is indifferent or unfriendly, it may be expedient to state your most cogent point at the beginning and thereby depart from the climactic arrangement.

The conclusion might well summarize the arguments with an emotional appeal for belief. Whatever the arrangement of the speech, climactic or otherwise, the closing should be forceful and indicative of confidence.

Action.—When the speaker aims to persuade his fellow-men to take some positive step—whether it be a purchase, a contribution, or an enlistment—we say his purpose is *to secure action*. The sales talk, the appeal for charity, the plea for new members, all speeches which exhort the listeners *to do something*, come within this class.

The speaker may not be able to offer what the courts term “a legal consideration” for the thing that he asks from his audience, but he must convince them that there is a return equivalent in value to what they give up. Men do not part with money, time, or energy for nothing. Back of every human act is a motive. It may, as in the case of a philanthropist, be a purely unselfish one; but it is a motive, nevertheless. The benefactor contributes only because he receives in return what he regards as just compensation—happiness. In short, the principles of securing action are the principles of salesmanship.

In Chapter II we enumerated under the head of *basic interests* the more vital reasons for man’s willingness to pay attention to the remarks of another. Attention does not always result in action, though the motives

which prompt both are much the same. We may then state, as a general rule, that to secure action the speaker must appeal to one or more of the basic interests.

The science of salesmanship through advertising has been developed to such a high degree that the public speaker can well afford to study the means by which the large industrial and charitable organizations make their successful appeals to the public. The attractive pictures which appear in the advertising sections of magazines, the artistic scenes painted on billboards, and the large spaces of printed matter in the newspapers cost small fortunes. The results of all such expenditures are carefully tabulated in cold figures. No thrusts in the dark in this game; to-day's advertising is almost an exact science. Cultivate the habit of analyzing these silent appeals. List in the order of their force the various details to which you yourself respond, and compile the results. You will then have the best statistics available on the effective methods of securing action.

Inertia is a powerful force. You must overcome it with a stronger one. Action is more often the offspring of desire than of

conviction. We noted in Chapter II that few decisions are the outcome of logical reasoning. Unless the proposition to be sold is a strictly business one and is susceptible of mathematical demonstration, do not spend too much time on formal argument. Rather assume that there can be no doubt as to the decision and show the beneficent results of the action. The following passage from a speech made by a Civil War veteran to a group of young men in the spring of 1917 illustrates the effectiveness of leaping over the area of deliberation to explore the field of decision:

I look back to the days which followed the surrender of Lee, when "Johnny came marching home again," and I envy you young men. I can see you, with firm step, parading down this street,—a song in your heart, a new light in your eyes and the tan of God's sun on your cheeks. Father, mother, sister and brother, wife or sweetheart, welcome you back with a love that has ripened into worship. I see you tackling your business problems with a new strength and with a grim determination that knows no failure. I see you standing head and shoulders above the men who stayed at home. But, most of all, I envy you the joy that each will find in the years to come. A son, or, perhaps, a grandson will climb upon your knee and ask you to tell him all about the World War. Oh, what a privilege to be able to say, "I was in it!"

Motives have been classified as selfish or unselfish. The specific objective of the speech—to sell stock in a real estate development, to secure contributions to a home for the blind, to enroll new members in a civic organization—determines to which one or more of the various motives an appeal may be most effectively addressed. Generally speaking, an audience is more altruistic than an individual and will respond more readily to lofty sentiments.

Emotions quicken the thinking process and furnish the drive which impels us into decision and action. As previously pointed out, strong feeling prevents logical reasoning and is impatient of delay. If the emotions are too highly aroused in the beginning of the speech, the cause may be lost. When you have your audience in a state of enthusiasm, don't argue or explain; call for action.

The appealing speech is the most difficult of all five types to "put across." Nearly all the virtues of the other four are indispensable to its success. It must be clear, interesting, impressive, and convincing. The methods of attaining those qualities have

been set forth in the preceding subdivisions of this chapter.

A favorite scheme of outline among seasoned speakers runs as follows:

1. State your facts.
2. Argue for them.
3. Appeal for action.

The principles of salesmanship offer the following arrangement:

1. Get the attention.
2. Develop the interest.
3. Create the desire.
4. Secure action.

The former states the case from the speaker's viewpoint; the latter names the stages of the resulting psychological development. One complements the other; both should be observed in constructing the speech.

CHAPTER VI

DELIVERY IN GENERAL

There are several points of similarity between the delivery of a speech and the launching of a vessel. When the means of getting a ship from the stocks into the water are lacking, the craft, as Robinson Crusoe learned, is as useless as a hull at the bottom of the sea. The material and workmanship will be no better after the plunge than before. On the other hand, if the mechanism by which it is launched is defective, a perfect piece of construction may be seriously damaged and even destroyed.

The study of delivery does not take us into any chambers of mystery or even of novelty. The tools of eloquence—voice and gesture—are familiar to us all. Every one of us, consciously or unconsciously, has applied at some time or other in ordinary conversation every single factor of good delivery. If, on the platform, a speaker's technique could measure up to the highest standards he has

observed in informal discussion among his fellow-men, he would need very little additional training in vocal and physical expression. But it is because he falls so far short of this plane that he must undertake a more or less formal study of the instruments of speech.

Delivery should be a matter of subconscious effort. Very few trained and experienced speakers can voluntarily attend to inflection or gesture without impairing their effectiveness. The beginner finds it hard enough to remember what he has planned to say, and if he succeeds in following his outline he is content. To give even a fraction of his thoughts to delivery may mean failure. Does this mean that he should always adopt a *laissez-faire* attitude toward delivery? Certainly not. As soon as he has gained self-confidence on the platform, he should turn his efforts to correcting bad habits and to developing all the parts of the speaking body. But the ability to think on his feet is far more important than an aptitude for the niceties of gesticulation. Let us then first consider those principles of delivery which enable the student to get the

most out of his equipment, imperfect though it may be.

Mental attitude.—What about the small newsboy whose “Buy a paper, mister?” greets you at the close of the business day? His voice is shrill and his manner uncouth. But isn’t he supremely natural? His inflection, facial expression, and physical earnestness would make the efforts of a high school declaimer appear ludicrous. Why is his speaking so forceful? He has never heard of “the varieties of pitch, rate, and emphasis,” and probably never will. Perhaps that is why he does so well. He does know, however, that his job is to sell papers and he throws his whole soul into the task. He is *concentrated* on his work and therein lies the secret of whatever skill he employs in his appeal.

Emphasis by change of force or pitch comes just as naturally in conversation as in breathing. Self-consciousness or nervousness tends to tighten the vocal cords and muscles which make this flexibility of expression possible. The problem is to restore them to their normal state. How is this to be done? “Be natural,” says the inexperi-

enced teacher to the young speaker. Excellent advice this, but how about the means of following it? He *is natural*, or as natural as anyone can be in a very *unnatural* situation. And the more you criticize his deficiency, the more self-conscious he becomes. A better method would be to direct his thoughts to the real meaning of his words, for a lively appreciation of the thought is the greatest aid to delivery. It is only when the mind is concentrated on the ideas and purpose of the speech apart from the words that the expression will be natural and direct. When the mental attitude is correct—focused on the thought—it commandeers most of the forces of the speaking body.

Enthusiasm—the greatest single agent in effective delivery—may be the cause as well as the result of concentration on the platform. If the topic has been well chosen, and the preparation adequate, the central idea of the speech will expand until it grips the heart as well as the brain. Live with your subject, turn it over and over in your mind, multiply your contacts with it. Believe in it with all your heart. Until you are convinced of its importance, you cannot hope to make others enthusiastic over it.

"But," says the student, "I can't get excited over my subject; I'm not built that way." Here steps in the old adage which bids us to acquire a virtue by assuming it. Experience proves that if the speaker will assume enthusiasm, his own, dormant but ready for the call, will stir itself into action. Try this. Go on the platform with the conviction that the audience needs your message more than any other in the world, and you will soon find that your whole soul will be engaged in communicating it.

That flexible, conversational style which is so much admired in veterans of the platform is something like electricity—it doesn't flow unless a contact is made. Until a speaker is accustomed to addressing numbers, he cannot enjoy the same feeling of intimacy and contact that he does in communicating with an individual. If you feel the need of a more direct connection with your audience, single out some member of it and address your remarks to him. The reaction will limber up your style and restore the natural conversational qualities.

Aspects of delivery.—It is a cardinal rule of nature that we lose those faculties that we do not use. The bedridden patient finds,

on recovering health, that his legs won't support him. The shipwrecked sailor, who must live alone on an island for a protracted period, must learn again how to talk. Few of us keep alive, by daily use, all the powers of voice and gesture that are needed in public speaking. It is necessary, therefore, to analyze the speaking body and to tune up the functioning capacity of each part.

Every impression which the outside world makes on the mind must enter by means of one of the five senses. Only two of these are available to the speaker—hearing and seeing. The next chapter will deal with those aspects of delivery which concern the ear, and the succeeding one with those which affect the eye.

CHAPTER VII

AUDITORY ASPECTS OF DELIVERY

The problems of delivery are largely those of voice. The human mechanism which produces and controls sound is as intricate as the telephone on your desk. We are not going to dissect man's body in order to study the functions of all the various organs which should coördinate in speech, but some understanding of them is essential to the proper application of remedies for faulty habits.

Breathing.—Have you ever noticed that opera singers are usually well developed physically? Schumann-Heink, Scotti, Chaliapin, and Martinelli radiate health and have a superabundance of energy. According to insurance statistics, they will probably live to a ripe old age. What is the reason?

Ordinary breathing utilizes only one-tenth of the lung capacity while singing re-

quires the entire capacity. In the latter activity all the little cells are filled, each extracting the oxygen from the air and giving it to the blood. Circulation carries the nourishment to every part of the body. The result is apparent. "A hundred deep breaths a day keep the germs of T B away," is one physician's favorite slogan.

The trunk is divided into two large cavities—the abdomen and the chest. In the former cavity are stomach, liver, intestines, and other organs; in the latter, the heart and the lungs. These two cavities are separated by a sheet of strong muscle called the diaphragm. Shaped like a saucer turned upside down, this partition is the seat of breath control. When the lungs are filled, the saucer flattens, presses out the ribs, and massages the liver and the stomach. On the roof of the diaphragm rests the base of the lungs. The lungs, larger at the bottom than at the top (where their expansion is limited), are composed of innumerable cells connected with the windpipe by the bronchial tubes. What we call the "Adam's apple" is the larynx or "voice-box" which tops the windpipe. Across the opening (glottis) at the upper sides of the "voice-

box" are stretched membranes. The air from the lungs passes over these membranes and causes them to vibrate and to produce sound, just as the bow of the violinist brings forth music by oscillating the strings. The membranes may be tightened or slackened, and the pitch is raised or lowered accordingly. (Their functioning is seriously impeded by any tension in the muscles of the throat.) The sound produced by the vocal cords flows upward until it reaches the base of the mouth. From this point some of it passes into the mouth and some into the nasal cavity. Both chambers act as sounding boards or amplifiers. The soft palate, the tongue working with the teeth, and the lips, transform the sound into speech while the nasal cavity gives it volume and resonance.

A plentiful supply of air is essential to tone quality as well as to volume. Deep or diaphragmatic breathing fills the lungs from the bottom up, gives adequate support to the voice, and relieves the muscles of the throat from straining to increase the force. It flushes the lungs, tones up the nervous system, and augments the physical and mental energy.

