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Public Speaking for College Students

The perfection which is required of the finished speaker is, or rather must be, like the perfection of anything else, partly given by nature, but may also be assisted by art. If you have the natural power and add to it knowledge and practice, you will be a distinguished speaker; if you fall short in either of these, you will be to that extent defective.

— PLATO

Public Speaking for College Students

by

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AMERICAN BOOK COMPANY

New York *Cincinnati* *Chicago*

Boston *Atlanta* *Dallas* *San Francisco*

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E. P. 7

CROCKER, *Public Speaking for College Students*

MADE IN U.S.A.

Affectionately Dedicated to
My College Friends
Tom, Dick, and Harry

FOREWORD

While this book makes no pretense to the discovery of any new tenets of persuasion, it does earnestly attempt to state the tried and true principles of public speaking in ways interesting to the college student.

Most students elect courses in public speaking to learn how to make an effective speech before a group of people; and, unfortunately, in most instances they have to secure this training in a restricted amount of time. The emphasis of the book is, therefore, practical rather than theoretical.

The author wishes to express his indebtedness to the co-operation of many hundreds of students in his classes during twenty years of college teaching. The book is really of their building.

Many happy hours have been spent discussing the theory and practice of public speaking with the following colleagues in the field of speech: John Black of Kenyon College, Gail Densmore of the University of Michigan, Charles R. Layton of Muskingum College, Robert Oliver of Bucknell University, William Schrier of Hope College, and Fred Sorrenson of Illinois State Normal University.

The volume would never have been put together had it not been for the encouragement of the author's wife.

ACKNOWLEDGMENTS

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LOWELL THOMAS: for material from his broadcasts.

Time: for "Vigil" from *Time,* January 22, 1940; also part of Senator Vandenberg's speech of October 26, 1936.

Vital Speeches: for all the speeches credited thereto.

MRS. WOODROW WILSON: for selections from the speeches of Woodrow Wilson.

HENRY M. WRISTON: for "College Fraternities."

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PART I

THE SPEAKER



CHAPTER I

Why Study Public Speaking?

I. IMPORTANCE

A. *A Timesaver.* A well-conducted course in public speaking may take the place of an apprenticeship in learning how to speak before an audience. Such a study may save the student years of trial and error by utilizing the experience of others and by practice under the guidance of a skilled teacher. To be sure, one may learn to speak in public without a formal course of instruction in public speaking, just as a surgeon might learn after years of hit and miss the best way to cut out a pair of tonsils. But a suffering public long ago agreed to demand that a surgeon gain his skill under supervision in hospitals rather than in private practice on the public at large. The same scientific, and we hope sympathetic, attitude which impels doctors to study techniques in surgery impels them to study the techniques of public speaking. Frequently one finds in the news columns of the *Journal of the American Medical Association* an item to the effect that doctors are banding together for instruction in public speaking. Recently the following notice appeared:

Class in Public Speaking. The committee on Public Education in the Sedgewick County Medical Society recently instituted a series of meetings to give experience and training in public speaking. Assignments are made at each session, and five-minute talks are presented by several members at the following meeting. Other members offer criticism, and the chairman elected at each session is criticized on his conduct of the meeting. Thirty members of the society are enrolled.

B. *An Essential to Leadership.* Skill in public speaking is an asset recognized by men in many walks of life. President W. H. Cowley of Hamilton College placed first among the six specific skills he thought college students should have the ability "to speak one's own language correctly and effectively in conversation and on one's feet before an audience." Lowell Thomas makes

the following statement, which seems a trifle extravagant; yet there is some truth in what he says: "As I look back on it now, if given the chance to do it all over again, and if obliged to choose between four years in college and two years of straight public speaking, I would take the latter, because under the proper direction it could include most of what one gets from a four-year Liberal Arts course, and then some." Harry Emerson Fosdick praises highly the training he received in college: "I regard my college training in oratory as one of the most useful disciplines I ever received." H. V. Kaltenborn believes in the study of public speaking: "The combination of theoretical training and practice is the best way to develop speaking talent. Perhaps the greatest merit of a well-conducted course in public speaking is that it makes us conscious of that most marvelous of all instruments — the human voice."

A roll call of many of the great speakers of the past generation would show that they believed in training in public speaking. William Edgar Borah studied with Thomas C. Trueblood; William Jennings Bryan was a pupil of James E. Murdoch; Henry Ward Beecher praised the instruction he received from John Lovell; Woodrow Wilson frequently acknowledged his indebtedness to Robert I. Fulton. Albert J. Beveridge studied the principles of public speaking at DePauw University and won all the prizes in oratory. Jane Addams participated in state oratorical contests. Clarence Darrow imitated Robert G. Ingersoll. Robert La Follette wanted to be an actor and worked diligently on his voice and action. He came up through all the intercollegiate oratorical contests in his student career. The days when public speaking was not offered in the curriculum saw flourishing literary societies where young men trained themselves in speaking. Ample testimony on the importance of training in literary societies will be found in the biographies of Gladstone, Macaulay, Patrick Henry, Lyman Abbott, and others. As administrators realized the value of this experience in public speaking, they instituted courses for all students in the college. Literary societies have given way, for the most part, to classes in public speaking and to intercollegiate activity. In an article in *The Saturday Evening Post* for February 25, 1939, on Wendell Willkie, it is claimed that much of his prominence as a national figure is due to his ability to speak in committee meetings; this ability was

developed in high school and in college as a member of debating teams.

You may think of any man you wish who is held up as a model of usefulness to his fellow men, and you will find that his ability to speak contributed in no small measure to his eminence. William Jennings Bryan, in reflecting upon the life of Abraham Lincoln, has this to say about the part Lincoln's skill in speaking played in his life:

> I venture for the moment to turn the thoughts of this audience away from the great work that he accomplished as a patriot, away from his achievements in the line of statecraft, to the means employed by him to bring before the public the ideas which attracted attention to him. His power as a public speaker was the foundation of his success, and while it is obscured by the superstructure that was reared upon it, it cannot be entirely overlooked as the returning anniversary of his birth calls increasing attention to the widening influence of his work. With no military career to dazzle the eye or excite the imagination, with no public service to make his name familiar to the reading public, his elevation to the Presidency would have been impossible without his oratory. The eloquence of Demosthenes and Cicero were no more necessary to their work, and Lincoln deserves to have his name written on the scroll with theirs.

C. *Its Value in a Democracy.* Perhaps it is unnecessary to say that especially in our form of government is the skill in public speaking of supreme value, not only to the most distinguished citizen but also to the most humble. In ancient Greece and Rome and in modern England and America, great thoughts which have influenced the thinking and acting of citizens have been uttered from the platform. "Give me liberty, or give me death!" was spoken, not written. "And that government of the people, by the people, for the people, shall not perish from the earth" was also a public utterance. In times of great emergency men take to the platform to discuss their views — not to pen and paper. Union Square and Columbia Circle are symbols of free speech in democracies. Free speech is at the roots of our form of government; but of what good is this right if men and women are not trained to exercise it? How superfluous would a class in public speaking be in a dictatorship! Dictators destroy rather than convince. Through discussion the minority has the opportunity of becoming the majority. Discussion is a *must* in a democracy.

II. NATURE

A. *A Useful Art.* Frequently, we hear the term "the art of public speaking." We must remember, however, that the word *art* has many meanings. Painting, sculpture, and music are fine arts as contrasted with cabinet making, embroidery, and public speaking, which are useful arts. Fine arts afford pleasure to the senses and do not accomplish any useful purpose. Public speaking, on the other hand, is one of the most useful tools man has for the exchange of ideas. It is the application of such sciences as psychology, rhetoric, anatomy, physics, and logic.

B. *Adaptation.* One word more than any other characterizes the nature of public speaking, and that word is *adaptation.* The entire study of public speaking is aimed at teaching the student the art of adapting his delivery and materials to the audience and the occasion. Just as the physician adapts his medicines to the patient, so the public speaker suits his ideas to the conditions of the speaking situation. Recently a luncheon club asked one of its members to tell of his observations in Manchuria. Because the speaker was inexperienced, he made the fatal mistake of trying to tell all he knew about the Orient in fifteen minutes. He did not adapt himself to the time limit. The speaker did not tell how Japanese penetration would affect American business interests, such as the rubber industry; but instead he hopped, skipped, and jumped up and down the China coast. He did not adapt himself to the interests of his audience. As a businessman, he knows that he must adapt his merchandise to the people of the community, but it never occurred to him that as a public speaker he must adapt his materials to his audience and occasion.

C. *Collaboration.* As a result of adaptation we have collaboration. The speaker, the audience, and the occasion all work together to produce the speech. If the speaker does not succeed in securing the participation of the audience in the speech situation, he is an unloader, one who merely dumps words upon the audience and gets no response. A speaker in a college town, for example, has a difficult task in collaborating with his audience, for it is made up of such varying interests. What calls forth the participation of the college group may seem dull to the townspeople, and yet the experienced speaker will succeed in finding

the common ground upon which they all can meet. So sensitive is the experienced, successful speaker that he will detect this common ground before he has proceeded very far in his speech. Every speech is a compromise between what the speaker wants to say and what the audience wants to hear. Just as the successful merchant has to study his community to know what to put on his shelves to stay in business, so must every speaker study his audience to know what ideas will secure their active participation.

D. *Carry-over Value.* Every teacher of public speaking frequently receives letters of thanks from former students for the help they received in meeting later life situations. One student recently wrote that he had forgotten many of the details of his college education but had not forgotten how to make himself feel more at home in addressing a group of people. Participation in debating, in oratorical contests, and in classroom speech exercises teaches the student to manage himself before audiences, teaches him how to secure and arrange material, and teaches him how to present it to an audience. Such training will stand him in good stead the rest of his life.

E. *Cultural Basis.* The public speaker should be a man of wide observation and experience. Public speaking does not mean a narrow training in the control of the body and voice. Recently a mature woman came to me and asked whether I could make her a public speaker. I told her I could help her organize her ideas and coach her in how best to say these thoughts. The more the situation was discussed, the more apparent it was that the woman had no ideas. She had stopped her formal schooling in the fourth grade and had not traveled or read widely. Her misconception as to what constitutes public-speaking training is a common one. The public speaker must be a philosopher, a man of affairs, a person of uncommonly wide interests who has something to say. There is no quick, easy way to pre-eminence as a public speaker. Usually an individual achieves success in some form of endeavor and is asked to speak on a certain phase of his accomplishment. In ancient Greece and Rome the student of public speaking was taught all the branches of learning by the teacher of oratory. Today when a student comes into a class in public speaking it is assumed that he has been or is being grounded in economics, sociology, history, government, the physical sciences, and all

other branches of learning of interest to man. The public speaker is a teacher, and a teacher should presumably know more about his subject than his pupils do. William Edgar Borah was a great orator, but he was primarily one of the best constitutional lawyers of our country. Newton D. Baker was an excellent speaker, but he was a corporation lawyer of distinction. Albert J. Beveridge made himself a speaker of uncommon merit, but he was also the historian who wrote *The Life of John Marshall*, a genuine contribution to American letters. In order to have any enduring influence as a speaker one must have a good mind well trained. Rufus Choate was the greatest trial lawyer this country has produced, but his knowledge of the classics was wide and thorough. In order to be interesting on the platform one must be interesting off the platform.

F. *Timeliness.* Public speaking for the most part deals with current issues. Occasional addresses may deal with static issues, but even such addresses attempt to work in some reference to the present. There is an urgency to most problems treated by the public speaker which makes yesterday's speech when read have the flavor of yesterday's newspaper. The language is more like the language of the journalist than that of the essayist because the public speaker is seeking an immediate effect rather than permanent literary fame.

G. *Two Occasions.* Brander Matthews wittily said that there are only two occasions when one has to speak: when one has something to say and when one has to say something. The public-speaking teacher believes that the student should be prepared for both occasions. It would be impossible to say which occasion is the more important, for one is judged just as severely on occasions when he has to say something as on occasions when he has something to say. Recently, a business firm held a dinner for an employee who had just become a father. At the conclusion of the dinner each guest was asked to say a few words. Most of the guests were stricken dumb. One employee had enough presence of mind to tell a humorous incident which fitted the occasion. It relieved the tension, and all had a hearty laugh. At the conclusion of the evening the president of the company sought out the young man who told the funny story; he shook his hand and asked him how he was getting along. It is possible to be-

lieve that he got on a little faster after this introduction to the president.

No doubt it is easier to speak effectively when one has something to say. A well-planned course in public speaking tries to capitalize upon the interests of the students; it attempts to get them to talk about subjects which cry out for a champion. For such occasions the student must be continually improving himself so that he will have something to say. The best student speakers are those who are fully aware of their student world and the world outside college walls. Interests which are beyond their own immediate, selfish interests, interests which concern the group, should be cultivated by the student. There is nothing so boring as a speaker who has nothing to say and does not know it.

H. *Basic Considerations.* Growing out of this discussion are four basic considerations which should be brought home to the student:

1. The worth of the speaker gives value to the speech.
2. Communication must be established between the speaker and the audience.
3. The speech should have attention and response values.
4. Speaker, audience, and materials should capitalize upon whatever strength may be gained from the occasion.

III. FUNCTION

A. *Integration.* The course in public speaking may serve as a clearinghouse for the student's ideas. It ought to help, too, in making the student aware of his own ideas. No matter how immature, no matter how hesitatingly the student puts forth his ideas, opportunity should be given him to express his ideas. A well-conducted class in public speaking should help the student become intellectually self-supporting; it should show him what ideas he has and how to use those ideas. "This study," George Campbell said in his *Philosophy of Rhetoric*, "properly conducted leads directly to an acquaintance with ourselves; it not only traces the operation of intellect and imagination, but discloses the lurking springs of action in the hearts."

A pertinent criticism of college education is that it does not encourage the student to do his own thinking. Students pass back

to the professor what has been retailed to them. It is a common observation of college students that in order to get good grades they must carefully edit what the professor says and give it back to him. Thus, ideas pass through the minds of students but do not possess them; ideas are stored up in their minds but are not created. Minds, to use Woodrow Wilson's familiar figure, become museums rather than stages. There is no better way for a student to integrate his learning and experience than for him to attempt to speak on some phase of a subject which has its ramifications in many fields of society. How better can a student make a historical situation his own than to compare it with some contemporary happening? The student who makes a speech on the problem of relief in ancient Rome and modern America is making history come to life.

B. *Self-realization.* Through public speaking students discover that they can find a path of greater usefulness to their fellow men. By training themselves to express their thoughts in public, students grow in power over themselves and others. Students cease to become just one of the many but begin to stand out, to become leaders. Many times opportunities for advancement are opened by skill in meeting public-speaking situations. A student succeeds in one speaking situation and is invited to speak in another place. He begins to extend his influence. Students who suffer from inhibitions, who through some fault in environment feel inferior, who have good minds but are afraid to express their ideas in public receive much help from a class in public speaking to reach out and get a new conception of what they might become. Leadership demands self-assurance. The student who trains himself to stand before his fellow men and speak his own ideas is adding materially to his development as a person of consequence in society.

C. *Social Control.* Besides teaching the student self-control, public speaking teaches him social control. The public speaker hopes to control human behavior at the time of speaking or at some future period. The temperance lecturer who passes out subscription cards with little pencils attached seeks an immediate response to his appeals for funds. The salesman who presses for an order desires an immediate response. On the other hand, the lecturer on music appreciation hopes that he can get his listeners to appre-

ciate better music and perhaps at some later time buy records and attend concerts.

A good example of the use of public speaking as a medium for social control is found in the attempt to conciliate the various groups in the steel centers of northeastern Ohio. Cleveland was set up as the headquarters for eleven men who went into the area of the 1937 "little steel" strike as fieldworkers. They visited Massillon first, where economist Sherman Rogers spoke about the true economic relationship between employer and employee. He spoke to labor groups, citing statistics and giving facts. He reported that employees usually received much more of the money earned by their bosses than was generally believed. He told them that only 4 per cent of the nation's wealth is owned by America's so-called richest men. Then Mr. Rogers talked to the employers and told them that in the past years labor has been much in the dark regarding the employer's difficulties because so little information had been given out. Finally he went before women's clubs, the Kiwanis and Rotary clubs, lodges, and high-school students. At the end of the week all were invited to a "civic unity" meeting. The C.I.O. leader met the bankers, and the president of the Chamber of Commerce went to lunch with a grocery clerk. At the conclusion of Mr. Rogers's visit all groups were optimistic about the possibility that the various groups might co-operate for the mutual good.

The salesman wishes to place an order; the lawyer pleads for a verdict; the preacher points out the better way and wants men to follow it; the teacher desires to make better citizens; the politician wants an office. In fact, all of us use speech to control the actions of our fellow men.

IV. SUMMARY

Skill in public speaking is recognized as a necessary part of the equipment of every educated man and woman, especially in a democracy. Public speaking is concerned with the adaptation of the thoughts of the speaker to the audience and to the occasion. This book emphasizes content as well as form, invention and arrangement as well as style and delivery. Throughout the book the four indivisibles of the speech situation — the speaker, the speech, the audience, and the occasion — are treated in relation

to every public-speaking problem. *Personality*, *interestingness*, *response*, and *timeliness* are the four watchwords of the book.

V. EXERCISES

1. Make a five-minute talk on "Why I Am Studying Public Speaking."

2. Give a five-minute talk on the value of public speaking in the life of some distinguished man or woman, such as Clarence Darrow or Jane Addams.

3. Prepare a five-minute talk on the use of public speaking as a publicity medium for public utilities.

4. Make a seven-minute talk on some interesting experience of your summer vacation.

5. Give a seven-minute talk on a problem that you believe is uppermost in the minds of the American people today.

6. Make a six-minute speech on one of the following subjects:

a. The best speaker I ever heard
b. Public speaking, dollars and cents
c. Dictators and public speakers
d. My life and yours
e. Why I wish I hadn't come to college
f. Democracy and public speaking
g. Creative democracy
h. Why I came to college
i. Every man a leader
j. My reading for pleasure
k. Our student government
l. Does education pay?
m. Education — what is it?

VI. COLLATERAL READING

1. Phillips, A. E., *Effective Speaking*, Chapter I, "The Importance of Effective Speaking," The Newton Company, Chicago, 1908
2. *The Speaker* of Tau Kappa Alpha, Volumes XXII and XXIII, articles by Lowell Thomas, Harry Emerson Fosdick, Joshua Bryan Lee, Alvin C. Busse, and others
3. Winans, J. A., *Speech-making*, Chapter I, "Introduction," D. Appleton-Century Company, Inc., New York ,1938

CHAPTER II

Directness

I. COMMUNICATION *VS.* EXHIBITION

Talking to an audience in a dignified conversational manner is the ideal of all good public speaking. At the beginning of a course in public speaking the student may be made to feel a bit self-conscious as he realizes for the first time he has hands to help him with the communication of ideas and a voice that can be made more expressive; but this self-consciousness will gradually diminish with practice. As a speaker gains experience it is to be hoped that his concern with the machinery of communication will grow less and less. His attention will be focused on the object of his speaking. A speaker wants to get into the hearts and minds of his listeners. Public speaking is a two-way conversation. It is true that an audience does not ordinarily use vocal signs to make known its response; but it does respond, and the careful speaker will be on the lookout for the signs of response.

The more experience a speaker has, the more conscious will he be of this joining in the conversation by the audience. To deliver anything there must be a bearer and a recipient. There must be acceptance on the part of the audience before it can be said that a speech is delivered. The alert speaker is on the watch for every sign which the audience gives him that it is taking part in the conversation.

Watch your audience for signs of communication. If your audience should depart in large numbers before you have finished what you want to say, you can be sure that this is due either to a fire or to lack of interest in what you are saying. If watches keep popping out of pockets and the sleeves of coats are pulled back too frequently to peer at wrist watches, you can be sure that the audience is anxious to catch a train or for you to stop. It has had enough! If yawns are stifled, if there is fidgeting, if couples start conversing, if members of your audience start dozing off, you can

be sure that you are not conversing with them; you are carrying on a dreary monologue, and the sooner you stop, the better! But if the audience watches every move you make, as a cat watches a mouse, if eyes widen as you unfold your tale, if sometimes tears well up and you see a furtive hand wipe away a tear, if mouths sometimes wreathe in smiles or open in laughter, if elbows nudge a neighbor at some bit of wit or thrust at some prejudice, then you know you have the audience with you and that they are talking back to you.

Untrained speakers forget that the aim of public speaking is talking to an audience and proceed to show off before the audience. Exhibition may take many forms. The speaker may wish to show how superior his dialect is, that he does not talk like the common herd; or he may want to show off what fine clothes he has or what a beautiful voice nature and training have given him; or he may wish to show how much more intelligent he is than his audience.

Because the term *elocution* came to stand for a type of speaking more interested in showing off than in communication, it became discredited. Sinclair Lewis in *Main Street* ridiculed elocution. Elocution taught people who did not have anything to say how to say it beautifully. But public speaking is too important a medium of communication for it to be abused for long. Form must always be subservient to content in public speaking. About the most condemnatory thing an audience can say about a speaker is, "Oh, he has been studying public speaking." The beginning student is very likely to use too many gestures, too much force — too much of everything. No one in the audience should be conscious of the fact that the speaker studied how to make a gesture or how to improve his voice.

II. AIDS IN SECURING DIRECTNESS

A. *Looking at the Audience.* We have all had the experience of talking to someone who was not following us, who was preoccupied, and we detected his lack of attention by a faraway look in his eye. No conversation can be carried on with an audience if the audience feels that the speaker is not talking directly to them. Nowhere does indirectness show up to such an extent as in the unwillingness of the speaker to face the glances of his audience. No matter how painful it is for you, you must look into

the eyes of your audience. Recognize the presence of your audience by looking at them. When they smile, smile back at them. See your audience not as a mass of humanity but as individuals. Pick out some person in the audience and address your remarks to him; then shift your eyes to another member of the audience.

The story is told that once when Daniel Webster was addressing a jury a note was handed to him, asking him to come out into the corridor of the courthouse. He scribbled on the back of the paper that he had eleven of the jurors and that he had to repeat his argument once more in order to win the twelfth. Only by watching carefully the reactions of an audience can a speaker know when he has the audience with him. It is said that President William McKinley, who was a speaker of more than average ability, used to begin talking to the people on the left aisle and talk to each row in that aisle until he reached the back of the room; here, starting with the center aisle he would address individuals in the last row and gradually come to the first row in that aisle; then he would begin with the right aisle and proceed to the rear of the room with his direct eye movements. He would then repeat the process in reverse. It is said that everyone felt that President William McKinley some time or other during the speech had talked to him as an individual.

Addressing the ceiling or looking out the window is evidence of preoccupation or timidity. This inability to look at an audience is evidence of lack of self-control. An audience will judge this furtive gaze to be a sign of inexperience and will not surrender itself to the leadership of such a speaker. The focus and control of the eyes show your interest in the audience and your desire to have them accept what you are saying. An audience watches your eye movements more intently than any other part of you because your eyes show what emotion accompanies your thought. Your eyes have great degrees of flexibility of expression and have unusual power in projecting meaning. We know this to be true by the lack of eye contact in the manuscript speaker.

B. *Standing Position.* The stance of the speaker will also suggest directness or indirectness to the audience. Standing on one foot, standing with the side of the body toward the audience, leaning on the desk, all indicate a fear of the audience or an indifference to the needs of the audience. A speaker who has lost all thought

of himself and wants the audience to receive his ideas will face the audience squarely. We have all noticed people walking down the street who stop and face each other as they express some important idea. Just as the aviator must learn to control his body so that it will respond with the greatest efficiency to the demands imposed by flying, so the speaker must learn to control his body so that it will respond to the demands of the speaking situation.

C. *The Use of Language.* Mention has been made of the necessity of directness in language, but the subject will bear repetition. Do not be afraid to use personal pronouns. Walt Whitman said, "The style in public speaking should be personal. Besides direct addressing *to you*, another leading trait of lectures may well be strong assertion — (I say.) — launched out with fire, or emphasis, or enthusiasm, or anger." Refer to common beliefs as "our beliefs." More of this later.

D. *The Choice of Materials.* Select material of concern to the audience before you. Let your speaking deal with problems that are troubling the people you address. Speak to definite needs. The student who speaks on "Problems in Choosing a Lifework" gets attention because his audience wants to know how to go about finding a career. The speaker who digests articles of others for his audience is indirect. Of the two types of material, direct and indirect, the speaker should always favor the direct.

E. *Constructive Attitudes*

1. PLAIN GOOD INTENTION. This phrase is borrowed from Edmund Burke. You will remember that he said, "Plain good intention, which is as easily discovered at the first view as fraud is surely detected at last, is, let me say, of no mean force in the government of mankind." An audience is quick to respond to the speaker who has no ulterior motives in speaking to them. The speaker who is not trying to put anything over on a group tends to be direct in his speaking because actually he wants to help the audience solve the problems confronting both of them. Sincerity, honesty, integrity promote directness in speaking.

2. CREATIVE ATTITUDE. If the speaker goes before an audience with a plan to build rather than to destroy, he is so anxious to get the audience working with him to bring about his plan that he tends to speak directly to his audience. The speaker who has a

solution to a felt need can hardly wait to get his chance to speak to a group.

3. ENTHUSIASM. Phillips Brooks said that a speech should be like "the leaping of a fountain rather than the pumping of a pump." The speaker should refrain from speaking on subjects in which he has no interest. He should be familiar enough with his audience to know that they will be enthusiastic about the subject he is bringing to their attention. Enthusiasm cannot long be hidden in indirectness; it will break the bonds of remoteness.

4. HOPEFULNESS. The speaker should encourage the audience to take heart. He should look to the future with joy because it is going to be better than the past. The platform is not the place for the pessimist. A cheerful, believing attitude will bring the speaker into close contact with his audience.

III. HINDRANCES TO DIRECTNESS

A. *Destructive Attitudes*

1. SELF-ABSORPTION. The speaker who worries about himself when he goes on the platform never can communicate directly with his audience. He is short-circuited. Such a speaker worries about minor matters. One student worried about the separation of his front teeth; he was afraid to smile. Another worried about the size of his ears. If a student is concerned about his physical appearance, he should look around to see that other people have these same physical weaknesses and never worry about them. They have more important things to think about. The speaker who is self-absorbed looks down at his feet or at his notes. He mumbles to himself. Such a mental attitude can be helped by assuming a cheerful countenance, making oneself smile. The speaker can take himself in hand and make himself look at his audience. The best remedy is to join an organization and give to it everything you have. Forget yourself and begin to think about others.

2. INFERIORITY. Sometimes a boy gets an inferiority attitude because he is poor. Success on the platform is measured by power of persuasion, not by the amount of money one has. Some students feel that they have not had the opportunity to obtain culture as have their classmates. By observation, by studious striving, the student can make himself a cultured individual. By reading

good books, by attending musical events, by associating with people who have culture, the student can overcome this deficiency. The feeling of inferiority is best beaten when the student will face reality and find out whether he really is inferior and then strive to correct the defect. Many times, however, the attitude is an attempt to escape from life by excusing oneself from participation in situations that are difficult. Set down in black and white the reasons why you think you are inferior, and if you cannot arrive at a satisfactory solution, consult your instructor.

The feeling of inferiority is often dispelled, too, by a frank recognition of one's strong points. Instead of dwelling upon his weaknesses, the student should emphasize his strong points. One boy who felt inferior before the class should never have felt inadequate because he was a good basketball player and an excellent cabinet maker. He should have said to himself, "You may be able to make a better speech than I, but I can make a better cabinet to hold the records at the fraternity house."

3. FEAR OF MAKING MISTAKES. Some students never contact an audience because they are in constant fear that they will make mistakes. They are too timid. In Shakespeare's words, they are "too tame." It is well to remember the words of Theodore Roosevelt, who said, "Show me the man who does not make mistakes, and I will show you the man who does not do anything." Every speaker makes mistakes of one sort or another — mistakes in grammar, mistakes in organization, mistakes in sizing up the audience, mistakes in tact. Do not brood over any mistakes that you make. It is good, of course, to take account of the mistakes and see how you can avoid them in the future; but the total impression is what every speaker is after.

4. APOLOGIES. So often apology is merely a pose. The speaker by apologizing hopes to win sympathy from the audience and thus make up for his inadequacy. Such sentences as "I did not have time to prepare" or "I am unworthy to address this group" or "You should have asked someone else to speak" handicap a speaker more than they aid him. If a speaker accepts the assignment, he should do the best he can without embarrassing the chairman. It is a safe policy never to apologize, no matter what the circumstances. For example, if one apologizes for one's state of health, attention is called to something which might be ignored. Apology puts the audience in the wrong frame of mind. The

peaker has to work uphill against attitudes which he himself has reated. Apologies erect barriers between the speaker and the udience. Really, it is a form of exhibitionism. The speaker is hinking more of himself than he is of his subject and his audience.

5. SUPERIORITY. In an attempt, perhaps, to cover up a feeling of inadequacy in the speaking situation, some students give the mpression that they are superior to the audience. The manner of walking, the manner of dress, mannerisms of speech all give the peaker an upstage bearing. Often speakers are not conscious hat they give this impression to an audience, and only a sympahetic teacher can point out this barrier to directness.

3. *Stage Fright.* The most common cause of indirectness in peaking is a fear of the situation. Few are the individuals who ave never felt some physical and emotional disturbance at the hought of speaking. Booker T. Washington, in *Up from Slavery*, onfesses the following:

> People often ask me if I feel nervous before speaking, or else they uggest that, since I speak so often, they suppose that I get used to it. n answer to this question I have to say that I always suffer intensely rom nervousness before speaking. More than once, just before I was o make an important address, this nervous strain has been so great hat I have resolved never again to speak in public. I not only feel ervous before speaking, but after I have finished I usually feel a sense f regret, because it seems to me as if I had left out of my address the nain thing and the best thing that I had meant to say.
>
> There is a great compensation, though, for this preliminary nervous uffering, that comes to me after I have been speaking for about ten ninutes, and have come to feel that I have really mastered my audince, and that we have gotten into full and complete sympathy with ach other. It seems to me that there is rarely such a combination of nental and physical delight in any effort as that which comes to a ublic speaker when he feels that he has a great audience completely vithin his control. There is a thread of sympathy and oneness that onnects a public speaker with his audience, that is just as strong as hough it was something tangible and visible.

This testimony gives us the first suggestion which the public peaker should employ in combating stage fright.

1. A NATURAL FEELING. When we realize that some disturbnce in the normal mental, physical, and emotional balance is an nevitable accompaniment of the speaking situation, we will

recognize it for what it is and face it. Every time we master this fear we gain confidence that we will master it the next time. If we realize that the pounding of the heart, the sinking feeling at the pit of the stomach, are the physical accompaniments of the self's attempt to get us ready to do our best in the situation, we will not let ourselves get into a panic. The self is getting ready to function at a higher level of efficiency.

We have learned through long experience to control the muscles of the face so that our emotions are not visible to a curious world. Through experience we can learn to control the voice so that it does not tell the audience of our stage fright. An audience is not looking for signs of stage fright, and unless they are very noticeable such signs will not be apparent. "Didn't you see my knees knock together?" one student asks as he talks over his speech. The student is told that his uneasiness was not noticeable. This reassures the student. By keeping a calm exterior we can do much to produce a calm interior. We must not allow ourselves to become afraid of being afraid. For example, in controlling the physical mechanism we can keep our breathing in hand. Charles Reynolds Brown gives this advice about breathing: "I often find myself now all in a tremble when I am about to face an audience. I still have to go apart at times and put myself through a set of deep-breathing exercises in order to gain poise and self-control before speaking." In so far as we are able, we must cover up all evidence of stage fright; in so far as we are able, we must cover up all physical signs of inward disturbance. George Arliss, in *Up the Years from Bloomsbury*, has given this interesting bit of testimony on the way an audience reacts to a speaker who is afraid:

> An audience has instinct very like an animal. Let them see that you are afraid and they are likely to turn and snap at you; face them boldly and they will eat out of your hand. I say this with reservations: I do not mean that they will be deceived by the boldness and ignorance, or that they will necessarily resent the nervousness that comes to you through a realization of your responsibility.

Read that quotation over again and notice the latter part. Audiences are, George Arliss points out, ready to go halfway in helping the speaker meet the demands of the situation.

The speaker should aim to develop poise. Watch what you do with your hands. Keep them at rest except when you want to

talk with them. Keep your hands away from your face unless you are conveying some idea to the audience by means of such gestures.

2. KEEPING PHYSICALLY FIT. The speaker who gets enough sleep and eats well will be able to keep the upper hand over his nervousness. Have some outdoor game which will take your mind off your speaking. Successful speakers keep occupied with other tasks so that their minds do not worry about the coming speech situations. They do not let their imaginations tarry over the coming speech. Do not tire yourself out by working on your speech right up to the time of speaking. Body tone will do much to keep sensitive nerves under control. Students need to prepare their bodies as well as their minds for the days they speak. If possible, have the instructor assign you a day when your schedule is not so heavy. Be sure that you get plenty of sleep the night before you speak. If you are to speak at eight o'clock in the morning, arise a bit earlier than usual so that you get full control of yourself before going to class.

3. BEING WELL PREPARED. There is nothing that will put stage fright more quickly to rout than the knowledge that you have a good speech to deliver and that the audience will be repaid by listening to you. If you are sure that you are going to meet a need of the audience, you will find a sense of poise in your innermost being which fear will not be able to touch. The speaker who has prepared poorly and has only shoddy goods to deliver may very well be afraid. There is nothing more terrifying than speaking to an inattentive audience.

If you know deep in your own mind that after the first few fluttering moments the audience will like what you have to say and will profit by it, you need not be disturbed by transient fear. Clarence Darrow well describes the feeling of confidence that comes to the speaker who is well prepared. Mr. Darrow was to speak after Henry George had finished. The audience started to leave the hall. The chairman called the meeting to order, and Clarence Darrow began to speak: [1]

As a matter of fact, I had taken great pains to prepare my speech. The subject was one that had deeply interested me for many years, one that I really understood. In a short time I had the attention of the entire audience, to my surprise. Then came the full self-confidence

[1] Clarence Darrow, *The Story of My Life*

which only a speaker can understand; that confidence that is felt as one visits by the fireside, when he can say what he pleases and as he pleases; when the speaker can, in fact, visit with the audience as with an old-time friend.

That phrase "one that I really understood" is important for any public speaker. No fear can disturb a speaker who is speaking from a wealth of preparation.

4. KEEPING YOUR MIND ON THE AUDIENCE. It will help the speaker to keep fear out of his mind if he will think of the good he is going to do the audience. If the approach to the speech situation is correct — that of conversing with an audience about a common problem in order to influence their conduct for their own good — the speaker will, after he gets started, have no fear, for he has nothing to conceal. I cannot be afraid of you if I know that what I have to say will be of value to you, if I honestly believe that I am not trying to put anything over on you. Your eagerness to hear what I have to say will make you think not of me but of my message.

5. KEEPING YOUR MIND ON THE SPEECH. In the opening moments of the program, before you are called upon to speak, it is an effective measure to run over the outline of your speech to see that you know all the steps as they follow one another. This will serve two purposes: that of keeping your mind off yourself and your uneasiness, and also of refreshing your memory of the main divisions in your speech so that you can speak fluently on the subject in hand.

IV. SUMMARY

It is certainly true, as Nathaniel Hawthorne said in the preface to *The Scarlet Letter*, that "thoughts are frozen and utterance benumbed, unless the speaker stand in some true relation with his audience." Public speaking is for communication, not for exhibition; for visiting with an audience, not for carrying on a soliloquy. The speaker must be direct. He must strive daily to break down any barriers which will keep him from establishing contact with the group before him. Many of the causes of indirectness arise from the speaker's thinking of himself too highly or too lowly. The speaker, we must remember, is only the medium of the truth he is speaking. Speaking, to paraphrase Phillips Brooks, is truth through personality. The speech, the audience,

and the occasion deserve emphasis by the speaker. Let the speaker's chief concern be, "What do I want to do with this audience?" and he will begin to cease worrying about himself. Directness will gradually take the place of indirectness.

V. EXERCISES

1. Give a speech on one of the following subjects which will meet a need of the audience:

a. How to save money
b. How to have a good time without money
c. How to behave at a wedding
d. How to get A's
e. Making friends with the faculty
f. Reading in less time
g. My system of filing

2. Read "The Psychology of Stage Fright" by Charles W. Lomas, *Quarterly Journal of Speech*, Volume 23, page 36.

3. Collect five testimonials from various speakers on the subject of stage fright. Start with your president.

4. Analyze one of Franklin D. Roosevelt's speeches for the use of personal pronouns.

5. Prepare a brief report of what five textbooks on public speaking say on stage fright.

6. Give a short speech on one of the following:

a. Fire insurance for your wardrobe
b. Join our flying club
c. We should help China
d. My day and yours
e. Do you support your church?
f. Make good now
g. To think, to do, to believe
h. Let's advocate democracy
i. Take part in your local government
j. Limitation of incomes and inheritances
k. International shipment of arms and munitions

VI. COLLATERAL READING

1. Oliver, Robert T., *Training for Effective Speech*, Chapter XI, "The Conversational Quality," The Cordon Company, Inc., New York, 1939

2. Robinson, Frederick B., *Effective Public Speaking*, Chapter 22, "Hygiene for Public Speakers," LaSalle Extension University, Chicago, 1926
3. Sarett, Lew, and Foster, W. T., *Basic Principles of Speech*, Chapter III, "Developing Confidence and Poise," Houghton Mifflin Company, Boston, 1936
4. West, Robert W., *Purposive Speaking*, Part I, The Macmillan Company, New York, 1924

CHAPTER III

The Speaker Himself

The measure of the speaker will be the measure of the speech. It is impossible to make interesting speakers out of uninteresting people. Egocentric, self-satisfied, self-indulgent people do not have the outward look that makes good speakers. People with arrested mental and emotional development find it difficult to hold the attention of an audience. Fortunately most people who aspire to be public speakers do not fit into any of these categories. Most people who desire to speak from the platform are interesting and need only to be shown how to display their wares to an audience. It is with the hope of making interesting people more interesting and of making them aware of the ways to bring their personalities to bear upon audiences that this chapter is written. The characteristics of a successful speaker will be treated under the heads of intelligence, virtue, and good will.

I. INTELLIGENCE

We shall speak of intelligence in a rather broad sense as including common sense, tact, good taste, wide interests, and self-criticism. It seems almost superfluous to mention the need of intelligence on the part of the public speaker. No matter how much self-confidence, or self-assurance, a speaker has, if he does not have some measure of intelligence his life as a public speaker will be brief. Anyone who presumes to stand before his fellow men and direct their thinking should be well endowed mentally. Intelligence shows in how accurately and quickly one can judge a situation. The public speaker will show his intelligence in the way he chooses his subjects for presentation, in the way he can diagnose needs in communities and proceed to meet those needs. A doctor may memorize his medical books; but if he does not have the intelligence to apply what he knows to individual cases,

he does not develop a practice. Intelligence is necessary for the public speaker to attack the weakness in his opponent's argument and to defend himself against attack. Albert J. Beveridge declared that Robert G. Ingersoll was one of the greatest orators America has produced. Ingersoll's platform success was no accident. He was a leading lawyer of his day; at one time he was attorney general of the State of Illinois. William Jennings Bryan lost much of his ability to persuade thinking people when he fought the theory of evolution.

A. *Common Sense.* Although common sense is difficult to define, we all know what is meant when it is said of some individual, "He has lots of common sense." Certainly a part of one's equipment for a successful career as a public speaker is a liberal amount of common sense. People possess this characteristic in varying degrees. We grow in our ability to size up situations, to grasp the working of the laws of cause and effect, not so much from schools as from day-by-day living with nature and our fellow men. Patrick Henry appealed to common sense when he said, "I have but one lamp by which my feet are guided, and that is the lamp of experience." The college professor who sawed off the limb of the tree on which he was sitting was accused of lacking common sense. We say it is common sense to ask more for a piece of property than one expects to get because it is easier to come down in one's price than go up. We say it is common sense to realize that most men will favor their relatives in business. We say it is common sense for a man to try to save his face. The adages of human conduct are the product of common sense. "Blood is thicker than water," "Water seeks its own level," "It takes a thief to catch a thief" are examples of common sense.

Common sense helps men to keep their feet on the ground. It helps men to live in a practical, workaday world. It guards against plausible theories. Idealism says, "Relatives ought not to favor one another." Common sense says, "Relatives do and will favor one another." The university president says, "I will not ask for more from the state legislature than I actually need." Common sense says, "Ask for more than you need, and if you get cut you will still have enough to run your institution comfortably." Experience teaches that politicians like to feel virtuous by paring budgets. Men who live much with books and deal with abstract

situations are apt to be deficient in the shrewd, practical wisdom that is handed down from generation to generation. Speakers who are deficient in common sense find it difficult to persuade an audience. Public speakers must deal with life as they find it, not as they wish it were. This does not mean that they may not seek to change it.

B. *Tact.* Closely associated with common sense is tact. This quality of a good speaker is dependent upon imagination and discernment. With imagination the speaker can put himself in the other fellow's place and realize how he would feel if some unkind remark were made about him. A tactless person, it has been said, is one who says the right thing at the wrong time. Mood, temperament, and circumstance determine many times what should be said. For example, the tactful person never pushes for a decision when it appears that that decision would be against him. He rather postpones the decision until some later time. It takes discernment to know when to speak and when not to. By much dealing with people we know when they are in a friendly mood and when they are in a hostile one. By observation the speaker is able to diagnose the opinions, beliefs, and prejudices of his hearers. Tact will dictate that he let sleeping dogs lie.

The following quotation from *The London Atlas* is a good definition of tact:

> Talent is something, but tact is everything. Talent is serious, sober, grave, and respectable; tact is all that, and more, too. It is not a sixth sense, but it is the life of all the other five. It is the open eye, the quick ear, the judging taste, the keen smell, the lively touch; it is the interpreter of all riddles, the surmounter of all difficulties, the remover of all obstacles. It is useful in all places, and at all times; it is useful in solitude, for it shows a man his way into the world; it is useful in society, for it shows a man his way through the world. Talent is power, tact is skill; talent is weight, tact is momentum; talent knows what to do, tact knows how to do it; talent makes a man respectable, tact will make him respected; talent is wealth, tact is ready money.

The speaker needs tact to know when to speak about himself and when to omit such biographical material. Reference to members in the audience is likely to be embarrassing to the ones mentioned. A joke at someone's expense may make the group laugh, but it will in all likelihood hurt the feelings of the one

ridiculed. Sarcasm and satire are difficult to handle. They may prove a boomerang to the one who uses them. Cutting remarks soon label an individual, and he is avoided. The contentious individual finds it difficult to get a hearing from an audience. The audience does not like to be argued with, any more than the individual likes to meet the professional arguer in conversation. We have all met people who take the opposite side no matter what the subject. College debaters are likely to be unpleasant conversationalists. Woodrow Wilson once said that it took him twenty years to get over his legal training — to free himself from the habit that is bent on making a case rather than on seeing the large facts of a situation in their proper proportion. The tactful person will not argue over controversial topics just for the sake of having an argument.