Once formed, the habit of deep breathing becomes stronger than any desire for artificial stimulant. Open your window and go through the following exercise:

Stand erect with head and chest high, abdomen in, the weight balanced on the balls (not the heels) of the feet. Drive all the air from the lungs, keeping the chest as high as possible during the exhalation. Inhale slowly through the nose (the mouth closed), sending the air to the very bottom of the lungs. Do not raise the shoulders. As soon as the lungs are filled, exhale slowly through the nose and mouth, with the jaw relaxed. Repeat the exercise six times.

Breath control is almost as great an asset in speaking as it is in singing. Repeat the above exercise with this modification—while exhaling, hold a lighted candle before the mouth and regulate the outgo so that the flame will remain at a fixed angle. Hold the breath back with the abdominal muscles and not with the throat. Go through the same exercise, exhaling so slowly that the flame will not be disturbed at all. If a candle is not available, a mirror or a wet finger may be substituted in both instances. Another way of developing control, and one which is easier to carry out, is to practice slow, measured breathing while walking. When you leave home to-morrow morning,

regulate your inhaling and exhaling so that each will cover six steps. The next morning increase to eight. On the third try ten.

Vocalization.—Force and good quality are the results of proper breathing (diaphragmatic) and the correct use of the voice. Nature intended that volume of tone should be a matter of air supply and not of throat muscles. These should always be relaxed so as to give free play to the machinery of the larynx and the vocal cords. Whenever we use the muscles of the throat to increase the force, we pay the penalty in the form of “clergymen’s sore throat.” Place the hand over the throat at the “Adam’s apple,” and note the relaxed condition of the muscles. Now sing or talk and see if any change takes place. If there is a marked contraction, you are vocalizing improperly. Take a full breath and note how much easier it is to produce sound without taxing the throat muscles. Make it a rule never to speak, on or off the platform, without breath support. Think of this while dictating your morning mail or telephoning, and you will soon be able to forget it in public speaking. That harsh, rasping tone which limits the success of so many business and professional

men is due primarily to the fact that free passage of air over the vocal membranes is impeded by the contraction of the tissue around the larynx.

The success of Joseph H. Choate was attributed by many to the resonance of his voice. No juryman ever went to sleep while he was talking. Resonance is that vibrant quality which is produced by the contact of sound with a good sounding board. The chest, the roof of the mouth, and the bony walls of the nasal cavity correspond to the wooden or metal sounding boards of all musical instruments. That undesirable "twang," which we call "speaking through the nose," is the result of *preventing* the passing of sound through the nasal cavity. When sound passes through the nose, the result is that sympathetic vibration which is gained by talking into a rain barrel. A great deal can be accomplished in this direction by keeping the air passages connecting the mouth, the nose, and the ears free from obstruction. Wax in the ears and dust in the nose rob the voice of its bell-like ring just as rags in a cornet will muffle its metallic tones. A mild solution of salt and water snuffed up *gently* every morning will not

harm the nasal membranes. Warm water and soap slowly poured into the ears with a medicine dropper will dislodge the wax.

Singing and humming force the air through the nasal cavity and, therefore, are excellent practice for increasing the resonant qualities of sound. Hum a scale up and down, holding the hand on the bridge of the nose to sense the vibrations. Robert J. Hughes, the voice specialist, prescribes an exercise which has helped many singers and speakers—take a deep breath and hum “minim” continuously, prolonging the m’s and n’s.

To carry the resonance over into speaking, hum “mmm” or “nnn” for a few seconds and then add a prolonged a, e, i, o, or u, opening the mouth vertically as soon as the vowel sound is reached. Repeat the exercise several times and then try to say “Muses made music” with the same resonance. Students whose tones are weak have increased the carrying capacity of their voices by humming very faintly on their way to the platform.

Flexibility, the foundation of modulation and inflection, can be acquired by reading aloud poetry or verse. Recite the following

lines on Opportunity by Senator Ingalls, putting into the delivery all the sympathetic understanding of which you are capable:

Master of human destinies am I! Fame, love and fortune on my footsteps wait: Cities and fields I walk: I penetrate deserts and fields remote, and passing by hovel and mart and palace, soon or late I knock unbidden at every gate! If sleeping, wake; if feasting, rise, before I turn away. It is the hour of fate, and they who follow me reach every state mortals desire, and conquer every foe save death; but those who doubt or hesitate, condemned to failure, penury and woe, seek me in vain and uselessly implore. I answer not and return no more!

Stress, rate, and pitch are properly elements of vocalization, but they can be treated more advantageously in connection with emphasis, and are, therefore, reserved for the latter part of this chapter.

Enunciation.—A clear and distinct utterance is the greatest single virtue in oral delivery. The factors are force and clean-cut articulation. A strong voice has played a big part in the world's history. The lack of it, more than anything else, prevented Jefferson from becoming a successful advocate. The philosopher of Monticello had to rely on his pen alone to meet the attacks of Hamilton and Marshall. Henry Clay, on the

other hand, ruled the Senate with a voice that was marvelously musical and of rare strength. Bryan, at the age of thirty-six, had an organ-like power which dominated the convention that nominated him for president.

Force can be developed. Demosthenes, probably the greatest orator of all times, had, in his youth, a weak, strident voice. Worse still, he suffered from an impediment in his speech. By systematic training, which included declaiming on the seashore with pebbles in his mouth and talking while running uphill, he acquired the finest speaking voice of his age.

Happy is the man who possesses a strong voice, whether it be inherited or earned by hard labor. But if you lack it, despair not. Neither Root nor Beveridge has power, yet neither fails to reach the man in the last row. Roosevelt had to resort to a falsetto for emphasis, but there is no doubt that he reached every man and woman in his audiences. Critics praised his strong presence, his virile gestures, and his earnestness, but they invariably overlooked the outstanding feature of his delivery—a precise articulation. He always spoke in a slow, measured manner

that seemed to glory in the beauty of every syllable. The most commonplace words and phrases came from his lips with a force and dignity that made the thought behind them spring into life and color. Yet back in his college days he suffered from asthma and his speech was the cause of much merriment among his classmates. His enunciation was then indistinct and his syllables frequently telescoped, but the will which transformed a weak body into a powerful machine of muscle and sinew turned a defective speech into a very accurate and compelling one.

Our language, the most beautiful in the world, receives cruel treatment from the lips of the average American. Whether because of our disregard of the fine arts or because of the corrupting influence of so many "hyphenated" tongues, we are careless and even slovenly in our everyday speech. "Don't you want to go?" becomes "Doncha wanna go?" "Where" is pronounced "wair." Few take the trouble to sound the final consonants in such words as *world*, *just*, *roar*.

Articulation is the joining together of all the sounds in a word. The failure to articulate distinctly is primarily due to slipshod

enunciation, and if the student will focus his attention on the improvement of the latter, he will overcome nearly all the faults in the former.

Proper enunciation requires the use of the muscles of the mouth, tongue, and lips, and the correct relative positions of the tongue and teeth. Nature intended that the tongue should perform the major portion of the work. But we spare it and divide its labors among other members of the team. Put this lazy fellow to work. Press the tip of the tongue against the top of the lower teeth and roll the body of it out between the lips. Open the lips and wag the tongue upward and downward. Make it curl like a snail. See how rapidly you can enunciate "lalala." The Teuton thinks he cannot pronounce *th*—he says *dis* for *this*. If he would watch an American place his tongue against the upper teeth, he could learn by imitation in less than five minutes.

Actors spend many years in perfecting their enunciation. The platform does not require the same degree of cultivation that is necessary on the stage, but it does demand the highest standards observed in conversation by the cultured man or woman. An

overprecise enunciation in public speaking is bad ; it calls attention to itself. But it will do no harm to go to the extreme when alone. In fact, it is necessary in order to permit the ear to discover and correct the imperfections. Meticulous care in practice will raise the general level at all times. Read aloud the following passage from one of Roosevelt's speeches. Read it in syllables, opening the mouth vertically as well as laterally, and exaggerate every syllable :

It must be un-der-stood, as a mat-ter of course, that if this pow-er is grant-ed it is to be ex-er-cised with wis-dom and cau-tion and self-re-straint. The In-ter-state Com-merce Com-mis-sion or oth-er Gov-ern-ment of-fi-cial who failed to pro-tect a rail-road that was in the right a-gainst an-y clam-or, no mat-ter how vi-o-lent, on the part of the pub-lic, would be guilt-y of as gross a wrong as if he cor-rupt-ly ren-dered an im-prop-er ser-vice to the rail-road at the ex-pense of the pub-lic. When I say a square deal I mean a square deal ; ex-act-ly as much a square deal for the rich man as for the poor man ; but no more. Let each stand on his mer-its, re-ceive what is due him, and be judged ac-cord-ing to his de-serts. To more he is not en-ti-tled, and less he shall not have.

Let the student give three minutes a day, preferably in the morning when the influence will be more lasting, to reading aloud with painstaking enunciation, and he will

soon notice the improvement in his articulation both off and on the platform.

Composition and delivery.—Thus far we have discussed the operation of delivery apart from the thought and composition of the speech. Breathing, vocalization, and articulation have been treated without regard to their office in interpreting ideas. There is always some danger in studying delivery divorced from the thing to be delivered, especially before the student has acquired a practical perspective of the activity of speaking; but a certain amount of preliminary analysis and exposition is necessary for the cultivation of a proper viewpoint. Now we may look at the tools of delivery in connection with their use in animating the thought of the speech.

Every speech has, or should have, a central idea or theme. Supporting this idea are sub-ideas. In the development of the latter, certain centers of thought stand out, just as large cities punctuate a railroad trip from New York to Buffalo. Almost any paragraph from a piece of composition can be reduced to a running outline of words which correspond to the stations between any two given points in a line of travel. The

language between the "high spots" serves to connect, modify, amplify, or lead up to them. But even these connective stretches may be broken up and the parts arranged in a scale of relative importance. In the final analysis, we appraise the part played by every single word in the entire scheme. The result may be presented graphically by an unbroken line which rises and falls like the sky line of a range of mountains.

Emphasis.—The first function of delivery is to make utterance clear and distinct. The second is to lead the listener to an appreciation of the relative importance of the various sentences, phrases, or words by focusing his attention by one means or another on those which contain the thought centers. Writers sometimes capitalize, underline, or italicize the most significant words. That is their only means of emphasizing. The audience cannot go over and over the text of a speech as it may in reading; the thought in all its variations is caught the first time or not at all. The speaker has many facilities for emphasizing, and in his proper use of them reveals that capacity for giving language the infinite

variety of shading wherein lies the superiority of the spoken word.

The tools of emphasis are: (1) action (gesticulation), (2) change of force, (3) change of pitch, and (4) change of rate. Listen to any animated conversation and you will note that all four are employed. For the present we shall consider only the last three; the first is, from the standpoint of the audience, visual, and will be discussed in the succeeding chapter.

In ordinary conversation, every speaker changes his force, rate, and pitch, the degree depending upon his capacity for variety and the intensity of the thought and feeling behind his words. When he has learned to concentrate on the platform, his variations will approach and perhaps equal, or even exceed, those in evidence when talking among his friends. Why, then, spend any time in discussing them? In the first place, all three are essential in public speaking and must, if necessary, be developed. Second, platform speaking requires a greater variety and range than conversation. Third, the lack of any one produces a monotony which is deadly. The first and second rea-

sons are self-evident; the third needs a little explanation.