The tactful speaker will not scold an audience. He will be cheerful, optimistic, and courageous. Henry Ward Beecher at Liverpool in 1863 would have lost out if he had taken the audience to task for their conduct. Preachers frequently chill a congregation by scolding them. The tactful speaker will never get angry *at* an audience, although he may get angry *with* an audience. The tactful speaker will not mention his infirmities on the platform. He may not feel his best, but he will not parade the fact.

One writer, in commenting upon Sir Neville Chamberlain's public-speaking ability, records the following unusual example of lack of tact:

> One of his worst blunders was made in 1932 when, speaking in the House of the war debts owed to the United States, he said: "When we come to enter upon discussions we shall be able to put before them arguments which may not appeal to the Middle West, but which I think will appeal to the more informed and responsible section of opinion of the United States." To cast this reflection upon the intelligence of the American West, in a Parliamentary speech and at a moment when the debt question had aroused some feeling, was considered by many observers as showing lack of tact.

C. *Good Taste.* Closely associated with common sense and tact is good taste. Most of our choices are dictated by our taste: from the barbershop we patronize to the kind of pictures we hang on our walls, from the kind of people we associate with to the kind of books we read, from chewing gum in public to marking hymn books in chapel, from wearing sweat shirts to class to attending

symphony concerts, from making love in public on a park bench to owning a car beyond our means.

People are attracted to us or repelled by us because of our taste. All of us can improve our taste by striving to do those things which would please the people we admire. We realize how important is the matter of taste when we reflect upon the fact that playwrights exhibit their characters by showing their taste concretely. If a character's taste in pictures is satisfied with *The Lone Wolf*, in music by the latest swing music, in drama by *She Done Him Wrong*, in literature by the dime novel, such a character is fairly well catalogued. On the other hand, if a character appreciates Bellows and Burchfield in art, Chopin in music, *The Doll's House* and *The Scarlet Letter* in literature, we know that we have a different person to deal with.

Taste is valuable to the speaker in many ways. His own taste will dictate what kind of clothes he wears. Audiences will notice the slightest affectation in the matter of clothing. Spats, spectacles on a black ribbon, a flower in the buttonhole, unpressed clothes — all these affect an audience. Taste will dictate what subjects a speaker chooses. Personal matters, matters of sex, marital difficulties may be taboo. The taste of the audience will exercise some influence upon his choice of subject and his treatment of the subject. For example, a speaker may make the faculty grieve but make the students rejoice. Will he try to please both, or ignore one and please the other? Matters that may be permissible in private conversation may be taboo on the public platform.

D. *Wide Interests.* The attractive speaker is the person with ideas. He has seen much of life and has conclusions regarding it. The fascinating speaker finds all phases of life appealing. He is not a recluse but a man of affairs. He is widely read and widely traveled. He is always learning. Opportunities to improve his knowledge are grasped. The outstanding speakers of the Senate are men of wide sympathies. Usually speakers are masters in one realm of knowledge. Senator Arthur H. Vandenberg has published books on Alexander Hamilton. Edward Everett was a professor of classics at Harvard University. Woodrow Wilson taught political science and wrote authoritatively on American government. Phillips Brooks taught ethics at Harvard Univer-

sity. Washington Gladden was a master of English literature. Richard Brinsley Sheridan was a playwright of distinction. Magnetism comes from a well-stocked mind, appreciative to the full of the ebb and flow of human activity and eager to master one phase of knowledge. Every college student should begin to make himself an authority in one field and well acquainted with many others.

E. *Self-criticism.* An intelligent speaker will hold himself off at arm's length occasionally and judge himself. By going back over the performance, noting the places of strength as well as those of weakness, he can prepare himself to do better next time. Rabbi Abba Hillel Silver of The Temple, Cleveland, Ohio, states, "I always know when I have preached well; not through the expressed reactions of those in the pew — though these are a fairly reliable index — but through my own reactions." Be your own judge. By noting what succeeds and what fails in your speaking, you can gradually improve.

Compare yourself with other speakers. Go to hear men whom you admire. Robert M. La Follette [1] learned lessons from Robert G. Ingersoll:

> When he came to Madison I crowded myself into the assembly chamber to hear him; I would not have missed it for every worldly thing I possessed. And he did not disappoint me. A large handsome man of perfect build, with a face as round as a child's and of a compelling smile — all the arts of the old-time oratory were his in high degree. He was witty, he was droll, he was eloquent; he was full of sentiment as an old violin. Often while he was speaking, he would pause, break into a smile, and the audience, in anticipation of what was to come, would follow him in irresistible peals of laughter. I cannot remember much of what he said, but the impression he made upon me was indelible. . . . He was the greatest orator, I think, that I ever heard.

Your diction can be improved by listening to the diction of acceptable speakers. Your vocabulary can be improved by noting the words the speaker uses that are not in your vocabulary. What type of delivery does the speaker use? How does he use his hands? Does he speak directly to you? Where does he get his subjects? Where does he get his material? How does he organize his mate-

[1] Robert M. La Follette, *Autobiography: A Personal Narrative of Political Experiences*

rial? These and similar questions will help you diagnose the success of the speaker and help you in your own speaking problem.

II. VIRTUE

A. *A Good Man.* Emerson put manliness at the head of his qualifications for an orator. Cato defined the orator as "the good man skilled in speaking." Should the public speaker be a good man? People will believe a good man more quickly than a man whose motives are questionable. Not all things are provable. We have to take the word of the speaker for much that he says. If we have no reason to distrust the speaker, we are apt to accept what he says without further proof. Elizabeth Barrett Browning believed that pure motives were necessary to persuasion:

> It takes a soul
> To move a body; it takes a high-souled man,
> To move the masses, even to a cleaner stye;
> It takes the ideal, to blow a hair's breadth off
> The dust of the actual.

Generosity, kindness, sympathy, humility, hopefulness, cheerfulness, in fact all the virtues which we usually associate with a gentleman will aid a public speaker to understand and to persuade his fellow men.

B. *Sincerity.* We must not confuse tact with insincerity. Tact is a sincere regard for the lives of others. Insincerity is saying one thing and thinking another for one's own personal gain. If the audience feels that the speaker is talking more for his own benefit than for theirs, they lose interest. One may contend that public speaking is a technique and that if the speaker lets the audience know that he is insincere it is a flaw in his technique. But public speaking is more than a technique. Form and content in public speaking are inseparable. The demagogue may play with an audience, but the public speaker who has a lasting influence upon an audience speaks what he genuinely feels and thinks. Albert J. Beveridge tells of the politician who addressed an audience as "My friends." Someone in the audience cried out, "Name one." The politician was baffled. The nobility of the Gettysburg Address and the Second Inaugural Address is partly explained by their utter sincerity. In these speeches no one feels that Lincoln

is talking for effect; there is no pretense. Downright good intention will carry a speaker farther into the good graces of an audience than any artifice the speaker can muster.

Sincerity frequently prompts a speaker to disagree with opinions known to be held by the audience. The speaker who panders to the audience loses his own identity, and his usefulness is soon ended. A study of public speakers of the past and present who have dared voice their own ideals, though those ideals be in conflict with those of the audience, will convince one that speakers worthy of the name are independent. Burke's defense of the colonies was unpopular with the ruling class. Lincoln lost the senatorial election of 1858. John Bright's views on the workingman's rights were ahead of his time. The outstanding orator of the Senate during the first part of the twentieth century was William Edgar Borah, and there was no more independent member in that body. No one questioned his sincerity. Albert J. Beveridge speaks strongly on this point: "Never under any circumstances or for any reward tell an audience what you yourself do not believe or are even indifferent about. To do so is immoral and worse — it is to be a public liar."

III. GOOD WILL

A. *Friendly Relations.* Every public speaker needs to cultivate friendly relations with other people. Fortunately, it is an easy thing to make ourselves more agreeable. It is comparatively small things that make us liked or disliked. Every public-speaking teacher knows that people who are comfortable to know in everyday life usually make fairly good personalities on the platform. The magnetic qualities of good will which people sense in us as we mount the platform should be cultivated. Here are some questions which will help you discover whether there are any weaknesses in your attitude of good will toward your fellow men:

1. Do you try to make people think you are smarter than you are?
2. Do you talk too much about the things you are going to do?
3. Do you brag about the things you have done?
4. Do you try to make others feel inferior by posing as superior?
5. Do you tell people what they ought to do?
6. Do you look for slights?
7. Do you grieve over losses?

8. Do you daydream?
9. Do you lord it over others?
10. Do you have a melancholy disposition?
11. Do you always see the worst side?
12. Do you compare yourself unfavorably with others?
13. Do you accept responsibility for your mistakes?
14. Are you tolerant of religious views?
15. Are you glad when your companions succeed?
16. Do you nurse grudges?
17. Do you have several ways of self-expression?
18. Is your work agreeable?
19. Do you refrain from discussing your personal affairs?
20. Do you have successful and happy social relationships?
21. Are you inclined to argue?
22. Do you insist on having the last word?
23. Do you chant, "I told you so"?
24. Do you monopolize the conversation?
25. Are you careful of your grammar?
26. Do you put your hands on people when you are talking to them?
27. Do you avoid talking about the weaknesses of others?

Such a list of questions could be multiplied indefinitely. The fundamental consideration underlying all these queries is a happy adjustment of your interests with those of your companions. Self-respect and respect for the personalities of your associates will help to foster good will. If we go out of our way to help others attain personal adequacy, we will in return secure their good will. Good will is a negotiable asset.

B. *Your Name.* Your name may be one of your ambassadors of good will. The only connection that many people will have with you will be as they read your name. Is your name distinctive, easily remembered? We know that President Woodrow Wilson deliberately used his middle name of Woodrow because he thought it more impressive than Thomas. Your name is your trade-mark. Businessmen protect their trade-marks; they are matters of dollars and cents. Once you have decided upon how you will write your name, do not change it. Businessmen do not change the trade-marks on which they have spent huge sums of money. If you decide to use only the initials of your given names, like H. B. Warner, always sign your name that way. If you have a common name, like Smith, but have a distinctive given name like Spurgeon

for a middle name, you will have a better, more easily remembered name if you go by the cognomen of J. Spurgeon Smith. There is also a psychological effect on the speaker of choosing one way to designate himself and sticking to that way through life. A name stands for a reputation and a character, and the thoughtful man will see to it that nothing is done to blemish them in any way.

In this connection it might be said that the public speaker will do well to provide himself with some dignified correspondence paper with his name neatly printed on it.

C. *Personal Appearance.* These suggestions are meant largely for men, but women can make whatever applications are necessary.

Let us ask some questions about the way you look on the platform. Some of these queries you may think pertinent, some impertinent. Some readers may smile at the minuteness of these questions, and yet every one of them is prompted by years of observation of public speakers. Are your shoes shined? If you are careful about your shoes, you will probably be careful about the rest of your person. Are your shoes built up at the heels? Do you use shoe trees to keep your shoes in shape? Are your socks conservative? Are you careful to wear black silk socks with formal dress? Are your clothes well pressed? When you go on the platform, do you take special pains to look your best? Do you let food spots remain on your clothing? Are your hands clean? Do you keep your fingernails in good condition? Do you fold back your shirt cuffs to hide dirty cuffs? Do you stick the ragged edge of your tie into your shirt? Do you take good care of your ties? Is your tie conservative? Is it a darker shade than your suit?

An alert young preacher came to address a student body. Instead of the traditional black tie, white shirt, and linen collar, this young man wore a blue shirt with a darker blue tie which was then the college vogue. The point is that his attention to such a detail showed that he was anxious to fit in with the speech occasion.

Do you have all your buttons? Nothing suggests carelessness so much as does a piece of thread dangling from the former residence of a button. Do you shave every day? Is your skin in good condition? Perhaps this discussion has been elaborated with too much detail, and yet young men with ability fight against themselves by carelessness in dress.

D. *Good Health.* Good will is often dependent upon good health. In La Follette's description of Ingersoll just given, one cannot help feeling the magnetism of a man physically happy. Exuberant health in a speaker is stimulating to an audience. The one thing people want more than anything else is good health. Whatever problems the speaker may have solved, he seems to have solved this one; and that recommends him to the audience. The state of well-being of the body has such a powerful effect on the mental outlook that the speaker neglects the care of his body to his peril.

The speaker should prepare his body for the speech situation just as carefully as the runner prepares for his race. Robert Frost refuses all social attention before his lectures in order that he may conserve his physical and mental strength. The student who stays out all night and attempts to speak the following morning gives himself a fearful physical handicap. Besides one's rest, the food intake should be guarded. Some speakers find that they cannot eat vegetables and heavy desserts before they speak. One's idiosyncrasies have to be studied in the matter of eating. Professor Thomas C. Trueblood advised his debaters to eat a piece of steak as large as the hand and as thick as the thumb, a cup of tea, and two pieces of toast for dinner on the evening of the debate. If the speaker is physically happy as he stands before the audience, he will in all likelihood be in complete charge of the situation.

IV. SUMMARY

The most important factor of the speech situation is the speaker. He vitalizes the other three factors and fuses them into the successful speech situation. Without the speaker the speech becomes a dry essay, the audience becomes the individual reader, the occasion disappears entirely. Mankind never tires of hearing an effective speaker but soon tires of reading a speech. Senators who are good speakers can fill the Senate. Public men who are effective speakers get a good hearing. We often hear of the decline of the pulpit; but let a powerful preacher arise, and the people will stand in line to hear him. Every effective speaker will be found to be well endowed with intelligence, to be possessed of a sound character, and to hold his fellow men in esteem. To improve his speaking, the speaker must constantly strive to improve himself. Water cannot rise higher than its source.

V. EXERCISES

1. Go to hear a speaker and write a report of 200 words on his "Personal Magnetism," using the headings of this chapter as a guide. Judge him from the preliminary advertising and from the speech itself.

2. Listen to a radio speech and judge from the subject matter and delivery the personality of the speaker. Hand in a 200-word report.

3. Study Lincoln's Second Inaugural Address and the Gettysburg Address, and write a digest of Lincoln's personality as shown in these speeches.

4. Write reports on the personality of five members of the class. Write each one on a separate sheet of paper and do not sign your name, as these will be passed along to the individuals concerned.

5. Make a study of one of the Lincoln-Douglas debates, and write a report on the personality of each speaker as it is revealed in the debates.

6. Study Clarence Darrow's plea in the Loeb-Leopold case, and state five conclusions regarding his character.

7. Make a speech of six minutes on one of the following subjects:

a. Optimist or pessimist?
b. Is it worth while?
c. The cure for loneliness
d. The power to focus
e. The pleasure of economy
f. Life is a privilege
g. Finding one's place
h. What studies are most useful?
i. On being a good animal
j. Accident insurance
k. Commission form of municipal government

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CHAPTER IV

Communication through Bodily Activity

I. NATURE

A. *Importance.* One of the inherent differences between speaking and writing is the personal presence of the speaker before the audience. The speaker can appeal to the eye as well as to the ear. This is an obvious difference, but one the significance of which is not fully appreciated. We learn to conceal our thoughts behind words; but the slightest movement of the head, a gleam in the eye, a twist of the mouth, a stiffening of the muscles anywhere in the body tells the audience much more about our attitude toward it and our subject than our words. Body movement communicates to an audience our enthusiasm, our fear, our indifference, our joy, our anger. The eye is more shrewd than the ear. The ear may be fooled by words, but the eye catches the setting for the word. The speaker who neglects to perfect himself in the art of appealing to the eye is denying himself one of the supreme advantages of the speech situation.

The importance of body action to the public speaker is nowhere better expressed than in the following anecdote told by Henry Ward Beecher: [1]

> The introduction of platforms has been thought, on the whole, to be a somewhat discourteous thing. I will tell you, if you will indulge me, a little reminiscence of my own experience. In the church where I minister there was no pulpit; there was only a platform; and some of the elect ladies, honorable and precious, waited upon me to know if I would not permit a silk screen to be drawn across the front of my table, so that my legs and feet need not be seen. My reply to them was, "I will, on one condition — that whenever I make a pastoral call at your houses you will have a green silk bag into which I may put my legs."
>
> If the legs and feet are tolerable in a parlor, or in a social room, why are they not tolerable on a platform? It takes the whole man to make

[1] Lionel Crocker, *Henry Ward Beecher's Speaking Art*

a man; and at times there are no gestures that are comparable to the simple stature of the man himself. So it behooves us to train men to use the whole of themselves. Frequently the foot is emphasis, and the posture is oftentimes power, after a word, or accompanying a word; and men learn to perceive the thought coming afar off from the man himself who foreshadows it by his action.

B. *Need.* When in the process of delivering his thought the speaker should be perfectly oblivious to his gestures and to the way he uses his body to communicate his thought. All such concern should be a part of his previous training. The speaker's one purpose in the presence of his audience is to persuade them; his mind should be off himself and on the audience. It is hoped that the training gained from the study of this chapter will help the speaker to use the appropriate action in delivering his address. We often hear it said that the speaker should be "natural" on the platform. If by this we mean that he should be free from self-consciousness in the use of body action, I am sure we would all agree. But how did we get to be "natural" in our use of gestures? Is not what is natural something that has been learned to the point that it has become a part of us? Is it not natural for us to use a knife and a fork? From early childhood we train ourselves in their manipulation. I have seen Japanese boys attempt to use knives, forks, and spoons and know that their use has to be learned. It is not natural for them to use our tableware. Let any American try to use chopsticks, and he will find that he does not learn how to pick up a grain of rice except by practice.

Delivery is best learned not from a book but by imitation and under the guidance of a skillful teacher. It is difficult, if not almost impossible, to write instructively about delivery. Yet from generation to generation certain useful facts about delivery have been recorded and can be passed on. We shall discuss action under three general headings — gestures, body positions, and platform behavior.

II. GESTURES

A. *Kinds*

1. HEAD. It has been said that William Jennings Bryan could control an audience even though he were put behind a screen with only his head showing. Most young speakers do not avail themselves of the opportunity to express meaning through head

gestures. When we think of gesture we usually think of the hands, but a moment's reflection will show how important the affirmative and negative movements of the head are in conveying thought. For example, what meaning is conveyed by moving the head back and forth quickly? deliberately? Doubt, decision, consideration can be expressed by the negative head gesture. Notice the difference in meaning that can be secured by varying the rate of the affirmative head gesture. By moving the head up and down, show the following meanings: "It may be so, but . . ." "I am positive it is so!" "I am surprised to learn that that is true." "Well, well, well, you don't mean to tell me!" Note also the inquiring attitude that is expressed by tilting the head at an angle. Effective public speakers use the head for gesturing.

2. FACE. Look at a bust of Cicero, or some other worthy, and notice the lack of expression due to the absence of the eyes. Or, look at the next blind man you encounter and notice what a difference the eyes make in the countenance. The attention of the audience focuses upon the eyes of the speaker. It has often been said that the eyes are the mirror of the soul. The speaker's eyes also mirror his thought. For example, if the speaker is worrying about himself and his speech, his eyes will signal the fact. The hasty glance at the audience, the fixing of the eyes on the ceiling, the dropping of the eyes to the floor — all these signal preoccupation to the audience. Notice the difference in meaning in the following: Say, "I did not think you meant it," and open the eyes wide. Now say it and narrow the eyes. Frequent practice before a mirror will give one control of facial gestures. Some students find it difficult to raise the eyebrows, and others find it impossible to furrow the brow.

The nose is capable of expressing many emotions, and a word or two about its importance in conveying meaning should be given. What does the nose do when you express contempt? Look at yourself in the mirror and say with contempt, "So that's the way it is!" What does your nose do when you express fear? Do you expand the nostrils to their greatest extent? How do you express disgust with the nose? Do you close the nostrils as if closing them against a bad smell? When you are puzzled and furrow the brow, what part does the nose play in the total picture?

Consider how important the lips are in expressing emotion. When you like something, do you open the lips gently and curve

the corners up slightly? When you express grief, do you drop the corners of the mouth? Do you express deliberation by closing the lips firmly, pushing them out, and drawing them in? These, of course, are but a few of the many movements of the lips with their attendant meanings. Since this is not a book on acting, it is unnecessary to go into the matter in detail. It is sufficient here to call the attention of the public-speaking student to the lips and their part in communication of meaning. If you will study the pictures of Wendell Phillips, Henry Ward Beecher, Woodrow Wilson, and other great orators, you will discover that the lines of the face are deeply worn due to much use. The muscles around the mouth are well developed. There is no place for the "poker face" or the "dead pan" expression in public speaking.

3. HANDS

a. At rest. "What shall I do with my hands?" is the desperate cry of the beginning student of public speaking. "May I put them in my pockets?" Really, there are no fast and set rules about the position of the hands at rest. The principle to be remembered in this connection is that the hands at rest should not detract from the thought that is being set forth. If the hands fidget, if they play with the clothing, if they suggest a frightened attitude, they are obviously not aiding you in accomplishing your task. W. Peter Joray, well-known impersonator, calls attention to the relation of the hands and poise:

> Your hands can be as expressive as your face if you have them under control. Gesture as much as you please when you talk, but keep your hands still and relaxed when you are not talking. Keep them away from your face, and curb ring-twiddling. When you can control your hands, you have mastered one great lesson in poise — and poise is absolutely essential to a charming personality.[1]

Some positions of the hands at rest that have been found useful by public speakers are the following: (1) the hands may be clasped in front of the body; (2) the thumb of one hand may be slid into the trousers pocket, and the other hand allowed to hang loosely at the side; (3) one hand may hold on to the lapel of the coat while the other hand either hangs loosely at the side or rests in the coat pocket; (4) both hands may rest comfortably at the sides. These positions permit freedom of the hands in gesture.

[1] *The Delineator*, August, 1936

There is no reason why both hands should not be put into the pockets except that this makes it a little more difficult to gesture spontaneously. When the speaker wants to gesture he has to extricate his hands from his pockets, and by that time the impulse to gesture is gone. The same objection is raised to clasping the hands behind the back, although this is a favorite position of many successful speakers. Both hands thrust into the trousers pockets suggest an easy informality which is often in keeping with the occasion.

b. In action. Of special interest to the public speaker is the use of the hands in gesture. The general nature of the gestures of the hand in its four positions suggests possible uses. The open hand is called the giving gesture; the hand prone is called the restraining gesture; the pointing index finger is called the pointing-out gesture; and the closed fist is called the emphatic gesture. In the first two gestures it is well to keep the thumb away from the rest of the hand. The fingers are extended but relaxed. The fingers touch slightly but are not held rigidly together. The index-finger gesture is made by extending the index finger and making a ring with the thumb and second finger. The fist gesture is made by closing the fingers and binding them tightly together with the thumb.

In gesturing with the hands the elbows should be held a few inches away from the body. The gestures travel away from the center of the body. Except in gestures of precision the gestures move usually in a circle away from the body. The wrist leads in the approach for every gesture. An excellent exercise which will help secure a relaxed hand is to move the hands back and forth across the body, keeping the wrists ahead of the fingers; *i.e.*, let the fingers trail along. The exercise can be varied by raising and lowering the arms, always letting the wrists precede.

The arms are used in their entirety only in expressing violent emotion. Sometimes the arm is extended over the head and brought down to the side with great energy to accompany some powerful emotion.

B. *Three Parts.* There are three parts to every gesture: (1) the approach, (2) the stroke, and (3) the return. The timing of the approach of the gesture will depend upon the intensity of the thought. Sometimes the approach is swift; sometimes it is deliber-

ate. Many gestures fail because there is no distinct stroke or climax to the gesture. Suspense can be introduced into gesturing by keeping back the stroke after it has been prepared for. A pause just before the stroke can often hold an audience breathless. The stroke can be vehement or gentle, depending upon the nature of the thought it is helping to portray. In the approach the wrist leads the way. In the stroke the hand is raised and is brought down upon the accented thought. The stroke precedes the word emphasized by the fraction of a second. In order to keep the gestures from looking like the working of a pump, the arm is bent at the elbow as it gets into position for the stroke. The return should be as inconspicuous as possible. Usually, the speaker keeps the mind of the audience focused on his thought while he returns the hand to rest at the side.

A little practice on the three parts of gesturing may be useful. Count up to five, beginning on one to raise the hand from resting at the side to the height of the waist, stroking on four, and returning the hand to the position of rest on five. The last number will be said more slowly.

1 2 3	4	5
Raise the hand;	stroke;	return the hand to side

Practice counting up to seven, stroking on five and six, and returning the hand to rest on seven. In these exercises the hand can be raised to any height. The index finger, the open hand, the hand prone, the fist can be used.

1 2 3 4	5 6	7
Raise the hand;	stroke;	return the hand to side

C. *Uses of Gesture*

1. LOCATIVE GESTURES. The most elementary use of gesture is that of pointing out the location of objects. Such objects are usually in sight of the audience, but they may be in the imagination. The index finger, the whole hand, the head, and the eyes can be employed to show the audience what to look at.

Say the following, using the finger: "There is the flag." "Look out that window." "See, there is the spot."

Say the following, using the open hand: "There he stands." "The book is on the table."

Say the following, using the eyes: "There he is." "Up there; see the molding."

Say the following with accompanying head gesture: "Look there. Down below us, a thousand feet."

2. EMPHATIC GESTURES. It is through emphasis that we give meaning to a statement. There is no better way for the speaker to emphasize his remarks than by the use of appropriate gestures. We naturally think of the clenched fist as the emphatic gesture, but any of the other gestures can be used to underline our remarks.

Here I stand for impeachment or trial! I dare accusation. I defy the honorable gentleman! I defy the government! I defy their whole phalanx! Let them come forth. — GRATTAN

Use the index finger on these statements: "It is very clear." "The fact of the matter is this . . ."

Use the head gestures on these statements: "Under no circumstances can I agree." "It is undeniably true."

Strike the palm of one hand against the other in these statements: "You will learn sooner or later." "Don't do it; take my advice."

3. PICTURING GESTURES. Gestures are often used to picture an object. They are used to help the audience construct an image of the object. The foreigner in a strange land can make his wants known by means of gesture. When we say, "The little boy was about so high," it is quite natural for us to picture his height with our hands. The following passage from Robert G. Ingersoll is greatly helped if the speaker uses picturing gestures. Go over it several times to see how you can use gestures to help the audience visualize the instruments of torture.

I saw, too, what they called the Collar of Torture. Imagine a circle of iron, and on the inside a hundred points almost as sharp as needles. This argument was fastened about the throat of the sufferer.

I saw another instrument, called the Scavenger's Daughter. Think of a pair of shears with handles, not only where they now are, but at the points as well, and just above the pivot that unites the blades, a circle of iron. In the upper handles the hands would be placed; in the lower, the feet; and through the iron ring, at the center, the head of the victim would be forced. In this condition he would be thrown prone upon the earth, and the strain upon the muscles produced such agony that insanity would in pity end his pain.

I saw the Rack. This was a box like the bed of a wagon, with a windlass at each end, with levers, and ratchets to prevent slipping;

over each windlass went chains; some were fastened to the ankles of the sufferer; others to the wrists. And then priests, clergymen, divines, saints, began turning these windlasses, and kept turning, until the ankles, the knees, the hips, the shoulders, the elbows, the wrists of the victim were all dislocated, and the sufferer was wet with the sweat of agony.

4. SUGGESTIVE GESTURES. Gestures are sometimes used to stimulate the imagination. Notice how the skillful salesman uses gestures to suggest the quality of his merchandise. The hypnotist knows the power of the suggestive gesture. The magician appeals to the imagination by the use of movement. The speaker can help the audience imagine the scene in this Browning line by the use of the hand: "Where the colored end of evening smiles, miles and miles." A skillful use of the hands can help the audience imagine the following description of dawn by Edward Everett:

The blue sky now turned more softly gray; the great watch-stars shut up their holy eyes; the east began to kindle. Faint streaks of purple now blushed along the sky; the whole celestial concave was filled with the inflowing tides of the morning light, which came pouring down from above in one great ocean of radiance; till at length, as we reached the Blue Hills, a flash of purple fire blazed out from above the horizon, and turned the dewy teardrops of flower and leaf into rubies and diamonds. In a few seconds the everlasting gates of the morning were thrown wide open, and the lord of day, arrayed in glories too severe for the gaze of man, began his state.

D. *Principles of Gesture*

1. INTEGRATION. Out of this discussion there emerge four rather distinct principles of gesture. In the first place, the gesture should be a part of the whole body reaction to the thought that is being presented. Or, said in another way, gesture and thought should be one. If we realize that voice is muscle movement just as moving the hand is muscle movement, we see that gesture and voice should be a part of the whole pattern. If the gesture says one thing and the voice another, the audience laughs. The gesture does not fit in with what the audience thinks should accompany the thought being presented. In ordinary conversation, when we use our hands they seem to be a part of the picture; but when we go on the platform and try to make our gestures a bit more formal, we become more conscious of our use of them. When



facing page 44 *Acme Photo*

WINSTON CHURCHILL

Future historians will have to reckon with what Great Britain and the civilized world owe to the magnificent oratory of Winston Churchill. His mastery of the spoken word has, along with other gifts, elevated him to a position of power seldom equaled in history. His ability to express his patriotic ideas in a phrase has been a powerful force in rallying morale. Such a phrase was, "I have nothing to offer but blood, toil, tears, and sweat." Other words of his which may become as famous as any of Shakespeare's are: "Let us, therefore, brace ourselves to our duty and so bear ourselves that if the British Commonwealth and Empire last for a thousand years, men will still say, 'This was their finest hour!' "

we begin to study how to make appropriate gestures, it sometimes happens that the gesture is not appropriate to the thought that is being expressed. The gesture should be an integral part of the communication that is taking place. If the gesture is tacked on (which sometimes happens in high-school orations), the result provokes a smile. Gestures that are spontaneous and not the result of previous deliberation are more likely to be integrated.

2. CO-ORDINATION. Gestures should be executed with as little loss of energy as possible. The law of efficiency that is applied to machines applies also to gestures. Any extraneous movement that is not necessary to make the gesture intelligible to the audience should be avoided. The speaker who is in earnest will practice his gestures so that when the impulse comes to gesture, the result will not be a jerky, angular movement that distracts attention. The gesture should enable the audience to enter the situation the speaker is describing. Watch experienced speakers gesture; you will not discover in their visible action any lost motion. In fact, unless you make the attempt to study their gestures you will not notice them. The gesture has work to do and does it. The experienced speaker does not attempt to gesture with his hands in his pockets, nor does he reach for his gestures, thus pulling himself off balance.

3. TIMING. Gestures that do not fit in with the time element of the thought are incongruous. The gesture precedes the words emphasized by a split second. The action usually foreshadows the thought. The body gives an inkling of the thought that is to come. If the speaker will say, "I say it is a lie!" and make the stroke of the gesture just before he says the word *lie*, he will foreshadow the emphasis. If he whips out the gesture after the word *lie*, it will be an anticlimax and will be ludicrous. The poorly timed gesture is futile and impotent. All sorts of physical exercise, like basketball, handball, and tennis, which develop rhythm of movement are excellent for the public speaker. In short, a gesture that is not well-timed is awkward.

4. RESERVE. The trained singer never makes you feel that the high note in his song is his highest. You always feel that another note could comfortably be taken. The skilled speaker does not make you feel that there is no more power than that seen in the gesture. You feel that the speaker is controlling the gesture, and not the gesture the man. The inexperienced speaker always hits

the desk harder than is necessary. The audience smiles at the exuberance manifested in gestures that have more punch in them than is required. Often understatement in gesture is more powerful than overstatement. The speaker with little to say often pounds the desk the hardest, whips his gestures out with the greatest of fury. If an audience suspects that a speaker is "putting it on," it will not yield itself to him. Sincerity and reserve are closely associated. The barker on the midway, the paid evangelist, and the political orator are likely to offend in their unrestrained use of gesture. Shakespeare advised us in gesturing not to "o'erstep the modesty of nature."

III. BODY POSITIONS

A. *Walk.* The first thing an audience notices about us when we appear before it is our walk. Much of our attitude toward life and our fellow human beings is expressed in the way we carry ourselves.

At a recent speech contest one of the judges said, concerning one of the contestants, "Can't you do something about that girl's walk? She walks like a cow!" The judge's comparison may have been exaggerated and unkind, but there was little grace or beauty in the way the girl moved. She had a lumbering gait as she raised one shoulder high and shifted her weight from one foot to the other. As she approached the speaking desk the judges would gather that she was awkward not only in her walk but also in her thinking.

When we consider how important the walk is to an actor in building up a character, we catch the significance of the way we move the body. Burgess Meredith in *The Star-wagon* had to portray a youth and an old man; his carriage helped to create the illusion. How better can an actor suggest the age of a character than by his gait? The next time you go to the theater, pay attention to the walk of the actors. The pushing of one foot before another without taking it from the floor suggests either senility or indifference. And yet the student often approaches an audience with this unanimated walk. When Richard Cory is described by Edwin Arlington Robinson, his walk is mentioned: "He glittered when he walked." The successful man is pictured. Our philosophy of life is mirrored in our walk. Are we confident, de-

feated, optimistic, pessimistic, happy, conceited, buoyant, nonchalant? All these may be reflected in the way we walk.

Think how the "tough guy" walks. How would an actor portray the hard-boiled "gent" who hangs around the Elite Poolroom? Does he walk with a swagger, letting one shoulder lead the way?

How does the effeminate boy walk? In a fraternity there occurred a little drama that is of interest to us in this discussion. One of the pledges had a mincing gait. The pledge would swing his hips as he walked. The fraternity boys, realizing how important a man's walk is, made the pledge walk up and down the room for hours at a time. One of the athletes would walk across the room, and the pledge was told to imitate his walk.

The speaker who approaches an audience on tiptoe, being afraid to let his heels touch the floor, suggests certain attitudes to the audience. Dread, self-effacement, fear of expressing one's opinion — these are signaled to the audience by walking on one's toes.

The speaker who rushes at an audience puts the audience on guard. Such a walk suggests a lack of poise; it suggests that you do not know exactly what you are going to do with this audience. Such a pell-mell walk may suggest that the audience has the speaker on the run.

Composure shows up in the normal walk. The speaker has his head up, shoulders fairly still, arms swinging easily at the side. The step can be somewhat shorter and slower on the platform than off because the distance is short, and a slower gait suggests deliberateness.

B. *Shoulders and Torso.* Did you ever think of the variety of attitudes the shoulders can express? Pain is expressed by drawing them together; incredulity is expressed by shrugging them; impatience is expressed by rotating them; eagerness is expressed by moving the shoulders forward; familiarity is expressed by nudging the object with the shoulder.

The effect of the torso and feet upon meaning can be readily seen when we draw attention to a few of the common attitudes expressed by them. Indifference can be expressed how? Can it be expressed by relaxing the chest, lowering the torso, and putting the weight on one foot, swinging the other aimlessly?

Sometimes the indifferent speaker winds one leg around the other and stands in a tired-horse fashion. Disregard is shown by turning the shoulders away from the object. The legs and feet express repose.

C. *Stance.* We all know how important the stance is in golf; in public speaking the stance is of no less importance. The position of the feet in the army "at rest" stance is a good one for the public speaker. In this position the heel of the left foot is placed a few inches in back of the heel of the right foot and at an angle of forty-five degrees. The toes of both feet point out so as to bear the weight of the body more easily. The foot that is back bears the weight, and the balance of the body is maintained by the foot that is forward. The taller the speaker, the wider his base will have to be. This is achieved by making the distance between the heels greater. The short speaker should keep his heels fairly close together. This gives the short speaker added height and is more pleasing to look at. With the feet in this position the body can be moved easily from side to side so as to take in the entire audience. This position has been called the first position right. If the left foot is forward, it is the first position left.

The second position left or right is an arrested walk. The weight of the body is taken off the foot that is back and placed on the forward foot. This position provides some relief for the speaker and also rests the audience. The arrested walk is useful in making an appeal to the audience.

It is good practice for the beginning speaker to stand up in his room and assume these stances so that they become automatic.

IV. PLATFORM BEHAVIOR

A. *Sitting on the Platform.* Some consideration has been given to your walk on the platform. The audience is watching every move you make and is attempting to classify you in their minds. Pay attention to the way you approach the audience. How will you sit down in your chair? The audience will watch to see whether you appear at home on the platform. They will quickly detect any lack of experience. If you sit too stiffly in the chair, they will put you down for a novice; if you slide down too lazily into your chair, the audience will build up an unfavorable attitude toward

you: you are taking the situation too casually. I am speaking now of the average formal speech occasion. In a fraternity lounging room it might be all right to sit on the small of your back, but on a platform before a group of people gathered together to discuss some serious problem, such an attitude is not appropriate. Crossing the legs on the platform may appear as a bit too informal. Sitting in the chair with legs uncrossed and with arms resting on the arms of the chair can be made to look comfortable. Practice it. What will you do until it comes time for you to speak? Take out your manuscript and peruse it? If you do, the audience will take it that you are not quite sure of yourself: that you are not adequately prepared.

B. *Interest in the Speaker and the Occasion.* If you look bored as the rest of the program is progressing, the audience will notice that. If you seem to be glad that you are going to speak to this audience and seem interested in what the others are contributing, the audience will take a kindly interest in you. Such fidgeting as wiping one's glasses, opening a book, shifting uneasily in one's chair all help to make it harder for the man who is on his feet addressing the audience. Inexperienced debaters often create an unfavorable attitude toward themselves and their case by being discourteous to the debater who is delivering his speech. Such novices try to make fun of what the speaker is saying; they slump down in their chairs to show their contempt; they smoke their fountain pens to register indifference. It is easy to convey the impression that you are a cocky know-it-all, and an audience dislikes the conceited individual. Modesty is a winning quality. Concern for others is an admired virtue. Take a genuine interest in the speech situation: if there is singing, join in the singing. In so far as possible, become one of the group. Enjoy yourself and help others to make the most of themselves.

C. *The Bows.* In the formal speech situation you will be introduced and pleasant things will be said about you. When you arise to speak, if you will pause just a second, turn and say, "Mr. Chairman" and make a slight bow, and then turn and say, "Ladies and Gentlemen" with a slight bow, you will set yourself off as an experienced speaker. When you have finished what you want to say, it is a courteous thing to make a slight bow to the audience as you prepare to retire from the speaking position to

your chair. In times past it was customary to say "I thank you." This practice has fallen into more or less disuse. A friendly nod of the head, indicating that you are saying good-by and that you appreciate the opportunity to speak, will be in order. A sincere comment on how happy you are to be present and to take part in the program will help you finish your assignment gracefully.

D. *The Use of the Desk.* It is so easy to hide behind the desk on the platform. Or, if we do not hide behind it, it is so easy to rest heavily upon it. The desk is there to put notes on, but not to use as a bed. Beginning students clutch the desk frantically as if they were afraid something dreadful would happen to them should they let go. They lean over it instead of standing up straight. Short-statured speakers show up to better advantage if they stand out to the side of the desk: they appear taller. It is good practice to stand in your room with a chair in front of you and force yourself to refrain from touching the chair. In this way you will train yourself not to take a death hold on the desk on the platform. This is another way in which the speaker shows his self-possession, his poise, his determination to master the audience.

V. SUMMARY

Most men use action in speaking when off the platform, but as soon as they stand before an audience they "freeze." It takes much experience and coaching to get the speaker to be as free with body movement on the platform as he is off the platform. Most speakers feel timid about using the body to express meaning and must fight this inhibition. Speakers feel that they will look silly using their hands and other body gestures to express meaning, and yet they never question the propriety of speaking with plenty of action to their friends. All things considered, the speaker who employs action stands a better chance of winning and holding attention than the speaker who does not. Of course, the speaker does not have to be a wild man gesticulating meaninglessly on every syllable. A principle to follow is this: the more cultured an audience is, the less physical action; and the more uncultivated an audience, the more action. Effective action always helps to obtain a response. Good taste will dictate how extensive the action should be.

VI. EXERCISES

1. Use the index finger to emphasize the phrases of the following sentences. It is suggested that the student memorize the passage and say it before a mirror. Be prepared to give the sentences in front of the class.

As a matter of national policy we covet no additional possessions anywhere. We have no aspirations for territory beyond our present boundaries. — FRANK KNOX

2. On the following passage use the fist gesture. Strike the palm of the left hand with the fist of the right on the second mention of the word *hermit.*

A hermit nation means a *hermit* civilization. — CORDELL HULL

3. On the following passage extend both arms to the sides and use the open-hand gesture on the italicized words:

Why, I would accept the word of *Woodrow Wilson* rather than that of *Balfour* and of *Seymour* and of the *Senator from North Dakota* put together. — CARTER GLASS

4. In the following sentence emphasize the italicized words by appropriate movements of the head:

The *dignity* of man is *vindicated* as much by the *thinker* and *poet* as by the *statesman* and the *soldier.* — JAMES B. CONANT

5. Give a six-minute speech on one of the following subjects. Use gestures freely throughout the speech.

a. It might happen to you
b. When men decay
c. Farmers of the future
d. Believe it or not
e. Human *vs.* property values
f. The stars of radio
g. America — leader or hermit?
h. Keep the home fires burning
i. Recall of judges
j. Three fourths jury decision
k. Direct primary
l. Is divorce a social asset?

VII. SUBJECTS FOR PANTOMIMES

The following subjects may be used with or without explanations:

a. At a photograph gallery (You may be the photographer or the subject.)
b. Changing a tire on a dark night on a lonely road

c. Demonstrating wrestling holds
d. How to pitch a ball
e. The first-grade teacher before her class
f. Getting out of an automobile after a long ride
g. Going through an art gallery
h. The care of the hair
i. Watching a ping-pong game
j. Reading a newspaper
k. Teaching an awkward friend how to dance
l. A class in aesthetic dancing
m. A woman buying a hat
n. A man buying a suit of clothes
o. A lesson in archery
p. Getting ready to study
q. Saying a speech with gestures
r. Waiting impatiently for someone to arrive
s. How to block in football
t. Getting out of bed and finding one's slippers in the dark

VIII. COLLATERAL READING

1. Oliver, Robert T., *Training for Effective Speech*, Part IV, "Effective Delivery," The Cordon Company, New York, 1939
2. Sarett, Lew, and Foster, W. T., *Basic Principles of Speech*, Part I: "Delivery," Houghton Mifflin Company, Boston, 1936
3. Winans, James A., *Public Speaking*, Chapters XIII, XIV, XV, XVI, D. Appleton-Century Company, Inc., New York, 1917
4. Woolbert, Charles H., and Weaver, A. T., *Better Speech*, Part III, "Material for Advanced Study," Harcourt, Brace and Company, New York, 1929

CHAPTER V

Ways of Delivering the Speech

There are five rather widely used methods of delivering a speech. Each speaker must adapt himself to one or a combination of two or three of them. We may speak extemporaneously, we may speak from memory, we may use a manuscript, we may speak impromptu, and we may speak with notes. Let us consider the advantages and disadvantages of each way.