A clock's tick, a cowbell's tinkle, and the singing of a lullaby are excellent remedies for insomnia. In the first we have regularity of rate; in the second, sameness of pitch; and in the third, evenness of force or stress. The reason for the effect in each case is physiological. The ear adjusts itself to one level and stops there. Inaction or a constant repetition of the same movement tires any faculty and puts it, and eventually the entire body, to sleep. In speaking, we call the sameness "monotony." Here the old saying, "Variety is the *spice* of life," understates the situation. *Variety is life.*

Force.—The most natural method of emphasizing an important word or phrase is to increase the loudness of the voice in uttering it. Read the following extract from the testimony in an old English lawsuit, enlarging the volume on the italicized words:

Sir James: Now, *pray*, sir, don't *beat* about the *bush*, but explain to his lordship and the jury, who are expected to know *nothing* about *music*, the *meaning* of what you call *accent*.

Witness Cooke: *Accent* in *music* is a certain *stress* laid upon a *particular note* in the *same manner* that you would lay stress upon a *given word* for the *pur-*

pose of being better *understood*. Thus, if I were to say, "You are an *ass*," the accent rests on *ass*; but if I were to say, "*You* are an *ass*," it rests on *you*, Sir James.

If your tendency is toward evenness of force, it is partly due to lack of vocal energy. The fault may be overcome to a certain extent by the following exercise:

While rehearsing your speech, keep the hands raised before you, the right palm above the left. Every time you utter a word or phrase which should be emphasized, bring the palms together with a clap.

The necessity of making yourself heard above the noise compels you to extend your voice. This exercise in private has done a great deal for students who failed to vary their force on the platform.

It is variety and not mere force that is needed. Sometimes lowering the voice to a whisper is the most effective means of making a word stand out. This is particularly true when we wish to contrast two words, as in the following:

If this is *peace*, give us *war*!

The average force should never be greater than is necessary to carry the voice to the most remote listener. Speakers who possess unusual power are apt to use it at all times.

Nothing is so irritating as a constant pounding on the ear drum.

Pitch.—As in singing we speak of tenors, sopranos, and basses, so in speaking we classify voices as high-pitched, medium-pitched, and low-pitched. The classification in each case depends not so much upon the range (the distance between the highest and the lowest tones) as upon the place in the range where the tones are the most natural and come with the least effort. Regardless of the individual pitch, the range of a voice may be divided into three parts or registers—upper, middle, and lower. In the discussion which follows we are concerned not so much with the individual pitch as with the use of all the variety of tones which its range affords. Medium- and low-pitched voices are usually regarded as the more desirable, but the one of high pitch can be just as effective. It is surprising how many of the great speakers in American history had voices that were keyed high.

Before discussing the variation of pitch and the uses it may serve, let us consider the need of holding the voice down to the middle register.

What is your middle register? You can

find the answer very easily by a simple experiment. Deliver the following interrogation, first with an upward, and next with a downward, slide. Repeat the exercise again and again until the first and the last words strike the highest and lowest tones in the range which you can take with clearness and comfort.

Do you want to see the fruits of victory destroyed in a flood of anarchy?

Midway between the two extremes is the center of your middle register and the keynote of your pitch. All your ordinary conversation hovers around this level. If you were forced to speak or sing in a monotone for any length of time, you would select this plane in your range as the least tiring.

With the same amount of force, a higher pitch will carry farther than a lower one. In platform speaking, therefore, the ordinary pitch may be raised two or three notes over that used in conversation. But nervousness or excitement tightens the vocal cords, stiffens the voice, narrows the range, and heightens to an unusual degree the pitch. This situation, coupled with the beginning speaker's fear of not being heard and of betraying his nervousness by the

quiver in his lower tones, tends to send his voice sky high, with the result that there is little or no room for upward variation. In addition, the tension of maintaining this level increases his uneasiness and wears him out; while the audience, detecting the unnatural tones and the cause, suffers with the speaker.

Preachers have been known to strike a tuning fork in the pulpit in order to get the proper beginning pitch. Control of nervousness, development of resonance, and deep breathing will do much to remedy the fault by removing the cause. Until you have learned these things, however, you should make a decided effort to open in a medium tone. As an aid in carrying out this plan, look squarely into the eyes of some member of the audience seated not far from the platform.

As the speech proceeds and the speaker warms to his subject, there is a tendency to step up the pitch. If such is the case with your delivery, it is well to mark in advance certain points in the speech at which you may lower the voice to a purely conversational tone. Many speakers handicapped by a highly strung nervous system and a

consequent high pitch have adopted this method of striking a lower average of tones.

When we speak of keeping down the pitch, we mean the average pitch. In animated conversation, there is a constant fluctuation or change. When this change takes the form of a slide—upward, downward, or a combination of the two (circumflex)—we call it *inflection*. The variation may be represented by an unbroken line, straight or curved, but not horizontal. The word “Washington,” for instance, in the second line, might be delivered with any or all three forms of slide:

Jones: “I voted for Washington.”

Smith: “*Washington!* Why he was long dead before you were born.”

Where the change of pitch is abrupt, it is called *modulation*. It differs from inflection in that there is no slide, the change taking the form of a decided step upward or downward. Any interpretation of the second line in the foregoing dialogue could be best expressed by a sharp rise or fall in the pitch of the word *Why* after the last syllable of *Washington*. Modulation occurs more frequently in passing from word to word, phrase to phrase, or sentence to sen-

tence; whereas, inflection is confined more to the change from syllable to syllable or from the first to the second part of a single syllable.

Both inflection and modulation serve to emphasize, to relieve monotony, and to express fine shades of thought and feeling. A decided rise or fall of the voice calls attention to the word or words which receive the changed pitch. Notice how the contrast in the following lines from Brutus's speech may be heightened by raising the pitch on *less* and lowering it on *more*:

If, then, that friend demand why Brutus rose against Cæsar, this is my answer: not that I loved Cæsar *less*, but that I loved Rome *more*.

Certain states of mind require decided levels of pitch. The following classification will illustrate the connection between pitch and mood:

Excitement—Very High Pitch:

Oh, John, the house is afire and the baby's lost!
Come quick!

Enthusiasm—High Pitch:

I have learned the secret of effective speaking, and now watch me! Watch me, I say!

Keen Interest—Upper Medium Pitch:

That's a beautiful little boy you have. Let me play horse with him.

Mild Interest—Lower Medium Pitch:

Just follow the road and you'll cross the track in about twenty minutes.

Seriousness—Low Pitch:

You don't look well. Don't you think you should take a vacation?

Solemnity—Very Low Pitch:

The pardon reached the prison too late. Phelps had already been executed.

Actors and elocutionists make an intensive study of the use of inflection and modulation in expressing all the niceties of thought and feeling. This is both unnecessary and dangerous in public speaking. If the voice is sufficiently flexible, it will respond to nearly every call for variation without any conscious effort on the part of the speaker. If it is starchy, the best way to limber it up is, as has been previously stated, by reading aloud lyric poetry. Singing is excellent exercise for increasing the range.

Rate.—Rate—the speed of speaking—has, in many respects, such a close affinity for pitch, that the two might be said to be calibrated. Usually the thoughts or feelings

which call for a high pitch should be uttered at a high rate, and vice versa. Where the speaker exhibits faults in the use of one, he will probably err to a like degree in the use of the other.

The normal rate of speaking is about one hundred words a minute. Whether because of nervousness, or because of a fear that unless the audience is engaged by a rapid-fire of language it will lose interest, the inexperienced speaker is apt to enter into a race with time. Nothing reveals a lack of self-confidence so plainly as haste. On the other hand, a well regulated delivery bespeaks a poise and a dignity that invariably win both attention and respect.

Most beginners, except those handicapped by a weak command of language or a limited vocabulary, find it easy to talk quickly. It takes experience and self-control on the platform to slow down rate without sacrificing naturalness. With some it is almost as difficult as holding back a spirited horse. A few artificial aids might be in order.

First, pause for a second in your place on the platform before speaking.

Second, open in a medium pitch and with

a clean-cut enunciation. Prolong the vowels as you did in reading the passage from Roosevelt's speech. Don't try to cut down the rate by incessantly pausing between words—a common habit with some—for that makes for jerky delivery.

Lengthen the italicized vowels in the following sentence and note the effect on the rate:

Over the hill arose the tall, *gaunt* form of Joseph.

Third, focus your gaze on some particular individual in your audience. The effect restores the normal pitch and rate employed in conversation.

Change of rate is necessary for both emphasis and relief from monotony. As the sight-seeing motor car, speeding past commonplace dwellings, slows up while passing points of interest, so must the speaker decrease his rate not only to call attention to the centers of thought but to enable the audience to appreciate them.

Probably the most effective instrument of emphasis is the pause, either before or after the word that is to stand out. The delay immediately before arouses the curiosity, so that the energy of the listener is dammed up

to meet the unexpected. Strangely, few speakers have learned to make use of the pause. If the speaker will but discover its power by forced usage (when it is applicable), he will never fail to apply it when the need arises. Notice how effectively it was used by a veteran of the World War in relating his experiences. The dash in the last sentence marks its place:

I was creeping on my stomach, trying to locate the position of the Germans by the light of occasional flashes. The number of dead bodies forced me to make repeated detours. I passed them by as I would so much wreckage. But one of them arrested my attention. For some reason it aroused my curiosity. So I lay beside it until a bursting star shell enabled me to recognize the features. It was—my brother.

A pause after a key word gives it a chance to "sink in." The silence permits the thought to run its course, unchecked by the crowding of succeeding ideas. It is the schoolmaster's favorite means of emphasizing. Woodrow Wilson employed it constantly in all his speaking. Test its value by reading aloud the following passage from Emerson, inserting a pause after each italicized word:

Our strength grows out of our *weaknesses*. No! until we are *pricked* and *stung* and sorely shot *at*,

awakens the indignation which arms itself with secret *force*. A great man is always willing to be *little*. Whilst he sits on the cushion of advantages, he goes to *sleep*. When he is *pushed, tormented, defeated*, he has a chance to learn *something*; he has been put on his wits, on his *manhood*; he has gained *facts*; learns his *ignorance*; is cured of the insanity of *conceit*; has got moderation and real skill.

CHAPTER VIII

VISUAL ASPECTS OF DELIVERY

The two major instruments of delivery are voice and action, the one appealing to the ear and the other to the eye. Having considered the auditory aspects of speaking, we shall now turn to the visual.

Long before primitive man possessed a language, when his vocabulary consisted of a small assortment of yells, grunts, and whines, he talked with his fellow men by means of signs. Limited to one channel of communication, like the uneducated deaf mute, he developed this means of expression to a high degree. The results of this cultivation are still with us. The development of language and articulation has not weakened the potency of the visual appeal.

How truly language must be regarded as a hindrance to thought, though the necessary instrument of it, we shall clearly perceive on remembering the comparative force with which simple ideas are communicated by signs. To say, "Leave the room," is less expressive

than to point to the door. Placing a finger on the lips is more forcible than whispering, "Do not speak." A beck of the hand is better than "Come here." No phrase can convey the idea of surprise so vividly as opening the eyes and raising the eyebrows. A shrug of the shoulders would lose much by translation into words.¹

The nerves from the eye to the brain are shorter than those from the ear, and light waves travel many times faster than sound waves. The message sent over the visual wire is delivered and read long before the auditory telegram is dispatched. Not only has language failed to minimize the effect of appealing to the eye, but our modern life is capitalizing to the utmost the value of visual communication. The popularity of the movies as a form of entertainment, and the results of advertising by posters and electric signs bear silent testimony in support of the sign language. Its constant use has developed the sense of sight to enormous proportions. The eye is a hungry animal ever seeking food. It has first claim on the attention. For this reason, it is important to consider not only the use of action as a means of emphasis and interpretation, but the elimination of those visual appeals which decoy

¹ Herbert Spencer's "Philosophy of Style."

the audience from the focus which the speaker desires.