I. EXTEMPORE SPEAKING

A. *Advantages*

1. COLLABORATION WITH THE AUDIENCE. If you should be called upon in a fraternity meeting, without previous notification, to tell what you think about the conduct of the freshmen, you would be giving an impromptu speech. But if you were invited to prepare a talk to be presented at the next chapter meeting on the relation of the freshmen to the fraternity, you would be giving an extempore speech. In the ordinary affairs of life there are many opportunities to speak impromptu, and these occasions should be taken. But impromptu speaking should not be confused with extempore speaking. When the material, the organization, and the style are all the product of the moment, we have impromptu speech. This is a valuable type of speechmaking, and every course in public speaking should allow some time for it. But the student who is assigned a speech to give in class is usually expected to prepare an extemporaneous speech. Attention should be given to the material, to the order of the thoughts, and to the language. Only the outward form, the actual choice of words, is left to the moment of speaking: the audience and the occasion may dictate that a change be made in the organization or in the choice of words. Much time can be saved the student and the instructor if the distinction between impromptu and extempore speaking is kept in mind.

Fulton Lewis, Jr., in his broadcast on August 27, 1940, said that Wendell Willkie had decided to speak extemporaneously on his campaign tour. When Mr. Lewis interviewed Mr. Willkie about his proposed plan, Mr. Willkie replied, "You fellows can't expect me to make a long list of stuffy written speeches, just to satisfy your convenience." Then Mr. Lewis commented, "For your information, I found out afterwards that Mr. Willkie was dissatisfied with his acceptance speech at Elwood, Indiana, because of the fact that it *was* written in advance. . . . He thinks it was not spontaneous or natural . . . and he and some of his advisers feel it was much less effective than his extemporaneous radio appearances have been. . . . That's the reason that Mr. Willkie decided to do the rest of his speeches this way."

Extemporaneous speaking is adaptable to the peculiarities of each speech situation. For example, repetition of the thought may be necessary to clear up a point before one audience but may not be necessary before another. Those who speak from manuscript and from memory cannot alter their speeches to meet the thousand-and-one contingencies of the speaking situation. In an extemporaneous speech there is a give-and-take between the speaker and the audience. Extemporaneous and impromptu speech demand that the speaker think in the presence of the audience. Often thoughts come to a speaker when he is at the focal point of sympathy with his audience that never come to him when he is alone in his study.

2. COLLABORATION WITH THE OCCASION. To insure success the speaker inquires of the committee regarding the nature of the occasion on which he is invited to speak. But unforeseen things happen to change even the most carefully planned occasion. Suppose that you are the last speaker and the others have consumed most of the time. You know that audiences get restless if they have to stay beyond the usual closing time. The extemporaneous speaker chooses his best material, condenses it on the spur of the moment, gives it the best way he can, and sits down. Recently a young foreigner tried to condense a manuscript speech which was written for an hour's lecture into twenty minutes. The result was disastrous. He read so fast that the audience could not understand his broken English, and he skipped through his manuscript without much regard to the sequence of his ideas. It sometimes happens that the occasion takes a serious turn after you had pre-

pared a facetious speech. Or it may be that the speech you had prepared to give at the dinner table is shifted to the fraternity lounge, with only a few of the boys remaining to listen. The extemporaneous speaker is not at a loss to adjust his material to such changes in the occasion. The speaker with a memorized speech or the speaker with a manuscript would be lost in such situations.

B. *Disadvantages.* Richard Storrs, a brilliant preacher of the latter part of the nineteenth century, gave a series of lectures on "Speaking without Notes" which contains some most helpful suggestions. These will be summarized in the next section. Dr. Storrs mentioned the fact that this method of speaking is as difficult as, if not more difficult than, other methods. Yet it is hard to make the beginning student realize this. While it is true that some of the best thoughts of a speaker have come to him when he is face to face with his audience, it is also true that these thoughts would not have come if he had not prepared for them. Yet so pleased is the beginning speaker with his apparent success that he begins to depend more and more upon the inspiration of the moment for his ideas. His speeches grow thin, and sooner or later he gives up speaking altogether, because no one comes to listen to him.

The student finds it difficult to follow a train of thought to its logical conclusion without writing it out. He tends to keep going back over the same ground. This can be avoided somewhat by speaking the subject over in private and by making notes.

The style may degenerate in extemporaneous speaking; but, if the speaker will read widely and keep up his habit of writing, he may overcome the tendency to looseness of thought and poverty of vocabulary.

Another serious disadvantage is that the health of the speaker will play a large part in his success or failure. If the occasion of speaking finds the speaker a little below par, he may not be able to extemporize as acceptably as usual. This has to be expected and can only be guarded against by keeping an eye on the health.

An extemporaneous speech cannot be repeated as a written speech can. But a speech gains in expression by being given many times before various audiences. During the 1940 campaign Norman Thomas gave an address on "America's Role in World Affairs." The address was never given twice alike, and undoubt-

edly it was improved by repetition in different form. Then, too, the speech can be made to conform to the accidents of the situation caused by the occasion and the audience.

There is much nervous strain attendant on speaking without notes. The speaker is always uneasy until the speech is over. Yet the adventurous individual welcomes the challenge of the uncertainty. The nervous exhaustion of extemporaneous speaking is something to be reckoned with, and public speakers who cannot stand the strain of composing in the presence of an audience had better cultivate the habit of reading from a manuscript.

C. *Suggestions.* The following is a summary of the suggestions made by Dr. Storrs in his lectures on "Speaking without Notes":

1. Never begin to speak without notes with any idea of saving yourselves work by it.

Extemporaneous speaking requires more preparation than any other type of speaking. Inexperienced speakers are sometimes misinformed on this point and think that, because the speech is not written out in full and memorized, this method is easier.

2. Always be careful to keep up the habit of writing, with whatever skill, elegance, and force you can command.

Dr. Storrs does not ask that the speaker write out his speech, but he does ask that the speaker permit the pen to chasten the style. One who writes much will be careful to think over the material. The vocabulary will be widened. Care with the organization of the manuscript will be taken. All these lessons will help one's speaking.

3. Be perfectly frank with the audience in regard to this type of speaking.

Audiences like extemporaneous speaking and know that it is difficult. If the speaker is ever at a loss for a word, or if a transition in the thought should evade him, the audience will forgive the slip if they know that he is speaking extemporaneously.

4. Discharge your mind of the speech when once you have given it.

Most speakers have to be trained not to rehash the speech and the speech situation. Mistakes will be made, but the speaker should not cherish and hold them up against himself. He should do the best he can at the time, and then forget it.

5. Never be discouraged by what seems to you, perhaps to others, comparative failure.

This point is closely related to point four. The speaker should not worry himself sick by thinking of what he might have said.

6. Do no violence to your own nature.

In extemporaneous speaking the speaker should not worry about the coming speech situation. He should keep his mind off the audience and the occasion. He should not work himself up into a nervous state.

7. Physical vigor should be kept at its highest attainable point.

The extemporaneous speaker will need all his nerve and physical force when he goes onto the platform. He will train himself for his speaking, as an athlete trains himself for a contest.

8. Be sure to keep your mind in a state of habitual activity, alertness, energy.

The extemporaneous speaker needs an alert mind on the platform. In order to secure this, it is necessary that he read widely, think along various lines, converse with intelligent people about the topics of the day.

9. Be careful that the plan of your speech is simple, natural, progressive, easily mastered, and is thoroughly embedded in your mind.

In order that the extemporaneous speaker may not suffer from the fault of the reciter, it is necessary that the memory work be minimized as much as possible so that the speaker will be able to recall easily the train of his remarks.

10. It is necessary that you have command of sufficient subordinate trains of thought to aid you in unfolding and impressing the subject.

This touches on the preparation of the speech. The speaker who has thought over the ramifications of his subject will be prepared to face an audience. Under the pressure of the moment some of the thoughts may elude him, but if he has command of many lines of thought, he will have sufficient material to carry him through.

11. One should have a sense of the importance of that particular subject on which he is to speak at the time.

As has been said, in another connection, if the speaker is convinced of the importance of what he is saying, he will be direct. He will lead the audience to believe that he is capable of persuading them of a line of action.

12. A definite end, a practical impression, which his discourse is to make and leave on the minds before him, should govern what he says.

With such a goal, everything the speaker says will tend in that direction. The audience will not be left to wonder what it is all about.

13. Be perfectly careless of criticism and expect success.

The extemporaneous speaker must have confidence in himself and his ability to get through the speech. Timid natures resort to the manuscript or memory so that they will not have to meet the emergencies of the speech situation.

II. SPEAKING FROM MEMORY

A. *Advantages.* While it is true that extemporaneous speaking presents the ideal type of speaking for most people, reciting the speech from memory is used with success by many speakers. Professor Thomas C. Trueblood tells a story of William Jennings Bryan which shows that he often spoke from memory. After one of his lectures in Hill Auditorium in Ann Arbor, he asked Professor Trueblood if he would like a copy of the speech of the evening. The Professor said that he would, whereupon Mr. Bryan produced the manuscript from his coat pocket and said, "With the exception of the change of a word on page 16, the speech is exactly as it was given."

Speaking from memory has the advantages of speaking from the manuscript without the disadvantage of being unable to look the audience in the eye. The prepared manuscript can be saved; well-worked-out phrases can be used to carry one's thought; the organization of the speech can be exactly as one would wish it.

As has been pointed out in another chapter, the speaker needs to cultivate his memory in public speaking. Speaking from

memory will help the speaker to develop his ability to recall not only his own thoughts but those of others. It may be that the skillful speaker can occasionally introduce into an extemporaneous speech memorized passages which best express his thought.

In speaking from memory, gestures can be used, whereas they cannot be used effectively in manuscript speaking. There can be a good deal of animation and directness in speaking from memory.

B. *Disadvantages.* The speaker has a tendency to look within rather than without. In his attempt to recall, he ignores much of the present speech situation. Bourdaloue, a French preacher, would often keep his eyes shut throughout the sermon, and upon being asked the reason, explained that he was afraid he might be disturbed in the fluency of his memory. People come to admire such speaking rather than participate in it.

John Bright tells that a clergyman friend took him aside when he was a young man and told him that he never would amount to much as a speaker if he memorized his speeches, because this would take too much time. The clergyman advised extemporaneous speaking as we have defined it.

The enthusiasm which a speaker had when he wrote and memorized the speech may have departed, and the speaker has on his hands a speech into which he has to breathe new life.

There is much worry connected with this type of speaking. The speaker is never sure that his memory will not fail him at a crucial point. Until the speech is over, he cannot rest easily.

III. SPEAKING FROM A MANUSCRIPT

A. *Advantages.* Business and professional people often find themselves in a situation where they wish what they say to be exact. Reading from a manuscript provides the opportunity to present mature thought in a closely knit speech. It is worth while to mention some of the advantages of this form of speaking. In writing out the speech much time and care can be given to the thought. Varied phases of the subject which might escape the extempore speaker can be discovered. If the speaker stays with a subject for a long time, the thought tends to become exhaustive. The way the thoughts are said also tends to become more gram-

matically correct, more concise, more precise, more polished. A speech that is going to be the subject of scrutiny will stand up better if it is written. With a written speech the speaker can feel a certain sense of security. He has the speech in his pocket and is not worried about recalling it or manufacturing it in the presence of the audience. The speech is also ready for publication. Newspapers are usually willing to print a speech, and the influence of the speaker can be augmented by giving a copy to the press.

Care should be taken in preparation of the manuscript which is to be used on the platform. Half sheets rather than full sheets are preferable, for the speaker will not lose his place so easily when he looks up from the manuscript. If the sheets are of heavy paper, they can be manipulated on the desk without too much attention being drawn to them. The less the manuscript comes between the speaker and the audience, the better. Woodrow Wilson's [1] practice in the preparation of his manuscript is of interest to the student of public speaking:

> He always disliked to read his addresses from manuscript, but a message to Congress could not, of course, be made extemporaneously. He had his own peculiar method of preparing his speeches; first writing the substance on a single sheet of paper, partly in script and partly in shorthand, then again entirely in shorthand, making the final copy himself on his own typewriter, on small sheets of thick paper. There were usually a few corrections made, in his fine neat writing, between the lines.

B. *Disadvantages.* Speaking from a manuscript tends to make a speaker distrust his ability to extemporize; he thus misses many opportunities for usefulness. One of the grave objections to writing out a speech for delivery is that it takes so much time from other useful activities.

A serious objection to reading from a manuscript is the inability to adjust the speech to the audience and the occasion. A preacher who meets week in and week out the same group of people under practically the same conditions may be able to read from a manuscript successfully. But a lecturer on a strange platform with an unknown audience before him is courting the wrath of the Committee on Lectures if he reads. Lloyd C. Douglas was known as a manuscript preacher, but when he took to the lecture

[1] Eleanor Wilson McAdoo, *The Woodrow Wilsons*

platform he depended upon extempore speaking. In a college community the audience will be composed of town and gown, and such an audience has to be talked to differently from an audience in a manufacturing town.

There may be a fastidious few who prefer the literary charm of the manuscript, but the majority of people groan when they are confronted with a manuscript. The speaker has his eye on the manuscript rather than on the audience. He is reading, not speaking, and any audience will tell you that there is a world of difference. The reader gives the emotion of another day. Few if any gestures can accompany a speech that is read. If the audience enjoys the manuscript, it is because it is good reading, not good speaking.

Another serious disadvantage is that a manuscript may be just as poorly organized and poorly expressed as an ineffective extempore speech. It is just as possible to extemporize ineffectively on the typewriter as it is while standing before an audience. Unless the manuscript shows the inherent advantages of this type of speaking, it should be given up for extempore speaking.

A disadvantage frequently encountered is that the speaker tries to disguise the fact that he is reading. Such a speaker slides the pages slyly over one another and attempts to give the impression that he is extemporizing.

Another danger in the use of the manuscript is that the speaker thinks that he does not have to practice with it. He writes the last word and puts the manuscript away against the day of speaking. The better way is for the speaker to read the manuscript many times, trying to bring out the meaning that is intended.

IV. THE IMPROMPTU SPEECH

A. *Advantages.* The ability to speak without any specific previous preparation is one to be cultivated by everyone who would take an active part in the common life. Every day we find ourselves in unforeseen situations where a few words spoken impromptu may bring about a desired action. When a person is called upon suddenly to speak, his mind seems to be stunned for a moment, and unless he is on his guard, he may shake his head, implying that he has nothing to say. Yet if the speaker will automatically get to his feet and use some remark of the previous speaker as a

peg upon which to hang his remarks, he will find a good way to begin. Once the lines of association have been laid down, the impromptu speech will not prove too difficult. It is sometimes useful to divide your remarks into considerations that deal with the past, the present, and the future. Say something about the history of the question; then dwell upon the present situation; and then take up what you want to see done.

It is wise to begin with an illustration; this will catch attention. Then draw the conclusion which will meet a ready acceptance by the audience. Appeal to the audience to do something about it. In short, impromptu speaking should employ inductive reasoning.

Often what passes for the impromptu speech is a speech which has been partially prepared beforehand. If a man feels there is a prospect that he may be called upon to speak, he wisely collects his thoughts on the subject under consideration. Interesting sidelights on Dr. William Henry Welch's public speaking are revealed by Dr. Victor Heiser: [1]

> Nobody ever saw a note of the innumerable speeches made by Dr. Welch during his many years of public life. When honored by President Hoover on his eightieth birthday, he considered it would be discourteous not to have something prepared. He ascended the platform, put his manuscript down on the desk, and, as he went along, regularly turned page after page. Afterwards a reporter asked him for a copy. "Certainly," replied Dr. Welch with a twinkle in his eye, and handed over the sheaf of perfectly blank pages.
>
> But after Dr. Welch died, bundles of musty papers and memoranda were discovered under an old stairway in his home. Many, many of the postprandial talks he had given had been previously outlined on scraps of paper. Apparently anticipating that he would be called upon, he had prepared himself, and at need had probably directed the conversation along lines to which his talk would be apropos.

B. *Disadvantages.* The greatest danger of impromptu speech is that some remark may be made which will be misunderstood. In studying Lincoln's speaking career, one is impressed by the number of times when he was asked to speak and he refused. The nature of the audience and the occasion will determine whether it is safe to speak impromptu.

A glaring fault of the unprepared speech is that it is likely to ramble on and on. One thought leads to another, the speaker

[1] *An American Doctor's Odyssey*

loses all sense of time, and the audience patiently looks for the close. It is well to set a time limit for your remarks. The impromptu speaker feels that he has not quite said what he wanted to and keeps on speaking, with the hope that he will finally hit the point.

Be careful that what you say is on the subject. Because no previous thought has been given to what you are going to say, you will have to fight to preserve unity of purpose in your remarks.

Lacking in ingenuity, you are likely to let your personal affairs intrude into the speech. Do not discuss the personalities of others, either. When you begin to talk about your own life and problems, it is time to quit. Much regret can be spared the speaker if he will check any impulse to discuss personal affairs or personalities.

C. *Possible Subjects.* Subjects which might be used in the class in public speaking for impromptu speaking in order to develop the facility of thinking on one's feet might be:

a. Can democracy last?
b. College loafers
c. Social insincerities
d. Idealism *vs.* realism in college life
e. Does the end justify the means?
f. Poses of modern youth
g. Modern industrialism
h. Industrial democracy
i. Any current event
j. Social legislation
k. The Supreme Court
l. Neutrality legislation
m. Coeducation
n. The small college *vs.* the university
o. Any one of the proverbs
p. Moral rearmament

V. SPEAKING WITH NOTES

A. *Advantages.* The most widely used method of speaking is that of delivering a speech from notes. This method is a combination of the extempore and manuscript methods. Some of its advantages are obvious. It dispels from the mind of the timid the thought of forgetting. If the mind goes blank, there are notes to guide one through. Another advantage is that the speaker knows that if he follows the notes he will finally get through the speech. In the quiet of the study the order of the material can be carefully worked out. Still another advantage is that notes keep a speaker on the track. This is especially valuable for the speaker who is likely to indulge in excursions into the byways of thought.

B. *Disadvantages.* The use of notes encourages faulty preparation. When the notes are committed to paper the speaker is likely to think he has made adequate preparation, when he has merely caught the fragments of the moment without serious reflection. The use of notes encourages shallow preparation. In preparing a speech for extempore speaking, the speaker must digest the material thoroughly. He must know his material backwards and forwards. Another disadvantage is that the speaker who knows he has a sheaf of notes is worried lest he depart from his notes. This preparation becomes a shackle to his thought. In extempore speaking, when the speaker is developing his thought in the presence of his audience, he is not troubled by notes that keep shouting, "How does that fit in with what you have here?" A brilliant thought that occurs to the speaker on the spur of the moment is discarded because it does not fit in with the prepared notes. The notes then stand between the speaker and his audience. Coleridge said that his friends were always glad when he pushed his notes aside and launched into the subject, guided by the depths of his experience and reflection. Another disadvantage is that the speaker may have too many notes so that he is continually interrupting the flow of his thought to take a peep at the notes. This is distracting to an audience. It interrupts the movement of the speech. The rhythm becomes jerky.

C. *Suggestions.* If you are going to use notes, do not attempt to hide them. Occasionally inexperienced speakers will try to hide in the palm of their hand a small card bearing the notes. Usually these notes are written in a microscopically small hand. Speakers have to take time out to see what they wrote. This is amusing but distressing. Write the notes out in a large hand so that they are discernible from the usual distance between the hand and the eye. Keep the notes in the hand if you walk about the platform. Speakers who get off to the side of the platform, then have to hurry back to their notes, are ludicrous. Do not write too much on the paper; four or five words are enough. You should be sufficiently acquainted with the thought of your talk so that you need not have complete sentences to guide you. And if the preparation of the speech has been so thorough that a few words will be sufficient, it would be wise to commit these few notes to memory and speak extempore.

VI. SUMMARY

For most people and most occasions the best method of delivering a speech is the extempore method. This method is the most demanding, but it is also the most rewarding. However, the speaker should feel free to use all methods treated in this chapter. Surely, there is a therapeutic value in forcing the mind to memorize at times. The use of the manuscript will also act as a tonic upon one's style. The constant use of any one method permits the creeping in of faults which may not be readily apparent. The one who uses the manuscript too much may fall into a disproportionate love of style at the expense of thought. The opposite of this is true. The one who always speaks extempore may neglect his choice of words. The value of such a chapter as this lies in calling the attention of the speaker to various ways of delivering the speech with their attendant benefits and pitfalls.

VII. EXERCISES

1. Give a ten-minute extempore speech on "Why I Am Glad I Came to This College."

2. Give a seven-minute manuscript speech on a subject that lends itself to very careful treatment — perhaps a phase of economics or chemistry. Be careful to make your speech a real speech and not an essay. Be guided by the interests and knowledge of your audience. Practice the speech so that it will be possible for you to lift your eyes from the manuscript.

3. Give a five-minute speech from memory. The speech should be original and not a memorized gem from some other speaker. Memorization allows you to be exact in your wording. Try your hand at a word picture or two in the course of your speech.

4. Let one class hour be spent in impromptu speaking. The teacher may have at hand as many slips as there are students in the class. These slips are placed on the platform, and each student chooses one as he goes before the class. Care should be taken to make these subjects general enough in their interest so that students can speak upon them from their general knowledge. Such a subject as "Should the End Justify the Means?" makes a good

general topic for class discussion. Students should not speak from their seats but should go before the class.