Distractions. — Many an unassuming waiter clearing away the debris of a dinner has captured the attention of an audience; many a conscientious janitor moving noiselessly around an auditorium to open windows has drawn the spotlight of interest from the speaker to himself. There is something pitiful about the way in which a group of adults will turn from a distinguished orator to watch the motions of an usher, a late-comer, or a stray dog. Few persons can compete successfully with counter attractions; no speaker of experience cares to try. When a distraction enters the field, the veteran orator frequently attempts to join forces with it, rather than to match his strength against it. While Bryan was preaching prohibition to an open-air gathering in Atlantic City, an aeroplane appeared overhead. Nearly every eye gazed skyward. Instead of disregarding it or waiting until it was out of sight, he looked up, and with finger pointing to the machine, interpolated, "Many a man aspires to reach the clouds of success, but gets caught in the cross currents of alcohol and is forced to volplane to the earth."

The first problem, then, is to eliminate, as far as possible, all competing attractions. If you can dictate the terms under which you will speak, be careful to stipulate that the platform be free from all objects that arouse the curiosity. Many a prominent speaker has been handicapped by a group of persons seated on the stage. The slightest movement of the hands, the shifting of feet, the occasional nod of approval, all tend to draw attention from the speaker.

The next point of consideration is the appearance of the speaker. In order to draw the focus of all eyes to the face, the only proper place, no other part of the body should awaken interest, conscious or subconscious. It has often been said that the best dressed man is the one whose clothes are never noticed. But the correct appearance of a speaker means more than leaving off the checkerboard vest and the bright green socks, or keeping a crease in the trousers. A newspaper or notebook protruding from the pocket, or an attractive pen or pencil, can be as dangerous as a noisy necktie.

The first impression.—Nearly every living man who heard Lincoln has testified to

the great handicap under which the Emancipator spoke. Tall and awkward, his clothes misfitted and "baggy," the author of the greatest short speech in American history invariably made a poor first impression which was never completely dispelled until several minutes after he had begun speaking. Daniel Webster, on the other hand, with his lion-like head and coal-black eyes, gripped his audiences the moment he appeared. Few of us are blessed with that physical attractiveness which reaches out and arrests the attention of those who behold us; fewer still are they who have the resources of a Lincoln with which to overcome a bad first impression. But every man can impress his audience favorably at the start, if he will but give the matter the required consideration and effort.

Long before a speaker utters a single word, the audience has "sized him up" and formed an estimate of him. What are the bases of this appraisal? Attire has already been mentioned as a potential distraction. If the speaker is well groomed, with linen clean, trousers creased, and shoes shined, not only does the audience approve of his apparel, but it also derives a benefit from

the increased self-respect and satisfaction which consciousness of a prepossessing appearance produces in the man on the platform.

If you happen to be on the platform before you are introduced, maintain an easy but dignified position. Your every motion is being watched by the audience. If you must walk to the platform, do so in an alert but controlled manner, with no unnecessary movements of the arms, head, or body. Two or three deep breaths will help to quiet the nerves and overcome any tendency toward haste.

Self-consciousness in a beginning speaker is likely to take the form of the "all-hands-and-feet" sensation. This often results in his throwing all his weight on one foot, spreading his legs, folding his arms, or putting his hands into his pockets or behind his back. If there is a reading stand or table near him, he gets some relief by leaning against it. All these mannerisms can be avoided by centering the physical consciousness on a high chest and allowing the arms to hang loosely at the sides as though they were paralyzed.

Have you ever noticed that actors open

the first scene in a quiet, subdued voice? No, it isn't all your imagination. That is their method of silencing the conversationalists and forcing the audience to tune its ears. Whether or not your audience is noisy, you can bring it to attention by delaying your opening until you have surveyed every portion of the room in that "when-I-have-your-attention" manner. That little pause is more reaching than a shrill bugle call. It is an excellent preface.

Posture and carriage.—The next time you walk along a crowded thoroughfare, notice the differences in the movements of the pedestrians. The man of ability usually reveals himself by his carriage—head erect, back of the neck pressed against his collar, chin in, no swinging arms or swaying body, each step measured and firm. When he stops to speak with someone, he maintains an erect, dignified posture, instead of settling in a heap or leaning against a mail box. These characteristics impress you. You would like to do business with that man, he has your confidence and respect.

The correct posture on the platform is neither a slouch nor a West Point "attention," though the latter is far better than the

former. If you would know the best position of the body in speaking, go through the following exercise:

Bend forward until the fingers touch the toes, if they can. Raise and stretch the arms and trunk slowly, taking a deep breath at the same time, until your arms, head, trunk, and legs form one straight line. Do not raise the heels from the ground. Keep the chest high while you stretch the arms backward and downward, exhaling slowly. When the little finger touches your trousers, relax the entire arm and let it hang lifeless from the shoulder.

Such a posture gives an impressive bearing, facilitates proper breathing, and allows the greatest freedom of movement.

Bad mannerisms.—Every student has seen some prominent speaker put his hands into his pockets, fold his arms in front or behind, lean on a table, or spread his legs apart. Aside from the distracting tendency of these mannerisms, they handicap movement. The speaker must first go through the motions of disentangling himself before he can gesture or change his position. When a veteran like Chauncey M. Depew speaks with his hands in his coat pockets, it may seem hypercritical to condemn the practice. Many an instructor has been told so. The best answer is this: "Mr. Student, when you acquire the

ability and reputation of a Depew, you are privileged to fold your arms, play with your watch chain, or perform any other stunt that the audience will stand for. But until you reach that height, you had better watch every detail of your platform deportment; you can't afford to do otherwise."

Thought and bodily action.—Psychologists and physiologists tell us that every thought and mental state is accompanied by physical action. This "psycho-physical parallelism" is very evident in children and some animals. Give a boy a new toy, and his joy is accompanied by yells and leaps. The scolded dog slinks into a corner with drooping ears and mournful eyes. But these outward manifestations are only the final links in the chain of the entire physical action, and form as small a part of the whole as does the visible portion of an iceberg. Adults, particularly Anglo-Saxons, learn, for one reason or other, to repress these indicia of their mental states. The inner action is still there, but the connection is so weakened that only an intense emotion expresses itself completely in visible form.

Not so many years ago students of psy-

chology were stirred by a new theory promulgated simultaneously by Professor William James of Harvard and Carl Lange of Copenhagen, now called the "James-Lange Theory of the Emotions." In brief, it holds that the bodily changes accompanying emotions are not in reality the resulting expressions of those emotions, but the causes of them. The idea has gained almost universal acceptance, although some authorities are still skeptical. But whether the egg or the hen came first, each, as we now know it, owes its existence to the other, and the specie cannot perpetuate itself without both. When a man expresses his anger by shaking a clenched fist, the latter amplifies the former; whereas, if he holds back the physical action, the inhibition tends to check the emotion.

Action on the platform serves to free the speaker from the unnatural restraint produced by suppression of movement; it may also aid him in emphasizing certain ideas or merely in expressing his feelings.

Gesticulation, properly speaking, covers every physical movement. In its limited sense, in which we shall use it, it denotes

action of the arms, head, and body, excluding facial expression and changes of position on the platform.

Change of position.—A few simple rules will suffice to guide the speaker in moving from place to place on the platform. (1) Don't stand glued to one spot. (2) Don't walk from side to side like a caged tiger seeking an exit. (3) Never turn your back to the audience. The center of the platform is the point of departure for all walking. When you move from that point, advance to the right or left. When you change again, retreat toward the center; never walk straight across the platform. A slight change of position at the beginning of a new turn in the speech indicates the transition and aids the speaker in varying his pitch, rate, and force. Rarely is it desirable to walk while delivering an important phrase or sentence. The action at such times tends to confuse and irritate the audience.

Gestures.—In spite of the inclination of Anglo-Saxons to suppress all visible evidence of their feelings, they cannot entirely eliminate gestures in conversation. The toss of the head and the outstretched hand are as natural as the dropping of the voice at the

end of a sentence. But the self-consciousness which afflicts beginning speakers severs the connection between thought and its outward physical expression. The first stage in the work of improving the quality of gesticulation is to reestablish that connection. Force the current of expression into the arms. Put them into motion. At first, it may seem as though something inside you has broken loose. Very well, that only proves that you need more of it. The strangeness will soon wear off. Don't carry it to a point where it becomes a "babbling of the hands," but if your trouble is an entire lack of gesture, it is better to overdo it at the start; practice will teach you moderation and good taste.

The second stage is to refine the gestures so that they will be appropriate accompaniments to the thought or feeling of the speaker. The trouble with the average student is not a lack of action, but a lack of variety. He uses the same pet gesture to denounce the grafters in public office as he uses to praise the virtues of the old-fashioned girl. How shall he overcome that habit? By eliminating it? No, indeed! The only remedy for such a monomial lies in cultivat-

ing other gestures. There are hundreds and hundreds of them, and many new ones are being invented this very week. But as all musical compositions employ parts of the same range of notes, all gestures are made up of varying contributions of a few standard ones. To prepare a stock of set gestures with the idea of having an appropriate one for every occasion is just as ridiculous as to memorize the words in which you will address your best friend on your next meeting. The thought and feeling should determine just how you should gesture. Until the movements of the arms and hands have been refined by practice, there is need of mechanical exercise. The following will limber up the muscles, if nothing more. Try to visualize the audience as well as the idea.

1. *Wait a minute; I haven't finished my sentence.*
(Arm raised in front, hand open, with palm facing the audience.)

2. "If you sell this house, *where shall I go?*"
(Arms stretched out, with hands open and at the level of the thigh, palms facing the audience.)

3. "Balboa went alone to the summit and *out before him stretched the vast horizon of the Pacific.*"
(Right arm stretched straight from the shoulder, palm down, sweeping from left to right.)

4. "I carry no 'big stick,' *but I have a big fist and I intend to use it.*"

(Clenched fist agitated on level with shoulder, back of hand facing the audience.)

5. "If you reëlect him Mayor, *you and you and you will suffer.*"

(Arm stretched out, index finger pointing toward a member of the audience. Change its direction on each *you*. This is the so-called "schoolmaster gesture.")

6. "At first he merely became indifferent, but with the loss of his position and his family, he sank—*down, down, down, until he reached the gutter of despair.*"

(Arm stretched midway between the front and the side, hand with palm up on a level with the thigh. Lower the arm and hand on each succeeding *down* so that it is at the side on the word *despair*.)

7. "*Here is my proposition.*"

(Arm bent, hand in front on level with the waist, palm and thumb up.)

8. "That sophistry may appeal to some, but when I hear a man use that argument, I say, '*Away with it!*'"

(Right arm bent, hand on level with chest, with palm facing the audience. Thrust it to the right.)

9. "Shall we fight for ourselves or *throw up our hands* and cry, 'Help!'"

(Arms bent, with hands raised at the side and above the head, fingers apart and relaxed.)

It is not to be expected that you will execute these gestures with "Bryanesque" grace or "Websterian" force. But if you will concentrate on the meaning, you will time the action to the thought and vocalization, and soon they will all sing in unison.

When beginners gesture subconsciously, as all speakers should, they are apt to complete the movement of the arm or hand too soon. This failure to synchronize action and utterance must be made the subject of conscious correction. The most effective gesture is the one which is held right through, and, if permissible, a second after the words which it is intended to accompany or emphasize have died from the lips.

Another fault common with the novice is the habit of making petty gestures. He starts to raise the hands or arms and then lets them fall as though he had changed his mind. These diminutive movements annoy an audience, and indicate a lack of decision or self-control.

Movements of the head and body should be used sparingly. A toss of the head may be very eloquent, but if used frequently, it gives the impression of lack of dignity. The same is true of the trunk. The speaker

should never permit a gesture to sway the body; the tail should not wag the dog.

Facial expression.—"As the language of the face is universal, so 'tis very comprehensive; 'tis the shorthand of the mind and crowds a great deal in a little room."²

Some of our greatest living actors are failures in the "movies." Perhaps they are wanting in the physical requirements. More often, however, it is because they have not developed the greatest asset in the cinema, the power of facial expression. Its appeal on the platform is just as strong as it is on the screen.

Slight movements of the eyes and mouth are constantly employed in conversation, either to color words or to take the place of them. You know how unsatisfactory it is to talk in the dark. The reason is that you have become accustomed to using your eyes as well as your ears in interpreting remarks. The audience searches for the same facial expression in a speaker.

The nerves which control the facial muscles seem to suffer a more or less complete paralysis on the platform, producing what

² Jeremy Collier.

is sometimes called a "poker face." The remedy lies in strengthening these nerves to the point where they cannot be affected by platform sensations. The actor exaggerates his smile and his sneer; the speaker must do likewise. Limber up the muscles of the face by pantomime. The next time you attend the "movies," follow in mimicry every little movement of the artist's eyes and mouth; no one will be watching you.

The speaking body.—As previously stated, a physical movement can be more eloquent than the finest poetry. A shrug of the shoulder, a glance of the eye, or a snapping of the fingers may express an idea more accurately and forcefully than any figure of speech. Bryan was never more persuasive than when he ended a sentence with a pause, followed by some graceful movement of his hand.

A class in public speaking was once sent to hear Wendell Phillips. The next day the instructor asked each student to write a criticism of Phillips's gestures. The results might have been used as proof that the students hadn't heard the speech. But the truth was that they could not remember anything about his gestures. Why? Because

the speaker's art was so highly perfected that every physical action lost its identity in its harmony with the thought and vocalization, and the resulting singleness of impression created. Any gesture or bodily movement which calls attention to itself is a distraction rather than an aid.

Our ears tell us when our voices crack. We cannot see ourselves as we appear to an audience. We can, however, get a fair idea of our visual appeal by using a contrivance quite common with finished speakers. Wendell Phillips, Edward Everett, and Lord Mansfield used to rehearse for hours before a silent critic, the mirror. This may strike you as carrying the matter too far, but everything has its price, and the man who would carry his art to the goal of perfection must pay the freight.

CHAPTER IX

LINES OF DEVELOPMENT

The average student begins the study of public speaking with a more or less limited purpose. He is not interested in the subject as a fine art, nor does he entertain ambitions of making a name for himself as an orator. His business or profession requires that he address certain groups now and then, and he hopes to extract enough from the training given in the course to meet the demands satisfactorily and with some credit to himself. But sooner or later comes the realization that public speaking is an exacting mistress; she frowns on those who treat her perfunctorily or with too measured attention, while on those who study her whims and secrets, she lavishes all the gifts of success and happiness.

You say you do not intend to become a professional speaker. Neither did Burke, Hamilton, Henry, or Webster. To all of the great masters, oratory has been only a

means to an end. If you need the art at all, you need a degree of training commensurate with the success you hope to attain in your life work. You are fortunate in being able to plan the most extensive and intensive preparation without slighting your major vocation. Aside from the cultivation of the fine points of vocalization and gesture, the course of the public speaker crosses every road of knowledge, skill, and power. He cannot take up this work without affecting the general standard of his personal efficiency in every line of endeavor and occupation.

The purpose of this chapter is to point out those lines along which the student must work in order to lay a broad foundation for the future.

What assets must the effective speaker have? Character, personality, knowledge of men and of things, capacity for clear and sustained thinking, capacity for hard work, and a strong command of language. This sounds like an imposing list, and perhaps an arbitrary one. Some of these attributes dovetail with others. At any rate, we are not going to treat them all.

Knowledge.—That a speaker should have

a generous knowledge of human nature, current events, history, and the arts and sciences is too obvious to require explanation. We all have some familiarity with each of them. The problem is, how, in this busy world, to gather more.

The sources of knowledge are observation, personal contacts, and books. You learn a certain amount each day from experience, discussion with your fellow men, and reading. But do you carry out any definite program? Probably not. With the average American, study and the acquisition of general knowledge end when his diploma is handed to him. From then on, he studies only what he must in order to meet the immediate needs of his business. His discussion runs along a few lines of interest, and his reading serves only as a means of relaxation. It is not our purpose to appropriate to hard work the recreative hours of the tired business man, but to point out the method by which he can gain both pleasure and profit from his leisure. A judicious variation of labor is often the best form of rest.

The banks have been preaching the need of budgeting one's living expenses, so that

the income may be wisely allocated to the various channels of outgo. Would that some life insurance company or institution interested in the financial progress of the masses might undertake a campaign of education with regard to the expenditure of time! We are minute wise and hour foolish. We gulp down our breakfast, rush for the train, figure manufacturing operations to a fraction of a second, and then dissipate an entire evening in purposeless digressions.

Sit down now and make a list of the things you wish to accomplish. You need seven or eight hours for sleep and say ten for the office. Distribute the remaining seven among eating, physical exercise, social intercourse or pleasure, and self-improvement. You cannot, of course, always use the day as a complete unit of the schedule, but the nearer you come to such a scheme the better.

Map out a course of reading that will include current events, history, fiction, biography, and the subjects which are in any way connected with your occupation or profession. Sounds like a large order, doesn't it? The secret of executing it lies in developing the power of selection. Read with a subjective viewpoint, and you can skip over

a great many pages. Roosevelt could devour nearly everything that was published because he had learned the art of omitting the unimportant. Fiction which is read for its literary qualities should be perused from cover to cover. But the practice of going from page to page in table d'hôte fashion is a great waste of time.

The notebook habit.—Douglas Mathewson, former Borough President of the Bronx, New York city, probably filled more speaking engagements during his term of office than any other official in the city. He was never at a loss for material, regardless of the subject on which he was asked to speak. He confided to a public speaking class that his ability to cover such a wide range was due to the habit, cultivated in his youth, of making notes while reading. Periodically, he arranged these notes under various headings. By looking over the scrap book a few minutes before leaving home, he could get enough material to meet the occasion.

This scheme is not given as a model, but it contains a valuable suggestion for the farsighted student. Professional writers often keep a cabinet of manilla envelopes into

which are placed all sorts of clippings and notes. Once the habit is formed, the envelopes are soon bulging with material. Ida N. Tarbell once told a class in short story writing that this plan worked so well, that she could write an article from her collections in a very short time. Lincoln used the same idea:

I never let an idea escape me, but write it on a piece of paper and put it in a drawer. In that way I save my best thoughts on a subject.

Experience in speaking creates a hunger for material and develops a sixth sense for finding it in the writing and conversation of others.

Clear and sustained thinking. — The acquisition of knowledge means little unless there is a virile reaction to it. Many an unsuccessful man is a walking encyclopoedia of information and knowledge. His riches are like so many tools in the hands of an unskilled laborer. Unless a man analyzes and dissects what he reads, he is merely cluttering his mind.

The great Chief-Justice, John Marshall, spent but six months in law school. And he was in love at the time! He was never a learned man in the sense of book-knowledge,

but he thought his problems out, right down to the ground. There is a story to the effect that when the Supreme Court had to decide an important constitutional question, he would go home, sit down in an old chair back of the barn, and reach a decision which Mr. Justice Story would later support with the legal precedents.

Modern civilization is so complicated and the division of labor so fine, that too much of our thinking is done for us. There is little cerebration even among our college graduates. We go through certain fixed formulas of mental activity and flatter ourselves that we have been thinking.

It takes courage and strength to swim against the tide, even when your inmost thought whispers faintly that you are going in the right direction. If you have been floating with the majority in spite of your better judgment, resolve that you will follow them no longer. Tune your ear to that little voice within you. Let it lead you. If it should be wrong, you will have at least learned something by experience.

Two of the greatest thinkers in American history have bequeathed to us the secret of their power:

When I got on such a hunt for an idea, and until I got it, or I thought I had got it, I was not satisfied until I had repeated it over and over, until I had put it in language plain enough, as I thought, for any boy I knew to comprehend. This was a kind of passion with me. It has stuck by me, for I am never easy now when I am handling a case until I have bounded it north, and bounded it south, and bounded it east, and bounded it west.¹

Men give me some credit for genius. All the genius I have lies in this: When I have a subject in hand I study it profoundly. Day and night it is before me. I explore it in all its bearings. My mind becomes pervaded with it. Then the effort which I make is what the people are pleased to call the fruits of genius. It is the fruit of labor and thought.²

Cultivate the habit of challenging what you read. Try out the issue in your own mind. Merely to doubt without coming to some fixed decision is of little help. It is the practice of sticking to the problem until you reach a solution that stretches the mind and hardens the mental muscles.

It is not wholly true that the man who cannot make an idea clear to others, himself lacks a firm conception of the thought, but it is a good test to apply. Discussion of a subject with a friend discloses any shallowness

¹ Abraham Lincoln.

² Alexander Hamilton.

of thinking and shows the degree of clearness which the idea has assumed.

Strengthen the habit of forming well-defined mental images. Compare and contrast one thought with another. You will not only develop your powers of analysis, but you will also learn the secret of the art of exposition. It will put you on the threshold of a new force in both speaking and writing. To quote Oliver Wendell Holmes:

There is no power I envy so much—as that of seeing analogies and making comparisons. I don't understand how it is that some minds are constantly coupling thoughts or objects that seem not in the least related to each other, until all at once they are put in a certain light and you wonder that you did not always see that they were as like as a pair of twins. It appears to me a sort of miraculous gift.

Vocabulary.—A good vocabulary is the foundation of command of language. It means something more than mere recognition of a large number of words. The value lies in the ability to use them with discrimination in speaking and writing. To increase one's stock of words requires systematic labor. Most masters of English have some scheme of daily effort for adding new ones to their lists. There is a simple method which every one can follow. When you

chance upon a word which is new, or which you are not accustomed to use, look it up in a dictionary. When you are satisfied that you have its exact meaning, use it in four or five different ways. By uttering the sentences aloud, you make the word your own, and you will be surprised to find that you can probably make use of it before the day is over.

A refined use of the mother tongue is based on discrimination in the selection of words. Every word is distinctive. No two are wholly synonymous. Keep a book of synonyms and antonyms on your desk and cultivate the habit of consulting it. Take, for instance, the word *emissary*. The ordinary dictionary defines it as a spy or scout. Fernald's "English Synonyms, Antonyms and Prepositions" groups *spy*, *detective*, *emissary*, and *scout* under one heading, with this explanation:

The *scout* and the *spy* are both employed to obtain information of the numbers, movements, etc., of an enemy. The *scout* lurks on the outskirts of the hostile army with such concealment as the case admits of, but without disguise; a *spy* enters in disguise within the enemy's lines. A *scout*, if captured, has the rights of a prisoner of war; a *spy* is held to have forfeited all rights, and is liable, in case of capture, to capital

punishment. An *emissary* is rather political than military; **sent** rather to secretly influence opponents than to bring information concerning them; so far as he does the latter he is not only an *emissary*, but a *spy*.