5. Make a short speech on one of the following subjects:
   - *a.* A student's religion
   - *b.* What I expect to contribute to life
   - *c.* My niche in life
   - *d.* The ethics of my chosen profession
   - *e.* What I won't find in my pay envelope
   - *f.* Signs of the times
   - *g.* The kind of community I want to live in
   - *h.* Social disintegration
   - *i.* The tyranny of tradition
   - *j.* Education, the hope of democracy
   - *k.* Six-year term for president

VIII. COLLATERAL READING

1. Broadus, John A., *The Preparation and Delivery of Sermons*, Sheldon and Company, New York, 1871
2. Storrs, Richard S., *Preaching without Notes*, Dodd, Mead & Company, Inc., New York, 1875
3. Winans, James A., *Public Speaking* (see index), D. Appleton-Century Company, Inc., New York, 1917

CHAPTER VI

The Diction of the Public Speaker

I. GOOD USAGE

A. *Communication, not Exhibition.* An American Congressman recently complained that American foreign officers in Asian and European service were aping the British in their speech. This Congressman said, "When an American diplomat, whether he is in Asia or Europe, begins to 'hawf' and 'lawf' and 'cawf,' he ought to be brought home and kept here until he speaks the language as we speak it in the United States." We may be tempted to smile at this expression of loyalty, and yet there is a healthy attitude toward language in this remark. Why should Americans ape Englishmen in their speech? There is absolutely no reason why they should. Englishmen do not speak English any better than Americans do. Americans constitute a considerable portion of the English-speaking world, and the way they use English, so long as it functions as a language, which is a means of communication, is just as satisfactory for them as British English would be. In discussing the problem of diction, let us fix firmly in our minds the fact that speech is for communication and not for exhibition. If you wish to impress people with your speech, that is one thing; but if you wish to communicate ideas to people, you will be careful that your speech is not noticeably good or noticeably poor. Many stories are told of Rhodes scholars going from Utah or Ohio to Oxford University and returning with an Oxford diction. These Rhodes scholars do not carry their handkerchiefs in their sleeves on their return, because such a custom would cause a furtive smile and secret ridicule on Main Street. Yet Oxford University speech is no less conspicuous in Salt Lake City or in Cincinnati. Such foreign diction may do incalculable harm in setting persons apart from those who would be their friends.

B. *Three Standards of Diction.* It is not necessary to go to England to acquire a conspicuous dialect. In the United States there are

three rather distinct standards — the Eastern, the Southern, and the general. Eastern includes New England, Southern includes the old Confederacy, and general includes the rest of the United States. There are minor differences in various parts of these sections but not enough to cause a different classification. And the differences in dialect in these standards are accidental and not basic. A New Englander readily understands English as it is spoken in Ohio, and a Californian readily understands the speech of a Georgian. The speech of each section is just as efficient as the speech of the next section. It is a sign of immaturity for a student to decide that his native Ohio speech is not so proper as the speech of one born in Massachusetts. Recently, I met a young lady who had gone to Washington, D. C., after her high-school graduation and had during her brief stay picked up a different pronunciation of several common words. It was amusing to me, if not to her, to hear her attempt to handle consistently her newly acquired verbal wardrobe. With her, speech was no longer a means of communication, for she was using it to impress people with the fact that she had been away from home. In short, she was acting. The returned Rhodes scholar, one suspects, wanted his fellow townsmen to know that he had been to Oxford University. Artificial diction is a form of compensation which genuine men and women do not have to adopt. Student actors who pick up a smattering of stage diction are sometimes guilty of using this diction before a class in public speaking with harmful effect. The *a* sound in *ask* and *advantage* is made to sound like the *a* in *father* and interferes with the communication of the speaker's thoughts. It is very easy to be affected in speech. Poor taste in speech is just as much to be shunned as poor taste in clothes. Good clothes are not conspicuous.

It has been interesting to watch the development of an attitude toward good diction on the radio. In the early years the air was filled with announcers trying to speak with a British accent. They said "bean" instead of *been;* they shortened their words, saying "necessry" for *necessary.* But the speech of the people was too deeply rooted to be affected by this deluge of British diction. Today a healthier attitude towards radio diction prevails. Lowell Thomas does not sound much different from your college professor. In classes in public speaking we sometimes find students who try to adopt some of these Briticisms. Pray avoid it! An audience

distrusts such affectations because it thinks them insincere and a symptom of a lack of integration in the speaker; the audience thinks the speaker is not quite sure of himself.

C. *The Norm of Good Diction.* The question arises, "What standard shall I adopt?" The answer is to take the speech of the cultivated, educated people of your area, such as lawyers, doctors, college presidents, successful businessmen, and make it your norm. If you are a college student, listen to the speech of your teachers and of your president. If you discover that these people pronounce certain sounds differently from you, perhaps you had better change your way of pronouncing the sound. You can be sure that a lawyer before a jury is not going to use affected diction before a cross section of his fellow townsmen. Neither is the doctor going to speak in an affected way to ailing people. There is no time or place for affectation in doing the business of the world. If you are a Middle Westerner do not try to speak like a Southerner. Some of the idiosyncrasies of speech which are peculiar to your native locality or to your family may have to be dropped in order to conform to the usage of the section in which you now live so that your speech will not be conspicuous.

II. COMMON WEAKNESSES

A. *Localisms.* The average student does not have to correct many mistakes in diction. The inexperienced practitioner of medicine is likely to overtreat a patient, and the inexperienced teacher of speech is likely to disturb a student's diction by making the student too conscious of his speech. However, if a student says "poosch" for *push*, "fud" for *food*, "daown" for *down*, pronounces all *i* sounds, as in *fire*, *mire*, *choir*, like the *a* in *far*, his attention should be called to his departure from the norm. I know a preacher whose entire career was marred because he never troubled to correct his localisms. When we realize that a dramatist or a novelist gives character to his people by means of localisms, we will strive doubly hard to speak according to the commonly accepted norm.

B. *Grammatical Deficiencies.* Some of the departures from standard diction come from lapses of grammar. If we are serious in our speaking, we will master the intricacies of such verbs as *lay* and

lie, *sit* and *set*, *rise* and *raise*. Sometimes the mistake in grammar comes in the use of the perfect tense. "Have went" and "have did" indicate a carelessness in the use of language. "Wasn't you" is sometimes heard from the lips of college students, as well as "he don't." Modern English eschews the double negative, as in "haven't hardly." Also, *like* is not a conjunction, and careful speakers will be sure not to use it as such. Dangling participles, such as in "Coming around the corner, the building struck my eye" are unfortunately common in speech. Most of us make grammatical errors, and we must be continually on the alert to correct ourselves. A very common error is to use "There is" with a plural complement. The student says, "There is three or four . . ." Practice with a pen will be as effective a way to correct grammatical deficiencies as any that can be suggested. Writing is tedious but beneficial. In speaking before an audience, if a mistake in grammar has been made, it is better to take no notice of it. An audience is charitable and will not hold a grammatical slip against an earnest, sincere speaker.

C. *Slang*. Slang will be used with the utmost caution by the public speaker. To be sure, there is more freedom in the use of slang in speech than in writing, but no public speaker wants to get the reputation of being "slangy." The occasion will often dictate how free a speaker may be with slang. A group of college students may warm up quickly to a speaker who uses a little of the current slang. A speaker popular with college students frequently delights his audience with his knowledge of the latest slang. However, if we habitually use slang in ordinary conversation, we will find ourselves using it on the platform. We cannot change our speech habits easily, and if we are addicted to slang we will be weighted down with an inadequate language. The college student should be a conservator of language. The difficulty with most slang is that no two people mean the same thing by it; slang is a confused and a confusing symbol of experience. The student who desires to develop acceptable diction will guard against his use of slang.

D. *Slovenly Speech*. In slovenly or careless speech many sounds are omitted that should be retained. Good usage declares that we must not omit the second *i* in *university*, the first *r* in *library*, the second *b* in *probably*, the *t* in *gentleman*, the first *r* in *February*, the

first *n* in *government*, the *a* in *realize*, etc. Good usage also dictates that sounds must not be added. *Across* must not be "acrost"; *column* must not be "colyumn"; *anywhere* must not be "anywheres"; *height* must not be "heighth"; *law* must not be "lawr"; *film* must not be "fillum"; etc. Then, too, good usage commands us not to sound silent consonants: the *l* is omitted in the pronunciation of words like *almond, alms, palms, calm, salmon;* the *t* is silent in *glisten, gristle, hasten, castle*, etc. Good usage demands also that we do not substitute sounds, as in "buhlieve" for *believe*, "anathing" for *anything*, "grainary" for *granary*.

III. VOCABULARY

A. *Accent.* The public speaker should train himself so that he is never at a loss to know where to put the accent. There are three forces at work in determining the accent of words in English. First, there is the habit of concentrating upon one syllable, or in long words on two, with a primary and a secondary accent. In many words in English there is only one clear-cut, strong vowel as in *corruption, enlightenment.* The second force at work is that of the recessive accent. In English there is a tendency for the accent to travel toward the beginning of the word. Words like *illustrate* show how this tendency operates. *Il' lustrate* and *illus' trate* are both good usage. In this word we see the principle of the recessive accent and also the principle of accenting the strong vowel sound. In deciding between the two accents, it is safe to accept the one affected by recessive accent because this force seems to be the stronger of the two. The third force is that of making long words easier to pronounce, when the accent has gone to the first syllable, by giving the word a secondary accent. The Englishman tends to omit obscure syllables by giving only one accent. The Englishman says "necessry," while the American says *nec'es sar'y* — the prime accent on the first syllable and the secondary on the third. By making a list of the words whose accent is troublesome, and by going over the list frequently, the public speaker can prevent embarrassing slips of the tongue. Words such as *im'pi ous, ac cli' mate, ex'e ge'sis, ir rev'o ca ble, ex'i gen cy, chas'tise ment, a'li as, pi an'ist, lam'en ta ble, ju'di ca ture, ig'no min'i ous, ap'pa ra'tus, com'pa ra ble* make a good start on such a list, for they are frequently mispronounced.

B. *List of Words Frequently Mispronounced.* Study these words and learn their meanings:

acquiesce
adult
again
agile
ally
alma mater
amenable
apparatus
archive
attaché
bade
baton
biography
blatant
bona fide
breeches
bromide
brusque
calliope
casualty
cayenne
cello
chaperon
chastisement
civilization
cleanly
clique
coffee
combatant
comely
contrite
creek
culinary
dahlia
data
deaf
decade
deluge
denouement
depot
detail
detect
dirigible
dishevel
dog
domicile
drama
eczema
ego
eleven
elite
employee
ennui
envelope
epoch
equable
errand
evening
exigency
expert
explicable
exquisite
façade
facet
facetious
falcon
Faneuil Hall
fiancée
finance
financier
finis
forehead
forward
fungi
futile
gala
gallery
gamut
gape
garish
garrulous
gauge
gaunt
genealogy
gesture
gigantic
god
gone
Gough
government
granary
gratis
grease
grievance
grimace
gyroscope
habeas corpus
habitat
halo
hangar
hara-kiri
harangue
harass
harem
haunch
haunt
hearth
heinous
herculean
heyday
hiatus
hiccough
hilarious
Himalaya
history
hoist
homage
homeopathy
horizon
hospitable
humble
hydrangea
hygiene

hypocrisy
hysterics
idea
ideal
idealism
ignoramus
impious
implacable
impotent
impudent
inchoate
incognito
incomparable
indigent
indissoluble
industry
inevitable
inexorable
inexplicable
infamous
infamy
infantile
ingenious
ingénue
ingenuous
inquiry
insatiable
integral
interested
interstice
inveigle
irascible
irate
irrefutable
irrelevant
irreparable
irrevocable
Italian
Jena
jocund
jowl
jugular
jury
juvenile
khaki
kiln
kiosk
Koran
Ku Klux Klan
lamentable
larynx
legend
leisure
length
lever
libertine
licorice
lilac
literature
lithe
livelong
longevity
ludicrous
lyceum
Machiavelli
maelstrom
maintain
mall
mandamus
maniacal
manor
maritime
massacre
mechanism
medieval
memoir
menagerie
menu
mercantile
mirage
mischievous
momentous
monastery
mountain
municipal
museum
mystery
naïve
nape
nausea
negligee
nicety
nihilism
nomenclature
none
nothing
noxious
nuptial
obduracy
obdurate
obligatory
obsequies
obsolete
obtuse
occult
office
often
opportune
oral
orchestral
ordeal
pageant
palatial
paraffin
parent
patent
pathos
patron
pedagogue
pedagogy
peremptorily
pianist
piano
piquant
placable
placard
plaid
plait
precocity

predatory
predecessor
prelude
premier
pretense
probity
process
produce
profile
program
progress
project
projectile
protestation
quay
queue
quietus
qui vive
rabbi
rapine
recess
regime
rendezvous
reptile
research
respite
résumé
rinse
romance
rout
routine
sacrilegious
saline
salon
salve
sanguine
scherzo
scientifically
senile
separate
servile
sheik
siesta
signor
sinecure
sine die
sine qua non
slough
solace
solder
sonata
spontaneity
statistics
stature
statute
suave
subtile
subtle
succinct
surprise
table d'hôte
tapestry
taught
technique
tedious
Thames
theater
thyme
tiara
Tibet
traverse
tremor
tribune
trio
troche
trousseau
truculent
ultimatum
umbrella
unction
usage
usurp
vagary
vase
vaudeville
vehement
vice versa
virile
viscount
visor
vivacious
voluntary
wandered
water
wharf
Whig
why
winged
with
wondered
Worcester
wound
wreath
wrestle
xylophone
yacht
yeast
yolk
zealot
zenith
zero
zoological
zoology
Zouave

C. *Developing the Vocabulary.* As our experience grows, we need more symbols for that experience. It is pathetic to hear college students attempting to express new experiences in the vocabulary that served them in their childhood. Intelligence tests utilize a

knowledge of words as an index of mental capacity. Just as we must make a serious, conscious attempt to add words to our vocabulary when we are studying French or German or Spanish, so when we face some new subject such as philosophy it is necessary for us to learn the new vocabulary to express the new ideas. Words are tools and must be mastered. A freshman "medic" spends much time during his early studies in mastering the new vocabulary. Some suggestions for the improvement of the vocabulary may be of service:

1. Have a good dictionary at your elbow, and *use* it.
2. Use new words in your speeches. Remember that they may be new to you but old to your audience.
3. Check on your vocabulary to see that you do not employ the same words or phrases constantly.
4. Keep up your knowledge of some foreign language. It is a pity that we Americans spend years in acquiring a foreign language, only to let it slip from our grasp through negligence.
5. Read widely. Look up all words that are strange to you. Keep a list of the words you look up.
6. Read aloud the speeches of others. Learn to pronounce words that are new to you.
7. Try to find the exact symbol for the experience you are trying to convey.
8. Keep up the habit of writing. Write for magazines, papers, and even try your hand at a book. Whatever writing you do, attempt to employ new words. In sociology use the vocabulary of the sociologist; in economics use the vocabulary of the economist.

IV. COMMON MISTAKES IN DICTION

The student is advised to study the following compilation of words and phrases commonly misused. He should add to this list any words or phrases from his own usage which cause him difficulty. Only by becoming conscious of speech infelicities can they be corrected.

Accept, except

The verb *accept* means "to agree to" or "to receive willingly." It should not be confused with *except*, which, when used as a verb, means "to exclude" or "to omit," and when used as a preposition, means "excluding."

Affect, effect

The verb *affect* means "to influence." It is sometimes confused with *effect*, which, as a verb, means "to accomplish," and as a noun, "result."

Alumni

This is the masculine plural noun meaning "members of a school or college class that has been graduated." It is used also to indicate both sexes when spoken of together.

Among, between

Among is used in referring to more than two persons or things; *between*, in referring to two only.

Anecdote, antidote

An *anecdote* is a "short narrative"; an *antidote*, a "remedy to counteract the effects of poison."

Angry at, angry with

The former is used with things, the latter with persons.

Anywhere

Sometimes "anywheres" and "any place" are incorrectly used in place of *anywhere.*

As

As is usually a conjunctive adverb: "He does *as* he is told." In negative statements, *so* is preferable: "He does not do *so* well as he can." *As* is also a relative pronoun in sentences like "I like men such *as* he." Do not use *as* in the sense of "because" or "for."

Bad, badly

Look badly is generally understood to mean "look ill." *Look bad* might be understood to mean "look wicked."

Behind

Do not use "in back of" for *behind:* "A car stood *behind* the house."

Beside, besides

Beside means "by the side of": "He sat *beside* me." *Besides* means "in addition to": "It takes something *besides* money."

Bunch

This is often misused for *group* or *party.* Say, "a *bunch* of bananas," but "a *group* of people."

Can, may

Can expresses ability to do: "We *can* go fifty miles an hour." *May* is used to express permission: "You *may* use the car."

Can but, cannot help

Avoid "cannot help but." Say, "I *can but* do as you ask"; and "I *cannot help* doing as you ask."

Censor, censure

Censor means "to subject to the action of an overseer of morals and conduct": "Motion pictures are *censored* in the State of Ohio." *Censure* means "to condemn": "He was *censured* for his conduct."

Claim

Use *claim* only when a real claim is involved, as in "He *claims* damages."

Complexioned

Never use "complected." Say, "He was dark-*complexioned.*"

Considerable

Considerable is an adjective: "He saved a *considerable* amount in his lifetime." Do not use it as a noun.

Continually, continuously

Continually means "at frequent intervals": "The barrage kept up *continually.*" *Continuously* means "without interruption": "The motion-picture show runs *continuously.*"

Council, counsel, consul

Council means "a group of persons acting as advisers"; *counsel*, "advice" or "legal adviser"; *consul*, "an official of a government residing in some foreign country to care for the commercial interests of the citizens of the appointing government and to protect its seamen."

Credible, creditable, credulous

Credible means "believable": "His story is *credible.*" *Creditable* means "commendable": "He passed his examinations in a *creditable* manner." *Credulous* means "gullible": "He is the most *credulous* person I ever saw."

Data

This is a plural noun meaning "facts." The singular — *datum* — is seldom used.

Differ from, differ with

Use *differ from* when comparing qualities: "Rhodesian tobacco *differs from* Virginia tobacco." Use *differ with* when a difference of opinion is indicated: "I beg to *differ with* you."

Discover, invent

Discover means "to find something that existed before, but was unknown." *Invent* means "to produce for the first time."

Disinterested, uninterested

Disinterested means "not influenced by regard for personal interests"; *uninterested*, "indifferent."

Don't, doesn't

Don't should never be used in the third person singular; use *doesn't:* "He *doesn't* like my new hat."

Enthuse, enthused

Careful speakers will avoid the use of these words.

Exceptional, exceptionable

The former means "unusual"; the latter, "objectionable."

Flee, fly, flow

Learn the principal parts of these verbs, which are often confused:

flee	fled	fleeing	fled
fly	flew	flying	flown
flow	flowed	flowing	flowed

Gent

Avoid the use of this vulgar form in place of *gentleman.*

Gentleman

Do not use this word when you mean *man.*

Got, gotten

The past participle *gotten* is used colloquially in the sense of "having acquired"; *got* is preferred: "I have *got* two dollars by selling magazines." Use *have* without *got* to indicate simple possession: "I *have* a new automobile."

Human, humane

Human applies to what is characteristic of man; *humane,* to that which shows sympathy for others.

Hung, hanged

Hanged refers only to the death penalty. Use *hung* in all other cases.

If, whether

If introduces adverbial clauses; *whether,* noun clauses.

In, into

In implies location: "His hands are *in* his pockets." *Into* implies motion: "He put his hands *into* his pockets."

Ingenious, ingenuous

Ingenious means "clever"; *ingenuous,* "candid, unreserved."

Instance, instant

Watch the plurals of these words.

Invite

This word is a verb; never use it as a noun in place of *invitation.*

Just

Be careful to pronounce the vowel correctly.

Kind of, sort of

Avoid the use of *a* after these phrases. Say, "What *kind of* dog is that?"

Latest, last

Sometimes these two words are misused in referring to living and deceased authors. Say, "The title of Anne Lindbergh's *latest* book is *The Wave of the Future*"; "The title of Thomas Wolfe's *last* book is *You Can't Go Home Again.*"

Lay, lie

Lay is transitive and takes an object: "I *laid* the book on the table." *Lie* is intransitive; it does not take an object: "I am going to *lie* down for a few minutes." Study these principal parts:

lay	laid	laying	laid
lie	lay	lying	lain

Learn, teach

Learn means "to acquire knowledge"; *teach*, "to impart knowledge": "I could *learn* to swim if you would *teach* me."

Leave, let

Leave means "to depart"; *let*, "to allow." Say, "*Leave* him alone" and "*Let* him go."

Less, fewer

Less refers to quantity, *fewer* to number: "There is *less* sugar in this bowl than there is in the other"; "There are *fewer* people at this game."

Liable, likely, apt

Liable means "exposed to a risk"; *likely* implies probability; *apt* suggests habit. We say, "He is *liable* to be sued"; "Damage is *likely* to be done"; and "I am *apt* to sing at times like this."

Like, as

Do not use *like* as a conjunction. Say, "He walks *like* his father" or "He walks *as* his father does."

Loan, lend

Loan is a noun; *lend*, a verb. Fowler says, "The verb [loan] has been expelled from idiomatic southern English by *lend*, but was formerly current and survives in the United States and locally in the United Kingdom."