There is no study more fascinating than the study of words. Once formed, the habit of inquiring into the precise meaning of these units of language becomes irresistible.

Grammar.—The rules of grammar are so numerous that unless the student has had a good grounding in the science, the better method of learning good usage is to train the ear to the sounds of correct English. Silent reading is of some help, but the number of students who pass written examinations in English with flying colors and then proceed to violate every rule in conversation, indicates the necessity of teaching grammar as an oral rather than as a visual science. Some of the most common errors have been illustrated in the following sentences. In each case, the second is the correct one. Read it about at least six times in order to accustom the ear and the lips to the correct usage.

1. I don't know, he *don't* know, you don't know.
2. I don't know, he *doesn't* know, you don't know.
1. Between you and *I*, the company is bankrupt.
2. Between you and *me*, the company is bankrupt.

1. When I hear of *you* going, I shall follow.
2. When I hear of *your* going, I shall follow.
1. It is *me*.
2. It is *I*.
1. He runs too *slow* for the team.
2. He runs too *slowly* for the team.
1. He is not *near* so tall as I am.
2. He is not *nearly* so tall as I am.
1. Such a course is *no* use.
2. Such a course is *of no* use.
1. You *better* prepare before speaking.
2. You *had better* prepare before speaking.
1. Last night we *come* home in the rain.
2. Last night we *came* home in the rain.
1. *Those kind* always fail.
2. *That kind* always fails, or
Those kinds always fail.
1. I don't know *as* I would say that.
2. I don't know *that* I would say that.
1. The size of audiences *vary*.
2. The size of audiences *varies*.
1. *Between* the three there was but five dollars.
2. *Among* the three there was but five dollars.
1. He is up *to* the theatre.
2. He is up *at* the theatre.
1. He has been thrown *in* the pit.
2. He has been thrown *into* the pit.
1. *Can* I have permission to inspect it?
2. *May* I have permission to inspect it?
1. I don't care what you think of me; I *shall* speak
and you *will* listen.
2. I don't care what you think of me; I *will* speak
and you *shall* listen.

1. He went *like* he came.

2. He went *as* he came.

1. He *hadn't ought* to swim in such places when the undertow is strong.

2. He *ought not* to swim in such places when the undertow is strong.

1. To *safely cross* the river in such weather requires good seamanship.

2. To *cross* the river *safely* in such weather requires good seamanship.

1. I shall *either hire* you on commission *or* on straight salary.

2. I shall hire you *either* on commission *or* on straight salary.

1. I think I shall *lay* down for an hour.

2. I think I shall *lie* down for an hour.

1. He would *of* done it, had I permitted it.

2. He would *have* done it, had I permitted it.

1. Stand *in back* of him.

2. Stand *back* of him, or

Stand *behind* him.

1. I saw *them* girls yesterday.

2. I saw *those* girls yesterday.

1. He *who* I trusted has deceived me.

2. He *whom* I trusted has deceived me.

Style.—Style is the manner of expressing ideas in language. There is no standardized form; as each man's thinking is different from that of any other man, so must his arrangement of language be different. There is no profit, then, in attempting to imitate

the diction of another. "Use what language you will," said Emerson, "you can never say anything but what you are." But that does not mean that you should not study the style of others. Greece, Rome, Spain, and England reached the height of their civilization by profiting from the successes and failures of former empires. Burke, Webster, and Lincoln studied and analyzed the products of the best minds, and used the materials thus gained in the construction of their own work. No man has ever attained perfection in any art without making use of the experiences of others. This is not imitation. The difference between the imitator and the creator is that the imitator is content to put a thin coat of paint over the house of another and call it his own, while the creator goes over the house, makes a note of all the desirable features and ideas, and makes use of these best ideas in improving his own plans.

Good style, it has been said, comes from intense concentration on meaning. That theory presupposes, however, that the stylist has had considerable experience in self-expression. There are many, many rules for the cultivation of good form. Most of them

may be boiled down to the following: write and rewrite until you have said exactly what you wanted to say in the clearest, most forceful way, and in the fewest words.

The student of speaking should make it a rule to spend a few minutes every day in writing. Franklin used to paraphrase the works of standard authors and then compare his product with the original. Lord Brougham counseled writing for the student of extemporaneous speaking:

I should lay it down as a rule admitting of no exception that a man will speak well in proportion as he has written much; and that, with equal talent, he will be the finest extempore speaker, when no time for preparing is allowed, who has prepared himself most sedulously when he had an opportunity of delivering a premeditated speech.

Reading aloud.—The old-fashioned method of teaching language in our schools seemed to have been based on the theory that the Creator gave each race a set of rules of grammar with instructions to build up a structure in accordance therewith. Students labored for hours over syntax, wrote pages and pages of composition, and then proceeded to butcher their mother tongue in conversation outside the classroom. The fault lay in the failure to recognize the truth

that language is a science of the ear and not of the eye. A child who hears good English in the home will speak well even though he never learns a single rule of grammar. His ear is trained to the music of the language and he needs no rules with which to detect discords.

The shortest cut to the mastery of good English is the cultivation of the habit of reading aloud passages from standard authors. Make that the basis of your study of the language. The style of oral discourse differs from that of written discourse. It is preferable, therefore, to read the works of great speakers—Burke, Hamilton, Webster and Lincoln.

When I neglect for a week my usual habit of reading aloud every day from a standard author, I am conscious of loss in facility and fluency of expression.

It is my firm belief that the practice of reading aloud for half an hour daily from an old English stylist is one of the most effective means of developing literary taste and judgment. Moreover, such reading aloud while storing the mind with great thoughts of the world's master thinkers, rapidly develops the reader's vocabulary and power of expression by fitting words to the lips. Any one can readily demonstrate the value of this suggestion by applying it even for a few days.³

³ Grenville Kleiser, "Power of Words."

CHAPTER X

PROGRAM AND EXERCISES

Methods of teaching public speaking vary to such an extent that even though a group of instructors be in perfect accord on the larger questions of theory, aim, and program, their ideas of carrying out any fixed scheme will differ as greatly as their personalities. Nearly every teacher demands a wide latitude of discretion in the matter of selecting or inventing exercises for use in and out of the classroom. For this reason, the program and exercises which follow are offered as suggestions only.

Exercises may be divided into two classes: those which deal with speech composition and construction, and those which deal with delivery. Numerous suggestions for improving the delivery and the command of language have been included in the text of Chapters VII, VIII, and IX. They should be used in conjunction with those offered in this chapter. The exercises for speech con-

struction and composition have been included in the following outline for the conduct of the course. The program follows closely that which has been used for the past six years at the Wall Street Division of the New York University School of Commerce. While the sessions of the class number only fifteen, each session one and three-quarter hours in length, the procedure can be adapted to courses of from sixty to one hundred and twenty hours.

Program.

General remarks.—Practically all of the time is given over to student-speaking, the aim being to give everyone an opportunity to appear before the class every week. There are no set lectures. The remarks of the instructor are confined to criticism of the student's efforts and are made as brief as possible.

The speeches are limited to three minutes. A student acts as timekeeper and no one is allowed to exceed the limit. In the middle of each session five to ten minutes are allotted to calisthenics and exercises in breathing, pronunciation, enunciation, and gesticulation.

First classroom session.—At the first meeting of the class, each student is required to fill out a card which calls for information as to occupation, previous speaking experience, if any, and reasons for taking the course. The data thus obtained aid the instructor in his criticisms. The class is encouraged to organize and to meet for practice sessions under its own leadership.

After the students fill out the cards, they elect a committee of three to coöperate with the instructor in arranging for practice sessions.

The instructor gives a brief outline of the course and its purpose, and assigns the work for the next session.

Each student is then called upon to come to the platform and speak for one to two minutes on "Why I am Taking this Course," or on any other subject he may select. The following topics may be offered :

- a.* Getting up in the Morning.
- b.* Saving Money.
- c.* Traffic and the Automobile.
- d.* Professional Athletics.
- e.* Prohibition.
- f.* Foreign Debts.

g. Strikes.

h. Crime.

When a student selects a controversial subject, as many as may desire to amplify, or reply to his remarks, are permitted to do so.

The instructor frequently helps a self-conscious speaker by entering into conversation with him about the subject of his speech. He may compliment the speaker, but does not criticize him adversely.

The effect is an open forum in which the students may forget themselves and converse with the class as they would at the close of the session.

If a student is too nervous to speak connectedly, he is asked to read aloud some passage from the textbook.

In the middle of the session, five to ten minutes are given over to calisthenics and breathing exercises.

Assignment for second classroom session.

1. Chapter I.

2. Prepare a three-minute speech, in accordance with the directions given in Chapter I, on some subject with which you are very familiar, such as the following:

- a. My Business.
- b. My Hobby.
- c. My Last Vacation.
- d. My Favorite Sport.
- e. The Best Dog I Ever Had.

Second classroom session.—

Each student delivers a three-minute speech in accordance with the assignment. The criticism is limited to choice of subject, scope, and general arrangement of ideas. The instructor aims to keep the speaking as conversational as possible.

Calisthenics and exercises in breathing, enunciation, and pronunciation.

Assignment for third classroom session.—

1. Chapters II and VI.

2. Note, as you recall them, all your activities during the past week or month. From these notes construct a list of your *basic interests*, using such concrete titles as *Making Money*, *Keeping Physically Fit*, etc. Arrange them in the order of their importance to you. Ask some friend to do likewise and compare the two lists.

3. Take the last short story or piece of fiction which you have read and make a list of the reasons why it held your attention.

Compare your list with the *incidental interests* named in the textbook.

4. Attend some lecture and make notes of the speaker's methods of securing and holding the attention.

5. Prepare a three-minute speech on one of the following subjects, aiming to hold the attention of the audience by appealing to their basic and incidental interests.

- a. Labor-saving Devices.
- b. The Best Book of the Season.
- c. Problems in our Business.
- d. Efficiency.
- e. What is Success?
- f. Hiring Men.
- g. Divorce and Society.

Third classroom session.—

Each student delivers a three-minute speech in accordance with the assignment. Criticism is limited to methods of holding the attention, scope, and general arrangement of material.

Calisthenics and exercises in breathing, pronunciation, and enunciation.

Assignment for fourth classroom session.—

1. Review Chapter II.

2. Chapters III and IV.

3. Collect fifty humorous passages, anecdotes, or quips. Analyze each for its appeal. Arrange them under as many classes as are necessary. Select your favorite in each class and invent a story or quip of your own, using only the same humorous idea. Then write out some humorous event that you have observed or experienced. Try to boil it down to the fewest possible words without destroying the effect.

4. Recall in imagery some scene or event of the past. List the outstanding features. Describe it so that your language will produce clear and vivid images in the minds of those who hear or read your composition. Try to include all five forms of imagery.

5. Read aloud a passage from Emerson's essay on "Self-Reliance" and mark all the sentences which produce imagery. Total the results under visual, auditory, etc.

6. Prepare a three-minute speech on one of the following subjects. Give particular attention to the matter of producing clear and vivid images in the minds of the hearers.

- a. The Funniest Experience I Have Ever Had.

- b.* How Our Firm is Organized.
- c.* The Major Parts of a Radio Set.
- d.* Swimming the English Channel.
- e.* The Most Striking Personality I Have Met.
- f.* Building a Home.

Fourth classroom session.—

Each student delivers a three-minute speech in accordance with the assignment. Criticism covers methods of holding attention, particularly with respect to imagery employed, scope, arrangement, and delivery in a general way.

Calisthenics and exercises as in previous session.

Assignment for fifth classroom session.—

- 1. Review Chapters II, III, and IV.
- 2. Chapters V and VII.
- 3. Read Bryan's "Cross of Gold" and study his methods of persuasion. Underline the important words, phrases, and sentences. Then read it aloud as though to an audience.
- 4. Prepare, in accordance with the procedure suggested in Chapters IV and V, an argumentative speech on one of the following subjects. Make a full outline of the

speech and hand it to the instructor when you are called upon.

- a.* Tariff and the Farmer.
- b.* Coal and the Consumer.
- c.* Health Insurance.
- d.* Corporation versus Partnership.
- e.* Bureaucracy in Washington.
- f.* Too Many Taxicabs.
- g.* Taxing Bachelors.
- h.* Professional Prize Fighting.

Fifth classroom session.—

Each student speaks for three minutes on one of the assigned subjects, following the outline handed to the instructor. Criticism is limited to choice of material and construction of the speech.

At this and every succeeding session, students are asked to watch for errors in English and to call the speaker's attention to them when he has finished.

Calisthenics and exercises as in previous session.

Assignment for sixth classroom session.—

1. Review Chapters III, IV, and V.
2. Chapter VIII.
3. Prepare the body of a three-minute

speech for some occasion outside the classroom. Write a brief statement of (a) purpose, (b) occasion, (c) character of audience, (d) attitude of audience toward you and your subject, and (e) audience's knowledge of the subject. Then prepare an appropriate introduction and conclusion. Preserve the statement for the classroom.

Sixth classroom session.—

Each student delivers a three-minute speech in accordance with the assignment, after the instructor has read aloud the statement of purpose, occasion, etc. The class is asked to imagine itself as part of the audience described by the speaker. Criticism is limited to the selection and composition of the introduction and conclusion. Members of the class are asked to criticize the speaker's effort and to communicate their criticisms to him right after the session.

Calisthenics, and exercises in breathing, vocalization, gesticulation, and interpretation.

The instructor explains the purpose of the next session and lays down rules governing heckling or interruptions of any sort.

Assignment for seventh classroom session.—

1. Review Chapters VII and VIII.
2. Chapter IX.
3. Prepare a three-minute, argumentative speech on one of the following subjects, keeping in mind the possibility of your being interrupted at any time during its delivery.

- a.* The Modern Girl.
- b.* Child Labor.
- c.* Politicians.
- d.* The Purpose of Education.
- e.* Governmental Control of Newspapers.
- f.* What is Patriotism?
- g.* Business and Governmental Regulation.
- h.* If I Were President.
- i.* Women in Industry.
- j.* Capital Punishment.

Seventh classroom session.—

Each student speaks for three minutes in accordance with the assignment. Members of the class are privileged to interrupt the speaker with any fair question or remark. Care is taken that the interruptions do not

become too frequent or confusing. The necessity of speaking under the handicap tends to make the speaker more aggressive and forceful. There are no criticisms by the instructor.

Calisthenics and same exercises as in previous session.

Assignment for eighth classroom session.—

1. Review all portions of the textbook referring to *clearness* as a purpose in speaking.

2. Study some machine or mechanical contrivance and then write, for a boy who has never seen it, a three hundred word description of its mechanism and operation.

3. Prepare a three-minute speech on one of the following subjects, making clearness the main purpose. Write an outline of the speech for the instructor's use.

- a.* The Principle of the Gyroscope.
- b.* The Government of England.
- c.* What is Spiritualism?
- d.* Some Principle of Psychology.
- e.* The Situation in Germany (France or Italy).
- f.* The Work of our Advertising Club.

- g.* Problems of a Purchasing Agent.
- h.* Education and Business.
- i.* Coöperation in Business.
- j.* The Work of a Charitable Organization.
- k.* The Purpose of a Vacation.
- l.* Enforcing the Volstead Act.
- m.* Theory of Socialism.
- n.* Foreign Trade.
- o.* Employe-representation in Industry.

Eighth classroom session.—

Each student delivers a three-minute speech in accordance with the assignment. Criticism is directed principally to the methods of attaining clearness.

Calisthenics and same exercises as in previous session.

Assignment for ninth classroom session.—

1. Review all portions of the textbook which concern *impressiveness*.
2. Write a five-hundred word essay on "Nature Never Repeats." Make your language concrete and your illustrations graphic and specific.
3. Prepare a three-minute speech on one of the following subjects in accordance with the procedure outlined in Chapters IV and

V. Your purpose is impressiveness. Hand an outline of the speech to the instructor at the beginning of the session.

- a.* Theodore Roosevelt (or your favorite American hero).
- b.* Lessons of the World War.
- c.* The March of Education.
- d.* The Power of Capital.
- e.* Need of a Code of Business Ethics.
- f.* The Immigrant of 1800 and the Immigrant of 1926.
- g.* The Influence of Radio.
- h.* Mother.
- i.* Struggles of Great Men against Poverty.
- j.* Electricity and To-morrow.
- k.* The Power of Advertising.
- l.* Value of Public Speaking to Business Men.

Ninth classroom session.—

Each student speaks for three minutes in accordance with the assignment. Criticism covers composition and construction, from the standpoint of purpose and delivery.

Calisthenics and exercises.

The class is divided into groups of six. Each group is divided into two teams of

three men each. One team selects a proposition for debate and the other elects to uphold the affirmative or negative. Each team then elects a captain.

Assignment for tenth classroom session.—

1. Review all portions of the book which concern *persuasion*.

2. Read everything you can on both sides of the subject on which you will debate. Make notes on cards. When you have completed the collection of material, meet with the two other members of the team and outline the arguments on your side. Assign a point or points to each speaker and decide on the order of appearance. (The captain should speak last.) Discuss the opposite side of the question and build up as strong a case for it as you can. Agree upon what position you will take with regard to all the arguments which might be advanced by your opponents. Each debater briefs his advance speech for the instructor's use.

Tenth classroom session.—

Each captain hands in the briefs for his team at the opening of the session. In any given group, the members of each team speak alternately—first affirmative, first

negative; second affirmative, second negative, etc. Each debater has three minutes.

Each speaker has one minute for rebuttal and the order of appearances is reversed—first negative, first affirmative; second negative, etc. No speaker may introduce new matter on rebuttal, except in reply to opposing arguments.

At the close of each debate, the entire class votes on two questions—(1) which team won the debate, and (2) which team had the better side to uphold. The instructor then criticizes the material and presentation of each speaker.

Calisthenics and exercises.

The class is divided into two equal parts. Each half elects a leader. The leaders choose for debate the following week, some political or economic question before the American people, and decide which side of the question each half shall champion.

Assignment for eleventh classroom session.—

1. Study both sides of the question selected at the last session. If it has been discussed in Congress, read the record of the debates in the "Congressional Record."

Collect all the material you can in the library and brief the question as though you were the only person to uphold your side. Do the same for the other side and determine just how you will answer every argument. Study the rules of parliamentary procedure.

Eleventh classroom session.—

The class meets as a legislative body, the parties seated on opposite sides of the room. The instructor acts as presiding officer, but may turn over the gavel to some student from time to time. The leader of the party upholding the affirmative presents the resolution and speaks for three minutes in favor of its adoption. The leader of the opposition then has three minutes. Thus, alternately, each member of both parties speaks for or against the measure. The procedure is sometimes varied by the introduction of motions calculated to give one or the other party a strategic advantage.

Exercises and calisthenics.

Assignment for twelfth classroom session.

1. Review all portions of the book which concern *action* as a purpose in speaking.
2. Prepare a three-minute speech on any

one of the following subjects, aiming to secure definite action from the class. Make an outline of your speech for the instructor's use.

- a.* Join the Red Cross (or any other charitable organization).
- b.* Subscribe to the Athletic Fund (of the school).
- c.* Budget Your Finances.
- d.* Plan Your Day.
- e.* Buy an Automobile.
- f.* Join the Y. M. C. A.
- g.* Elect Brown Class President.
- h.* Don't Trap Our Fur-Bearing Animals.
- i.* Keep Our Streets Clean.
- j.* Obey the Laws.

Twelfth classroom session.—

Each student delivers a three-minute speech in accordance with the assignment. The class is asked to show by applause the degree of the speaker's effectiveness.

Calisthenics and exercises.

Assignment for thirteenth classroom session.—

1. Select from fields of current interest

five topics on which it is fair to ask your classmates to speak impromptu. Hand the list of subjects to the instructor at the opening of the next session.

2. Select a subject on which you will speak at the fourteenth session. Write out a three-minute speech, memorize it, and rehearse its delivery in every detail. Rewrite it as many times as is necessary to perfect it. Make a point of giving it at least ten minutes of study every day for the next two weeks.

Thirteenth classroom session.—

Instructor collects subjects and assigns one to the first student to speak, giving him three minutes in which to prepare. As the first speaker begins, a subject is assigned to the second speaker. The instructor criticizes the general arrangement and the opening and closing remarks.

Calisthenics and exercises.

Assignment for fourteenth classroom session.—

1. Continue the preparation of the speech to be memorized for the next session. When it is in final form, write it out and

hand it to the instructor at the opening of the session.

2. Select your topic for the final session and hand it to the instructor when he calls for it at the next session.

Fourteenth classroom session.—

Each student delivers a three-minute memorized speech. Criticism covers every phase of composition, construction, and delivery.

Calisthenics and exercises.

Instructor calls for subjects for final session, and discusses arrangements for dinner.

Assignment for fifteenth classroom session.—

1. Review all portions of the book which concern *entertainment* as a purpose in speaking.

2. Prepare a three-minute, after-dinner speech for the closing session. The purpose is entertainment. The following subjects are suggested:

- a. Life in the Year 2000.
- b. Impressions of a Foreign Country.
- c. Just Like a Woman (or Man).
- d. Observations on Life.

- e.* Humorous Aspects of a Public Speaking Course.
- f.* Where Do We Go From Here?

Fifteenth classroom session.—

The class holds an informal dinner at some restaurant near the University. The instructor acts as toastmaster and calls on each student for a speech. Brief comments may accompany the announcement of the subject. If there are any prizes offered on such occasions, a committee of two or more judges is invited. At the close of the speaking, the judges retire and the class decides by ballot who has made the greatest progress since the beginning of the course.

For Breathing.

1. Relax the jaw and chin. With mouth open, inhale and exhale rapidly, imitating the panting of a dog. Let the air strike against the soft palate.
2. Repeat the last exercise with the hands placed below the ribs to feel the action of the diaphragm.
3. Lie flat on your back, no pillow under the head. Place the hands on the lower part

of the chest. Inhale very slowly. Repeat the exercise until your hands are familiar with the working of the diaphragm.

4. Repeat the last exercise while standing up. Keep the abdomen in and the chest high. Try to inhale so that the diaphragm will act exactly as it did while you were lying prone.