Loose, lose

Loose means "to make less tight"; *lose* means "to fail to keep."

Lot

Lot is used colloquially to mean "a great many." It is better to avoid it.

Majority, plurality

A *majority* is a number greater than half; a *plurality* is the difference between the number of votes received by one candidate and the number received by the next opponent.

Most, almost

Do not use *most* in place of *almost.* Say, "*most* of the men," but "*almost* all the men."

Off

Never use *of* after *off.*

Part from, part with

We *part from* our friends but *part with* our possessions.

Party

The word *party* should be used to mean "person" only in legal contracts.

Per cent

Per cent should be used only with a number, as in "fifty per cent." Avoid its use in place of *part* or *percentage.*

Practical, practicable

Practical means "useful"; *practicable* means "capable of being accomplished."

Proposition, proposal

A *proposition* is a plan to be discussed; a *proposal* is an offer.

Proved

Use *proved* as the past participle of *prove;* never use *proven.*

Quite

Quite is used properly in the sense of entirely, as in "You are *quite* right." Do not use *quite* in the sense of "moderately."

Raise, rise

Raise is a transitive verb; *rise* is intransitive. We say, "He *raised* the window" and "The sun *rose.*" Learn these principal parts:

raise	raised	raising	raised
rise	rose	rising	risen

Rather, somewhat

Never use *kind of* or *sort of* in place of *rather* and *somewhat.*

Set, sit

Set is a transitive verb; *sit* is an intransitive one. We say, "She *set* the basket on the table and then *sat* down to sew." Learn these principal parts:

set	set	setting	set
sit	sat	sitting	sat

Some

Do not use *some* as an adverb. Say, "Before I left for the city, I did *some* cleaning" (not "cleaned *some*").

Unique

This means "single in kind or excellence." A thing cannot be "more unique" or "very unique."

Way

Way refers to distance. Do not use "ways" in place of it.

Would rather, would better, would best

Frequently *had rather, had better,* and *had best* are used in place of the expressions *would rather, would better,* and *would best.* Writers differ in opinion as to which forms are better, but generally grammarians prefer the *would* forms.

Other ungrammatical expressions to be avoided are:

(1) "Reason is because" — Following the verb *is* we must use a substantive, as in "The reason for his illness is that he was careless."

(2) "Try and do it" — The correct expression is *try to do it,* although the former has become an idiom.

(3) "Want in," "want out" — These elliptical expressions are localisms. They are short cuts for "want to get in" and "want to get out."

V. SUMMARY

Speech is a tool and should not call attention to itself. One's diction should not be noticeably good nor noticeably poor. We should seek to speak the same way as those whom we admire. The standard of diction which we set for ourselves should be the standard of diction of the leaders of the group to which we belong. As H. W. Fowler has put it, "The ambition to do better than our neighbors is in many departments of life a virtue; in pronunciation it is a vice; there the only right ambition is to do as our neighbors."

VI. EXERCISES

1. Make a speech of six minutes on one of the following topics:
   - *a.* The American way
   - *b.* America is not God
   - *c.* Meeting failure
   - *d.* What we need for defense
   - *e.* Our gold problem

f. Health and the state
g. What is freedom?
h. Teaching democracy in the schools
i. What's wrong with progressive education?
j. Youth, war, and freedom
k. Democracy and world capitalism
l. Peace at any price — even war

2. Listen to five radio speakers and notice the differences in their diction. Write 200 words on your observation, and hand the paper in to the instructor.

3. Study the phonograph record of a speaker such as Franklin D. Roosevelt, and notice the differences between his diction and the standard for your section of the country.

4. Make a list of the grammatical mistakes you hear in the course of a day and hand it in to the instructor.

5. Keep a record of the new words added to your vocabulary in the course of a week and hand it to the instructor.

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CHAPTER VII

The Memory in Speech

In order to think, we must have materials with which to think; the reservoir of these materials has been called the memory. Memory deals with the past; it is a "reinstatement of an old experience or a present consciousness of an old experience, with knowledge that it is old," as Professor W. B. Pillsbury has said. Inductive reasoning depends upon examples, precedents, sayings, and facts. The public speaker must have these at his command. It is no wonder that the memory has been called the "handmaiden of reason." And it is no wonder that Quintilian called the memory "the treasury of eloquence." In dealing with memory and the public-speaking situation we may, for the sake of convenience, treat it as pertaining to the speaker, the speech, and the audience.

I. THE SPEAKER AND MEMORY

A. *Remembering Names.* Cicero has reminded us that the tools of the speaker for accomplishing his purposes are people. Just as the tradesman knows the names of his tools, so the speaker should know the names of his agents. There are not many things of more value to a public speaker than the ability to recall the name of the individual with whom he is dealing. Correspondence should be read carefully and all names remembered. When the speaker arrives, he should know the names of the key men and women who are responsible for his appearance, for a man's name is the "jewel of his soul." It would be wise to write down in a book the names of the important people and make an effort to remember them. You begin your speech situation just as soon as you start talking about it. When you rise to speak, it will please the audience if you remember the name of the person who introduced you and refer to that person by name. Your interest in the local people will cause the audience to warm up to you; it will make a tie between you and the audience. A friendly mood

will be established which will make it easier for the audience to remember what you say. A little care in remembering names will save the speaker the embarrassment of the visitor who, when on his feet, began, "I am happy to be introduced by my very dear friend, Mr. Ah-er-um . . .," and then, in a whisper, said, "What did you say your name was?"

There are five rather helpful suggestions for remembering names:

1. Spell the name out to yourself.
2. Classify the name according to occupation, nationality, and place.
3. Associate the name with some person you know.
4. Repeat the name as often as possible.
5. Associate the name with some characteristic of the person.

Whatever time you spend in learning names will be a good investment in personal relations. One college president and his wife methodically studied the college yearbook in order to associate names and faces. Alumni throughout the country were surprised that the president of the college remembered their names. His ability was not a matter of accident but a product of serious study.

B. *Forgetting.* Sometimes the mind of a beginning speaker goes perfectly blank when he is facing his audience. All the speaker can think of is that he is standing there, like a fool, with nothing to say. With this terrifying thought in mind, the thread of the speech will not return. When, for some reason or other, the line of thought he is pursuing seems to leave him, he should repeat the last thought until the lines of association are set up and the thought comes back. If the thought which escaped him does not seem to come back, he should take up the next point or proceed to the conclusion of his speech. The more experienced the speaker, the less the audience will detect such lapses of memory. Frequently changing the stance, walking to another part of the platform, or indulging in some other physical activity will break the intensity of the moment, and the lines of association will be re-established. Keep talking, and the thoughts will keep coming.

The speaker should strive to cover up momentary disturbances which come to every public speaker. If something throws the speaker off, he should carry on. An amusing story is told of a senator who, in making a speech, paused with arm upraised: the

thought which he was about to utter suddenly left him; then, after a long pause, it returned. When the speech was over, a friend told him that he thought the most effective part of the speech was the point at which the senator paused dramatically with arm uplifted. The friend said that he did not know what was coming next. The senator honestly replied, "Neither did I."

C. *Helps in Memorizing.* Often in a course in public speaking an assignment is made to memorize a piece of poetry or a declamation taken from oratorical prose. These selections are used to help the student develop mastery over voice and action. How can one best go about memorizing such a selection? The following suggestions may be found useful: Familiarize yourself with the entire selection before you start to memorize. In this way you will see how your part fits in with the rest of the speech. For example, does your part contain the climax of the thought developed in the preceding paragraphs? Is your selection narrative, descriptive, expository, argumentative? Such questions will give you the mood of your selection. It will help you in your memory work to memorize the excerpt at the correct emotional pitch. As you read your selection for the first time, set up as many associations or connections with your own experience as possible. Are all the words familiar? Do you understand the passage fully? Grasp the essential facts of the poem or passage. Analyze them. Get the pattern firmly fixed in your mind. What is the author driving at? Say the central idea of your passage in your own words. The four phases of association are contiguity, succession, similarity, and contrast. By reflecting on your passage you can help to set up the lines of association by keeping these four phases in mind.

Learn something about the author. Get interested in him as a person. Such information will develop your interest in the passage. Do not expect too much of your memory. Spaced repetitions over a long period of time are better than continuous repetition two or three hours at one time. Say your selection at night just before you go to sleep or in the morning just before you get out of bed. Spend more time in recall than you do in looking at the printed page. Recall is the most important step in the memory process. Recall your speech aloud to yourself. Say it, giving every syllable its due time. To familiarize yourself with the environment in which you are to give the speech, go to the place

itself. Then the size of the auditorium, the height of the platform, an unfavorable light, or a reverberation of sound will be less likely to throw you off the memorized passage.

In memorizing the speech, take pains to memorize the body movements, too. As often as possible take a physical stance similar to the one you will take when you deliver the speech; this will help set up the physical pattern for memory. Use gestures to help set the speech in the subconscious, especially on the points that need emphasis. As early as possible get the physical concomitants of the speech in mind. Learn the speech with the whole body as well as with the voice.

It helps to imagine that someone is listening to you as you give the speech. This keeps dominant the public-speaking aspect, the communicating aspect. When you have the speech fairly well in hand, it might be well to have a fellow student listen to you. Keep promptings to a minimum. Rely again on recall. By prolonged repetition master the fear of forgetting. Make the speech a part of you so that you will never forget it.[1]

II. MEMORY AND THE SPEECH

A. *Introduction and Conclusion.* In extempore speaking it is wise to memorize the opening and closing sentences. This will lessen the temptation to make offhand remarks that will be regretted later. Memorizing the opening and closing sentences will insure the speaker and the audience against rambling. Having something definite to say which launches us into a discussion of our subject will keep us from apologizing and giving way to that momentary fear which threatens every public speaker. If we have memorized the last sentence or two, we shall know that the concluding sentences say exactly what we mean them to. Nothing should cause us to say anything after we have reached the concluding sentences. It goes without saying that these memorized sentences should be forceful and clear-cut.

B. *Memory and Plan.* In extempore speaking careful division and organization are essential to the facile working of the memory. Experienced speakers make their outlines simple. Grove Patter-

[1] *Cf.* Robert S. Woodworth, *Psychology*, Chapter III, "Memory" (Henry Holt and Company, Inc., New York, 1934); and W. B. Pillsbury, *Essentials of Psychology*, Chapter VIII, "Memory and Imagination" (The Macmillan Company, New York, 1920).

son, Editor of *The Toledo Blade*, in his extemporaneous address on "Ready for the Day's Work," used the following simple list. Notice that when you use the first letter of each word you get the word *action:*

*A*ction
*C*ourage
*T*eamwork
*I*magination
*O*pen mind
*N*obility

In giving this address Mr. Patterson did not tell the audience until he had finished that the initial letters spelled *action.* It was a pleasant surprise. Such a device helps to sink the individual points of the address into the memory of the speaker and the audience.

Through the exercise of ingenuity the main thoughts can often be put into alliterative form. A talk on some phase of college life might use the three words *campus*, *college*, and *career.* Another device that helps the memory is to take a subject, such as "The Ships of Life," and talk about *friendship*, *apprenticeship*, and *stewardship.* Suppose one is talking about "Teaching with Ease." Such words as *enthusiasm*, *adaptability*, *service*, and *earning* might be used as the key words in such a speech. The first letters of these words, when put together, spell *ease.* Keep your plan simple. If possible, form a visual picture of the plan. Write down the outline many times to help fix it in your memory.

C. *Memory and Style.* Frequently the speaker is able, by putting words together in the quiet of his study, to coin phrases which will not only say exactly what he wants to say but which will add flavor to his speech, phrases that will be remembered by the audience. These phrases may be carefully memorized and fitted into the speech at the proper time. Composing in the presence of an audience is not conducive to well-executed phrases, and in order to add accuracy and ease to his style the public speaker may wish to employ a few memorized phrases.

Now and then quotations from others are needed to reinforce one's thought. Often it is a word or a phrase from a poet or an epigram containing much wisdom which the speaker wishes to use. These quotations are much more effective if given from memory than if read from a card. If you desire to quote poetry,

be sure you know it forwards and backwards. Do not attempt to quote poetry in public if you are not entirely sure of yourself. Quote only those passages that have been long familiar to you, passages which you can give without any fear of forgetting. There is danger of a speaker's repeatedly quoting the same poem, such as Kipling's "If," danger of his being too lazy to learn new bits of poetry that can be used to advantage.

D. *Mood.* We remember those experiences which were accompanied by powerful emotions. Awe, despondency, gloom, joy, surprise, sorrow — all these help *set* an experience in the memory. The speaker can draw upon those experiences which were attended with unusual moods. The awe one experiences at Niagara Falls is an inseparable part of the picture which one retains. The sorrow that accompanies breaking home ties to go to college helps make that experience indelibly imprinted on the memory. The speaker who will search his own memory for treasured experiences will have a cue to the experiences of his audience.

There is another aspect of mood and memory which is of importance to the speaker. If we give our attention wholeheartedly to a speaker we are more likely to remember what he said than if we just sit through the speech. If the speaker has prestige, the audience is in an expectant mood and will tend to remember the experience. If you have ever heard President Franklin D. Roosevelt or Norman Thomas or Harry Emerson Fosdick, you are not likely to forget the experience because of the expectant mood with which you greeted the situation.

If we are attracted to the speaker, if we like him, if he has personal magnetism, we are likely to listen in a receptive mood. The speaker should see to it that he creates the right mood from the outset. If the committee or the chairman likes the speaker, the feeling will communicate itself to others. An antagonistic attitude, a superiority complex, or an attitude of indifference on the part of the speaker will put the audience in the wrong mood. The speaker may well ask himself, "What sort of mood do I create when I go on the platform?"

Mood is important in learning a passage. If we undertake to memorize the passage in an unenthusiastic manner, we shall find it difficult to plant the passage in our memory. Those things we learn grudgingly we tend to forget quickly.

E. *Intensity of the First Impression.*[1] We tend to remember those experiences that were originally intense. The first snake that was killed, the first night of camping out, the long convalescence after a childhood illness, the first time a large audience was addressed, the first year at college, the first ride in an airplane — all are experiences we never forget. The speaker who will refresh the memory of the audience with these intense experiences will have attention.

As an example of a speaker's using an originally intense situation, consider this excerpt from Robert Burdette's successful lyceum lecture entitled "The Rise and Fall of the Mustache."[2] In the following scene the young lover is trying to say good night to his sweetheart after his first call. Such a scene is universal in its appeal.

He gets through the evening, though he never knows how. He hears his own voice sounding far away. He sees Laura's face as in a mist, when he dares look at it. . . . By and by, sometime the same night, he looks at his watch again, and says it is time for him to go. But he doesn't go. He merely admits that it is time. Sits still for a long time after that. Doesn't say much, but thinks a great deal. After a while he says, "Well, really I ought to go."

Now that is encouraging. He ought to go. It shows the young man is thinking seriously upon the subject of going. His conscience is working on him — he "ought to go"; he is a young man of principle; when he feels he ought to do a thing, he is not the kind of man to shirk his duty, and as he "ought" to go, why, by and by he goes. He doesn't rush out of the house violently, like a man going to a fire, upsetting the furniture and scaring the cat. No, he walks across the room and down the hall, with the slow, steady, deliberate, meditative, lingering tread of a man working by the day — for the city. When he gets out into the hall he runs into the hat-rack there. He contemplates it for a long time. He says after a while, "Really I must go." When you must do anything, you do it.

He goes at last. Goes as far as the door this time, and gets hold of the doorknob, clutches it, as a drowning man grasps a life line. Seems astonished to find there is a knob on the door — had never noticed one

[1] A. E. Phillips refers to these laws of memory as factors governing the Reference to Experience. His principle is, "The more the speaker comes within the experience of the audience the more likely will he be to obtain his end, and obversely." — *Effective Speaking*, Chapter III

[2] *From Old Time and Young Tom* by Robert J. Burdette. Copyright, 1912, 1940. Used by special permission of the publishers, The Bobbs-Merrill Company.

there before. He clings to it as though he had determined if any burglar came down the street and tried to steal that doorknob, he would have to drag his dead body through the keyhole before he got away with it. By and by he opens the door as wide as it will go. He would open it wider, but the wall is in the way. He holds it open there in the middle of December, as though his one great ambition in life was to cool off that house before he died. He cools it off; and the family is shivering to death in bed, when he finally manages to say "good night," such as you and I would say, whereas he intended to say a very sentimental, poetical good night. And as he goes down the steps he hears the door close behind him; he hears the key turn in the lock; he hears the chain shot into place; and he looks around to see what is the cause of all this haste, and the light in the house has gloomed into darkness.

F. *Experiences That Are Recollected Frequently.* Some experiences seem trivial and inconsequential, while others keep recurring to us. At the slightest provocation the poignant experience recurs to consciousness. Such experiences which persist in memory are invaluable for the public speaker to draw upon. The remembered experiences may be those that have come to us from life or from books. For example, any experience with death survives in memory; an unkind word spoken by one whom we thought to be a friend keeps recurring to us; we do not soon forget the kindness of a teacher who helped us over the first few weeks of homesickness at boarding school or college. All mankind, educated and uneducated, have direct contacts with life. The more educated an audience, the more indirect experiences it will have. To the book lovers, scenes from great literature will occur time and again at the slightest provocation. Scenes from *Silas Marner*, from *Hamlet*, from *David Copperfield*, from *Dodsworth* have a way of recurring to consciousness. Much of the aesthetic enjoyment derived from hearing a great symphony orchestra, from hearing a great singer, or from seeing a compelling drama comes from the fact that these experiences persist in memory. The public speaker can draw upon these rich experiences.

In striving to find the frequently recollected experiences of the audience, the speaker should search his own memory for those experiences which keep recurring. Stanley Baldwin, in his address on "Anglo-American Friendship," [1] uses such an experience.

[1] Given before the Annual Reunion Dinner of the British War Missions to the United States, April 29, 1925, *On England*

Notice that he tells the audience that he will never forget the experience. It is impossible to quote the entire speech, but the following excerpt will show the nature of the remembered experience:

Looking back, I think that if there was one thing that struck our delegates, on whatever task they were engaged in America, it was the amazing and the generous hospitality showered on all alike by their new friends in every part of the United States. Apart from the personal side they were struck by the immense effort that the United States made in those early days of the war, when they showed an example of enthusiasm, of hard work, and of receptiveness to ideas — when they showed that natural characteristic of hero-worship, and came forward to do everything in their power to help the Allies to bring to a successful issue the terrible undertaking in which they were engaged.

Living as I was at that time in London, and working at the Treasury, I cannot help in a gathering of this kind recalling the day when the first American troops appeared in London. I do not know how the reception of those troops affected the Americans themselves. The outlook was different to them from what it was to us, but I shall never forget standing on the Horse Guards Parade watching them marching by, not to a storm of cheers, which perhaps some had expected, but in a deep, profound silence, which to me was far more moving than any cheers.

Speaking for myself, I understand what was passing through the minds and hearts of that crowd. As we looked at these young men, the pick of their nation, so fresh, so keen, so enthusiastic, with their fine military bearing, the thought that was prominent in my mind was how they had come three thousand, four thousand, and five thousand miles to Europe to help us.

I wondered how it looked to them. I thought of the homes from which they had come, the strangeness of the surroundings to them, their feeling of fresh enthusiasm, of our feeling of worn but grim determination begotten of the three years of hell through which we had passed, and I could not help thinking how little, in the triumph of that march, they could realize what that fiery furnace was towards which they were going, and from which few of those early regiments could ever hope to return. It seemed to me then as impossible to cheer as I always find it impossible to applaud when I have heard the most beautiful music that stirs the soul rather than the head.

Undoubtedly the mood of Stanley Baldwin had much to do with the tenacity of the experience.

G. *Experiences That Happen Frequently.* The public speaker may also reach the minds of his audience by talking about those experiences that are not rare but usual. Daily routine — what the audience reads, eats, wears, admires, loves, hates, enjoys — will furnish the best kind of material for getting quickly into the lives of the auditors. Such experiences give human interest to our speeches. The following illustration from a commencement address by William Lyon Phelps [1] holds attention because it is a happening from everyday life. We, too, have experienced a similar transaction.