5. Expel all the air from the lungs. Hold the chest high and the abdomen in. Inhale slowly until the lungs are filled. Don't raise the shoulders. With teeth clenched, exhale slowly and steadily with a hissing sound. If the chest begins to sag, raise it not by inhalation but by muscular effort.

6. Repeat the last exercise up to the point of exhaling. Instead of allowing the air to escape through the teeth, count slowly from one to ten. Don't allow the breath to escape between numbers. Hold it back by means of the diaphragm. Repeat the exercise until you can count to fifty on one breath.

For Pronunciation and Enunciation.

1. Mark the accented syllable in each of the following words. Then look them up in the dictionary. Pronounce correctly five times those on which you failed.

abdomen	construe	hospitable	peremptorily
acclimate	contrary	incomparable	preamble
address	conversant	influence	precedence
adult	decade	inquiry	primarily
appellate	deficit	interesting	promulgate
applicable	despicable	impotent	resumé
advent	dirigible	lyceum	revocable
affluence	discourse	magazine	robust
ally	encore	municipal	romance
alternately	equitable	museum	temporarily
chastisement	exquisite	obligatory	theatre
combatant	grimace	ordeal	voluntarily
condolence	harass	ordinarily	

2. How many syllables in the following words? Mark them before consulting the dictionary.

accuracy	diamond	history	regular
February	emperor	library	salary
boisterous	family	memory	temperament
Catholic	gallery	miserable	valuable
celery	general	mystery	victory
chocolate	geography	ptomaine	Virginia
delivery	government	really	

3. Deliver each sentence very slowly and with precise enunciation. Look up the italicized words in a dictionary.

a. The *gist* of his *jest* was *just* thus.

b. *With which switch* did the *witch* *whip* Willie *when* he *whistled* to his *whining* dog.

c. The *film*, printed on *velum*, showed *Adam* under a *Salem elm*.

d. *On Tuesday a few rude men created a feud over the food at the institute.*

e. *A man almost senile made a genuine pile in the mercantile trade employing juvenile help.*

f. *He who has kept four-fifths of nature's gifts laughs hardest and longest, and clothes the close of life with contentment.*

g. *The yellow setter was one of a litter born at dawn one stormy morning.*

h. *The butcher bought for his future home the picture of the broken pitcher and some books on Portuguese literature.*

i. *Imagine seeing Reuben trying to catch a robin robbing the nest of a singing wren.*

j. *The boy and the girl toiled early in the morning, uncoiling the ropes to unfurl the ragged flag.*

k. *Seated near the apparatus, Joshua played the piano and smoked Mecca tobacco.*

l. *At what hour are our Arctic heroes expected?*

For Voice and Gesture.

1. Read silently each of the following selections. Study the thought, mood, and atmosphere. Then read aloud with sympathetic interpretation. Use gestures and facial expression.

Clear the Way

Charles Mackey

Men of thought! be up, and stirring
 Night and day:
 Sow and seed—withdraw the curtain—
 Clear the way!
 Men of action, aid and cheer them,
 As ye may!
 There's a fount about to stream,
 There's a light about to beam,
 There's a warmth about to glow,
 There's a flower about to blow;
 There's a midnight blackness changing
 Into gray;
 Men of thought and men of action,
 Clear the way!

The Present

Adelaide A. Procter

Coward, can she reign and conquer
 If we thus her glory dim?
 Let us fight for her as nobly
 As our fathers fought for him.
 God, who crowns the dying ages,
 Bids her rule and us obey:
 Bids us cast our lives before her,
 Bids us serve the great To-day.

The Brook

Tennyson

I come from haunts of coot and hern,
I make a sudden sally,
And sparkle out among the fern,
To bicker down a valley.

By thirty hills I hurry down,
Or slip between the ridges;
By twenty thorps, a little town,
And half a hundred bridges.

Till last by Philip's farm I flow
To join the brimming river;
For men may come and men may go,
But I go on forever.

Life's "Good Morning"

Anna Letitia Barbauld

Life! we've been long together,
Through pleasant and through cloudy weather;
'Tis hard to part when friends are dear;
Perhaps 'twill cost a sigh, a tear;
Then steal away, give little warning,
Choose thine own time;
Say not Good-Night, but in some brighter clime
Bid me Good-Morning.

Invictus

William Ernest Henley

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.

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

Woman's Love

Anonymous

Man knows not love—such love as woman feels.
 In him it is a vast devouring flame—
 Resistless fed—in its own strength consumed.
 In woman's heart it enters step by step,
 Concealed, disowned, until its gentler ray
 Breathes forth a light, illumining her world.
 Man loves not for repose; he woos the flower
 To wear it as the victor's trophied crown;
 Whilst woman, when she glories in her love,
 More like the dove, in noiseless constancy,
 Watches the nest of her affection till
 'Tis shed upon the tomb of him she loves.

Break, Break, Break

Tennyson

Break, break, break,
 On thy cold gray stones, O sea!
 And I would that my tongue could utter
 The thoughts that arise in me.
 O well for the fisherman's boy
 That he shouts with his sister at play!
 O well for the sailor lad
 That he sings in his boat on the bay!
 And the stately ships go on
 To the haven under the hill;
 But O for the touch of a vanished hand,
 And the sound of a voice that is still!

Break, break, break,
At the foot of thy crags, O sea!
But the tender grace of a day that is dead
Will never come back to me.

Press On
Park Benjamin

Press on! surmount the rocky steeps,
Climb boldly o'er the torrent's arch;
He fails alone who feebly creeps!
He wins who dares the hero's march.

Maud Muller
Whittier

God pity them both! and pity us all,
Who vainly the dreams of youth recall.
For of all sad words of tongue or pen,
The saddest are these: "It might have been!"

John Anderson, My Jo
Robert Burns

John Anderson, my jo, John,
When we were first acquent,
Your locks were like the raven,
Your bonie brow was brent;
But now your brow is beld, John,
Your locks are like the snow:
But blessings on your frosty pow,
John Anderson, my jo.

John Anderson, my jo, John,
 We clamb the hill thegither,
 And monie a canty day, John,
 We've had wi' ane anither;
 Now we maun totter down, John,
 But hand in hand we'll go,
 And sleep thegither at the foot,
 John Anderson, my jo.

Antony's Funeral Oration

Shakespeare

Friends, Romans, countrymen, lend me your ears;
 I come to bury Caesar, not to praise him.
 The evil that men do lives after them;
 The good is oft interred with their bones;
 So let it be with Caesar. The noble Brutus
 Hath told you Caesar was ambitious:
 If it were so, it was a grievous fault,
 And grievously hath Caesar answered it.
 Here, under leave of Brutus and the rest,—
 For Brutus is an honourable man;
 So are they all, all honourable men,—
 Come I to speak in Caesar's funeral.
 He was my friend, faithful and just to me:
 But Brutus says he was ambitious;
 And Brutus is an honourable man.
 He hath brought many captives home to Rome,
 Whose ransoms did the general coffers fill:
 Did this in Caesar seem ambitious?
 When that the poor have cried, Caesar hath wept:
 Ambition should be made of sterner stuff:
 Yet Brutus says he was ambitious;
 And Brutus is an honourable man.
 You all did see that on the Lupercal

I thrice presented him a kingly crown,
Which he did thrice refuse: was this ambition?
Yet Brutus says he was ambitious;
And, sure, he is an honourable man.
I speak not to disprove what Brutus spoke,
But here I am to speak what I do know.
You all did love him once, not without cause:
What cause withholds you then to mourn for him?
O judgment! thou art fled to brutish beasts,
And men have lost their reason. Bear with me;
My heart is in the coffin there with Caesar,
And I must pause till it come back to me.

2. Study each of the following sentences for the thought and feeling which prompted the remarks. Imagine yourself in a like situation.

a. Deliver each sentence aloud; first, for the proper degree and variety of force; second, for the proper pitch, modulation and inflection; and third, for the proper rate.

b. Interpret each in pantomime.

c. Deliver each aloud, using all your interpretative powers of voice and action.

1. Indeed I recognize it! The church spire in the distance, the rise and fall of the hills, and the great sweep of the meadow leading down to the sea! You have painted a perfect picture.

2. Well, old Towser, glad to see me, aren't you? Give me your paw. That old tail of yours will snap off if you wag it much harder.

3. Yes, I know he belongs to the wrong party. But we must admit that he has driven the crooks out of this town.

4. Dead! I can't believe it. He was sitting in that chair less than an hour ago.

5. Look at my hat! You can pay me five dollars for that. Why didn't you sit on your own?

6. He's only a boy and his mother needs the small salary you pay him. Won't you give him another chance?

7. And you came all the way up this hill to bring those books? Why they weigh a ton! Well, you're a good scout. Come in and have a cigar.

8. You did a good job on that typing. My writing was a bit scrawly. There's not a single mistake.

9. That letter was harsh. I was feeling irritable when I wrote it. Please accept my apologies.

10. But can't you see what will happen? If you tax tickets, the railroad simply adds the amount of the tax to the fare. The company doesn't pay a cent; the public foots the bill.

11. I know just what you want—small house, near the water, modern improvements, easy housekeeping. You rent this one and I assure you that you'll be perfectly satisfied.

12. I know he's well-informed, but he's a frightful bore. Always talking about his ancestors. No, if he's there, I'm not going.

13. He's no pitcher. Handles the ball like a bean bag. The game's lost. Let's go home.

14. Line up those men. I want to see the third from the end—that fellow with the scar over his eye. Bring him here.

15. Chicago! That's nothing. I can get London on my set. Come around to-night and I'll show you.

16. Your whole system is wrong—too many untrained workers; too many bosses. Your plant is hopelessly out of date. No, I wouldn't put a cent into this business.

17. I have nothing but contempt for such a miser. Did you notice how he insisted on walking home! Was afraid he'd be stuck for the fares.

18. Since we have been running that page in the Star, our sales have doubled. Advertising pays. I'm convinced of that.

19. Go ahead, doctor, sew it up. I know it will hurt, but I can stand it.

20. Take your hands off me! I know you're an officer of the law, but I'm an American citizen and I have some rights.

21. My wife and baby are in the hospital and my business has just gone to smash. I don't know what I'm going to do.

22. Why, where are your clubs? Man, look at that course—not a soul on it. And I was expecting to show you a good time.

23. Well, I've got to tell that man that he's been fired. How I dread it.

24. That's right, buddy. Keep it up. Kick—use your legs. Don't work so hard. A few more strokes. Good, you've made the raft.

25. I've been trotting around this hot city since nine this morning. My shoes feel full of feet. I could sleep forever. Goodnight!

26. Say, where did you get that dance orchestra? I can't keep my feet still. Those darkies are great.

27. Haven't you found my bag yet? The train will be here any minute, and I can't wait over.

28. You certainly know how to make a man happy. This *is* a pipe. Look at the grain. If she smokes half as good as she looks, no more cigarettes for me.

29. Oh come now! Don't get the idea I'm a superman. Anyone could swim that distance with a helping tide.

30. Poor child! Her eyes are red from crying. Let's take her for a sail; it may cheer her up.

31. Well, I don't like this show at all. But we're here and we might as well see it through.

32. This is the secret code. Are these walls sound-proof? Lock the door and I'll show you how it works.

33. I warn you. If I ever catch you short-changing me again, I'll report you to the police.

34. Well, it's good to see you, old man! The whole family's here to greet you.

35. Sh! If you wake up that youngster, my wife will never invite you here again.

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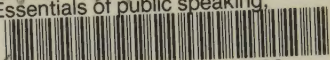
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