Love accuracy, love loyalty, love romance, love human nature, but, above all, love life itself. Be loyal to life. The disease of today is the fear of life. You ought to love life, and the way to love it is to begin every day of your lives as though it were the first day and the last day that you had on earth. Life may have trouble for you and disappointment and moments of agony, frustration, and despair; but life is the most interesting thing we know. The truth is more interesting than anything else and, if you can learn this one secret, never do anything mechanically. I learned that of a young boy in a haberdashery shop on Fifth Avenue, and if you don't think it is undignified (I think myself that nothing is undignified that is truth) I will tell you about it. I walked along Fifth Avenue one day and stepped into a haberdashery shop. I wanted to buy a pair of socks. Why I wanted to buy only one pair wouldn't interest you. But as I entered, a boy of perhaps seventeen came forward and said, "What can I do for you, sir?" I said, "I want to buy a pair of socks." And he said, "Do you know that you have come to the greatest store in the world to buy socks?" I said, "No, but I am glad to hear it." He said, "Let me show these things," and he began pulling them out, and I said, "Hold on, I am going to buy only one pair." "Oh, I know, but I want you to see how beautiful they are!" His eyes glowed; socks was his religion. I became far more interested in him than I did the socks, and I said, "My boy, if you can keep this up, if this isn't an initial spurt of enthusiasm owing to novelty, but is part of your nature and personality, in ten years you will own every sock in the United States." Now that boy taught the professor a great lesson. The way to failure is always through mechanical routine. The minister, the lawyer, the businessman, the engineer, anyone you like, who begins life with an initial spurt and loses that and begins to think that life is ordinary and commonplace, very soon becomes mechanical and then becomes incompetent and

[1] Commencement Address, New York University, June 8, 1927



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International News Photo

WENDELL L. WILLKIE

Wendell Willkie has gained recognition because of his ability to state his convictions and hold his own under cross-examination. In this picture you see him in action before a group of Senate leaders who were discussing the Lend-Lease Bill. Around the table you have, from left to right, Arthur Capper of Kansas, Arthur Vandenberg of Michigan, Wallace White, Jr., of Maine, Frederick Van Nuys of Indiana, Alben Barkley of Kentucky, and Carter Glass of Virginia, all apparently absorbed in what Willkie is saying. Much of Willkie's skill in discussion is the result of his training as a debater at the University of Indiana. His home on the edge of the campus was a proving ground for all those students interested in public affairs. Recently, before the Interfraternity Conference, he said this about the value of discussion: "I care greatly about public discussion in America. The democratic process rests upon discussion. There is no other method by which it can function. And it will function satisfactorily and effectively in such a time as this only if the channels of public discussion are kept completely open."

then becomes sour and then he is a failure. Life is too big a thing; it is the greatest of all the arts!

H. *Recent Experiences.* One of the distinguishing characteristics of a speech is its timeliness. The speech deals with the present, the passing event, the current stream of thought. The speech strikes at some condition which is uppermost in the minds of the audience. The fact of the matter is that we are living *now* — not yesterday or tomorrow — that we must solve the present problems. The present is the most interesting part of our experience. To keep in the vanguard of public opinion and thought, the public speaker must read the daily papers and weekly magazines, must listen to the conversation that is making the rounds, must read the latest novels. Recently a public speaker, who was past sixty years old, illustrated an address before college students with a football anecdote that came from some famous game in 1898, long before any of his audience had seen the light of day. The illustration had some interest as history, but a reference to the game played last Saturday would have been much more interesting because of its timeliness. Not much elaboration is needed to bring to the threshold of consciousness the latest happening. The radio with its news commentators brings hourly the developments of the world. The slightest reference to a current experience will arouse the audience's memory. The debater who makes the last remarks of the speaker "who has just left the platform" the subject of his opening remarks will get attention.

President Henry M. Wriston [1] uses a recent discussion to start his speech:

In his correspondence with Mr. Duerr, President Ernest Martin Hopkins said recently that during the last fifty years the fraternities have failed "to remain articulated with college life." They had been "possessed," he says, "at one time with some zeal for contributing to the intellectual life of the college." I am glad of that historical note because the fraternities led the colleges in that respect, for many years, but in recent years he asserts that they have failed "largely to concern themselves with it."

Another New England president was quoted in the press as saying that the national connection is of no benefit to the fraternities upon his campus.

[1] "College Fraternities" (see Appendix II)

President Wriston gained more interest in his speech by tying up his remarks with a recent controversy.

Sir Samuel Hoare, M. P.,[1] used a reference to a recent book with which to open his speech:

> My old Oxford tutor, Dr. Herbert Fisher, the Warden of New College, has observed in his brilliant *History of Europe*, that the two most persistent influences upon British life have been the Bible and the sea.

A successful speech will, then, employ references to experiences that were accompanied by a strong mood, experiences that were originally striking, experiences that keep recurring to consciousness, experiences that occur daily, and experiences that are recent.

III. MEMORY AND THE AUDIENCE

Making the Audience Remember. The public speaker desires to produce a lasting effect upon his audience. To accomplish this the speaker must make the audience remember. First of all, the audience must remember the speaker. The speaker must be unique, like no one else. Sometimes so-called faults give us individuality, just as facets give character to gems. The rate of speaking may characterize a speaker. Phillips Brooks was often criticized for his rapid rate of utterance, but it was a distinguishing characteristic. Do not let any public-speaking teacher shear off too much originality. But do not mistake poor English, unshaven face, muddy shoes, jerky gestures, slovenly thought, for individuality. If you have idiosyncrasies that make you distinctive, by all means develop them. This may be carried to an extreme, but intelligent people need not be too severely cautioned on this score. The danger of mass education is that it mills us all alike. Public speakers must be individuals.

There is such a thing as surface originality — manner of dress, way of dressing the hair, appearance of the clothes — all of which are important; but originality of thought and its manner of expression is more important. To be sure, people remembered the patrician bearing of Wendell Phillips, the ruddy glow of Beecher's health, the singularity of Lincoln's appearance, the polished manners of the Little Giant, but they chiefly remembered them because of what they stood for. People went back to hear them

[1] "Sea Power and the Aeroplane," *Vital Speeches*, Volume III, Number 5

time and again because these speakers stimulated their thought. A pertinent question is, "Would people come back to hear you?"

Besides originality of thought, there must be effective composition. A well-thought-out plan is useful not only to the speaker but also to the audience. If the plan is expressed concisely, it will help the audience remember the speech. The illustration is one of the most useful devices at the speaker's command for making his speech remembered.

Often the speaker can express his main thought in the title of his address, and by repeating it several times in the course of the address he can sink it into the memory of his audience. Beginning speakers could make more use of intelligent repetition than they do.

When suitable, some concrete material, such as a chart, a picture, or an article that can be seen, can be used to good advantage. The picture has a staying quality that cannot be equaled by the spoken word.

IV. SUMMARY

The speaker should keep in mind that both he and the audience are endowed with memory. Since people are the most important instrument of persuasion that the speaker deals with, he should endeavor to remember their names. A poor memory is usually due to indifference, poor preparation, poor physical well-being, or preoccupation. When the speaker happens to forget on the platform, he should carry on in the best manner possible, not letting the audience in on the predicament. Extemporaneous speaking can be improved by a judicious use of memorized passages, of memorized outlines, and well-chosen quotations.

An audience tends to remember those things which were learned in a powerful mood, those experiences which were originally intense, those which keep recurring to consciousness, those which repeat themselves over and over, and those which are recent.

V. EXERCISES

1. List ten experiences you had before you were fifteen years old which keep coming back to you.

2. Give your impressions of five speakers and tell why you remembered them.

3. Read the chapter on "Memory" in any good psychology book.

4. Mention five current events which a speaker might use to get attention.

5. Give a short speech in which you tell how you remember people's names.

6. Annotate one of the speeches in Appendix II with regard to the way the speaker aroused the attention of his audience.

7. Make a short speech on one of the following subjects:

a. The cost of liberty
b. Think for yourself
c. College students and politics
d. American aristocracy
e. College honoraries: a racket
f. Public servants
g. Preventive medicine
h. Ability *vs.* pull
i. Character or reputation
j. Third Party
k. Rugged or ragged individualism
l. Censorship of the radio
m. Motion pictures make crime
n. Education for women
o. Can business be Christian?
p. The perils of progress
q. Patriotism or profits?
r. If Booth had missed
s. America's debt to England
t. The ethics of compromise

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CHAPTER VIII

The Imagination in Speech

I. FIVE ASPECTS OF THE IMAGINATION

Observation and reasoning explore, while imagination helps us manipulate speech materials. There are five phases of the imagination which we will consider in this chapter.

A. *Creative Phase.* In the planning of our speech, the imagination plays an important and active part. When we first put the thought of the speech into our minds, we imagine that we will take a certain line of attack. This order guides our thinking and reading. This plan may be the final plan we use when we deliver the speech, and it may not. Reflection on the various aspects of the speech situation may dictate that we adopt another plan. The imagination gives us a bird's-eye view of the completed speech. We see ourselves before the contemplated audience, delivering the speech; and the plan we adopt in the imagination is the plan which we think will accomplish the task.

The purpose of the speech when first adopted is an imagined purpose. This purpose may change as we become more familiar with the speech situation — that is, with what we want and with what the audience wants.

Our illustrations are the product of our imaginations. Actual happenings are changed to fit the needs of the occasion. Also, figures of speech are developed by the creative imagination. Our language is dictated by what we imagine will best suit the audience and the occasion.

Through the creative imagination we surmise the needs or wants of the audience. For example, in our mind's eye we see a room full of young men and women, our prospective audience. What shall we talk about? We know that all these young men and women are trying to discover some line of work which will satisfy their idealistic and their egoistic needs. We try to imagine ourselves in their places, and we decide to talk on "How to Choose a

Vocation." A theme such as this, if interestingly treated and filled with solid information, should hold attention. Our sympathy for the needs of our audience is possible only through an active creative imagination. We will answer objections, questions, doubts, and suggest possible lines of action only if we have a creative imagination. As public speakers, we must actively enter into the lives of those about us.

B. *Selective Phase.* As the creative process goes on, it adds and subtracts. The public speaker should not attempt to prune until he has a wealth of material suggested by the creative imagination. Surrounded by a wealth of material that might be used, the public speaker chooses and rejects. Just as the painter omits the chimney from the background of his picture of the archway, so the speaker omits this illustration or that, this figure of speech or that, this personal reference or that which is not in harmony with his imagined purpose. The camera records everything within the scope of its lens; the camera is matter-of-fact, unimaginative. The speaker — the artist, if you will — idealizes what he sees and makes a speech as his imagination conceives it.

Taste dictates the selection of the details. As one studies great orators, one finds how varied were their interests and how excellent and different were their tastes. The best way to cultivate good taste is to associate with those who have it. Speakers show their taste in many ways — in the choice of subject, in the character of their language, in their illustrations.

General Hugh S. Johnson, political commentator and former director of the N.R.A., shows his taste in his speech, "Let's Clean Up the Democratic Party," [1] given before the National Democratic Club of New York, April 6, 1940:

> We are met to honor Thomas Jefferson, the father of the Democratic Party. I'll bet he would be glad to see you, but I doubt if he would recognize what passes for sons of his in Washington. For old times' sake I'm glad to foregather with anybody who ever even used to be a Democrat. But I marvel at being asked to speak to a Democratic club. Gee Whiz! — I'm a Democrat.
>
> You ought to ask such battle-scarred party veterans as Harold Ickes and Henry Wallace, who probably never voted the Democratic ticket in their lives before 1932 and maybe not then — or the vaudeville team of Corcoran and Cohen who, if they did support the party before

[1] *Vital Speeches*, Volume VI, Number 14

1932, were not important enough or responsible enough to have it make any difference. My information is that they were Hooverites.

But you asked for this. I didn't. You were specifically warned when I was asked to come here that I am not a linguist. I can only talk like a Democrat and not like the mangled whatizitz made over by the bright young men of the Washington palace guards.

Phrases like "I'll bet," "Gee Whiz!" "vaudeville team," and "mangled whatizitz" are dictated partly by what Hugh S. Johnson is and partly by what his audience was: his taste and the taste of the audience.

When Charles Evans Hughes,[1] Chief Justice of the Supreme Court of the United States, addressed the joint session of Congress in celebration of the 150th Anniversary of the first meeting of Congress, we had a different speaker and a different occasion. Notice the difference in the language:

> The most significant fact in connection with this anniversary after 150 years, notwithstanding the expansion of territory, the enormous increase of resources, and profound economic changes, despite direct attack and subversive influences, there is every indication that the vastly preponderant sentiment of the people of the United States is that our form of government shall be preserved.
>
> We come from our distinct departments of governmental activity to testify to our unity of aim in maintaining that form of government in accordance with our common pledge.
>
> We are here not as masters but as servants. We are not here to glory in power, but to attest our loyalty to the commands and restrictions laid down by our sovereign, the people of the United States, in whose name and by whose will we exercise our brief authority.

C. *Pictorial Phase.* The selective phase of the imagination is very useful in painting word pictures. The choice of the right or wrong detail can often make or break the spell over an audience. Quintilian refers to imagination in public speaking as *visiones.* "We must conceive those pictures of things, which we call phantasms, and keep before our eyes and drawn down into our hearts, everything of which we are to speak — persons, topics, hopes, fears. For it is the heart and energy of soul which make speakers eloquent." This energy shows itself in the power of the imagination to conjure up images for the audience to see. We must constantly remember that the speaker is one who makes eyes out of ears.

[1] *Vital Speeches,* Volume V, Number 11

The untrained speaker comes up to the scene he wants to make the audience feel, and, by a few unexciting, imageless words, fails. One speaker, in trying to describe the lounging room of the Lawyer's Club of the University of Michigan, said, "It is beautiful. It is very beautiful. I can't tell you how beautiful it is." The word *beautiful* contains no images. If the student had described the feel of the thick rug underfoot, the color of the rich drapery, the stained-oak paneling, the spaciousness of the room, the leaded windows, all would have helped to convey to the audience the impression of beauty.

In order to paint pictures for the audience, we must appeal to as many of the senses as possible. The novice usually appeals to the sense of sight and neglects motion and the senses of hearing, taste, smell, and touch. Here are some sentences which show an active imagination: Herbert Hoover, in his radio speech of May 27, 1940, said, "We must make sure that no such dangerous thoughts will be generated in their minds. We want a sign of 'Keep Off the Grass' with a fierce dog plainly in sight." Stanley Baldwin in his speech "On England" spoke of the "smell of wood smoke coming up in an autumn evening." John L. Lewis gripped attention by his graphic sentences before the Resolutions Committee of the Republican Party in Philadelphia in 1940: "Labor cannot eat platitudes. . . . The greatest menace to America is not the foreign agent or the fanatic . . . not the Fascist, the totalitarian, or the Communist . . . but the *shrunken bellies of one half of the population who are not getting enough to eat.*" William A. Irwin in his speech on "The American Way" made his audience see a picture: "American boys are not required to put polished shovels over their shoulders and march in ranks before the supreme head of the state." If the public speaker secures the active participation of the audience in the speech, he gets what is called an *empathic* response. *Sympathy* means "feeling with," while *empathy* means "feeling into." If a speaker draws a picture so well that the listener feels himself in the scene, he is providing gratification for him. The speaker who describes foreign places so well that we in our imagination find ourselves in these faraway spots provides us with a sense of mastery over time and space.

The following picture was clearly painted by C. Wayland Brooks [1] in his address before the National Small Business Men's

[1] *Vital Speeches*, Volume V, Number 1

Association at Pittsburgh on September 14, 1938. Notice the appeals to sight, sound, touch, and motion.

I will never forget the speedy trip to Paris Island, South Carolina, where Marines were being trained. When we arrived there, instead of accepting us as soldiers, we were considered as individuals who might be bringing some contagious disease. With other young men from throughout the United States we were put in quarantine for two weeks' time. Moving around, getting acquainted in our civilian clothes. I shall never forget the experience of my first night. I BEGAN TO LEARN ABOUT GOVERNMENT. It was evening time, and a bugle was blowing, and blowing badly. Standing there with my hat slouched over my right eye, I made some smart crack like, "Why doesn't he take the mush out of his horn?" Suddenly someone hit me behind the right ear, and I picked myself up about six feet from where I had been standing. As I rose, I looked four square into the gaze of a proverbial six-foot sergeant of Marines. There he stood, tatooed from arm to arm, tanned by the suns of seven seas and whipped by the winds of more than twenty years of service. He shouted, "STAND UP, YOU BUM, AND TAKE OFF YOUR HAT!" I had difficulty in standing. I had no difficulty in removing my hat — he had done that for me. I noticed other men were standing quietly with bared heads, and finally when the bugle ceased to sound I ventured a glance and saw at the far end of the grounds uniformed Marines moving away with the flag of my country that they had just lowered from the flagstaff. And I heard the sergeant's voice again saying, "The next time you hear the sound to colors of the United States, damn you, stand at attention and take off your hat." Soon a bugle sounded again; it was "taps," but I couldn't sleep that night. I had been humiliated as I had never been before. I rolled, and I tossed. One reason my head still ached, another my heart ached. I was rebellious at such treatment. But I realized I was in the hands of my government voluntarily, but, nevertheless, IN THE HANDS OF THE GOVERNMENT.

In presenting pictures to the audience, it helps to set the stage for the imagination to work. In the above excerpt the speaker begins by saying, "It was evening time, and a bugle was blowing. . . ."

D. *Suggestive Phase.* The public speaker shows his artistry when he suggests to the audience more than he actually says, when he is able to set off long lines of association in the minds of his audience. In this way the speaker skillfully invites the participation of the audience in the making of the speech.

Halford E. Luccock, by his choice of a Sears Roebuck catalogue as a symbol of utilitarianism contrasted with Palgrave's *Golden Treasury* as a symbol of beauty, suggests more than he actually expresses. The Sears Roebuck catalogue arouses an image of a large bulky catalogue with countless thin pages covered with a miscellaneous collection of horse collars, furniture, clothing, underwear, plumbing fixtures; all these flash upon the imagination in the fraction of a second. Contrasted with this heterogeneous assortment of things, Palgrave's *Golden Treasury* may bring back delightful hours with poetry: "The world is too much with us," "Gather ye rosebuds while ye may," "Music, when soft voices die . . ."

For the blind passion for things wears down the soul as tuberculosis eats away the tissues of the body. A keen observer has pictured the things which make up the table of contents of life for a large number of Americans: "Automobiles and radios, buildings and bathrooms, furs and furniture, liners and hotels, and bridges, vacuum cleaners, cameras, bus lines, electric toasters, moving pictures, railway cars, package foods, telephones, pianos, novels, comic supplements." Whatever pertains to the soul must be crowded into an appendix at the end as an afterthought, if there is any room in the already crowded volume. The result is that life is more like a Sears Roebuck catalogue than a Golden Treasury.[1]

Such a use of symbols excites the imagination and "puts the hearer's mind," as Richard Whately put it, "into the same train of thought as the speaker's." The speaker who employs the suggestive technique is very much like the Japanese painter, who, by a few bold, swift strokes, achieves his results. Our imaginations are stimulated by the outlines and set to work to fill them up. The audience is invited to collaborate with, not merely contemplate, the speaker.

E. *Historical Phase.* For the lack of a better term I shall call that function of the imagination which makes the past relive the historical function of the imagination. The public speaker has so many opportunities to revivify the past. Richard Whately[2] emphasized how valuable is this ability in the public speaker to reconstruct the past: "It has seldom if ever been noticed how

[1] *The East Window*
[2] *Elements of Rhetoric*

important among the intellectual qualifications for the study of history is a vivid imagination; a faculty which consequently a skillful narrator must himself possess, and by which he must be able to furnish excitement in others." The following example of reconstructing the past from Webster's speech in the Knapp-White murder case is one of the finest in all oratorical literature.

No doubt Webster visited the scene of the crime depicted in the following passage. His imagination made the crime live again. The jurors were able to see the murder through their imaginations. Notice the choice of details. There is the image of sight, the old man sleeping; the image of action, "He winds up the ascent of the stairs"; the image of sound, "with noiseless foot"; the image of touch, "by soft and continued pressure." It was not enough that Webster should himself see the crime in his imagination; he had to make the jurors see it.

The deed was executed with a degree of self-possession and steadfastness equal to the wickedness with which it was planned. The circumstances now clearly in evidence spread out the whole scene before us. Deep sleep had fallen on the destined victim, and on all beneath his roof. A healthful old man, to whom sleep was sweet, the first sound slumbers of the night held him in their soft but strong embrace. The assassin enters, through the window already prepared, into an unoccupied apartment. With noiseless foot he paces the lonely hall, half lighted by the moon. He winds up the ascent of the stairs, and reaches the door of the chamber. Of this he moves the lock, by soft and continued pressure, till it turns on its hinges without noise, and he enters, and beholds his victim before him. The room is uncommonly open to the admission of light. The face of the innocent sleeper is turned from the murderer, and the beams of the moon, resting on the gray locks of his aged temple, show him where to strike. The fatal blow is given, and the victim passes, without a struggle or a motion, from the repose of sleep to the repose of death! It is the assassin's purpose to make sure work; and he plies the dagger, though it is obvious that life has been destroyed by the blow of the bludgeon. He even raises the aged arm, that he may not fail in his aim at the heart, and replaces it again over the wounds of the poniard! To finish the picture, he explores the wrist for the pulse! He feels for it, and ascertains that it beats no longer! It is accomplished. The deed is done. He retreats, retraces his steps to the window, passes out through it as he came in, and escapes. He has done the murder. No eye has seen him; no ear has heard him. The secret is his own, and it is safe! Ah, gentlemen, that was a dreadful mistake!

II. SUMMARY

A well-trained imagination is indispensable to the public speaker. Someone has called the imagination the eye of the mind: it looks not only in but out, not only forward but back. Through the imagination the speaker knows his audience better; through it he develops sympathy and tact; through it the material is adapted to the needs of the audience. Through the imagination the speaker brings order out of chaos, so that the imagined goal may be realized.

III. EXERCISES

1. Study Lloyd C. Douglas's "Diadems and Fagots" (page 442) for the use of the imagination in filling in the details of a past action. Look up the Biblical version in Matthew 20: 1–16.

2. Hand in a 1000-word speech in which you make an attempt to appeal to all the senses. Use a red pencil to indicate in the margin where you have used these appeals.

3. Study Professor V. A. Ketcham's address on "Seven Doors to the Mind," found in W. P. Sandford and W. H. Yeager's *Business Speeches by Business Men* (McGraw-Hill Book Company, New York, 1930), and hand in a 200-word report on the value of imagery.

4. Make a speech of five minutes in which you use chiefly the historical imagination.

5. Study Robert Green Ingersoll's nomination speech of James G. Blaine for its appeals to the imagination, and hand in a one-paragraph report.

6. Prepare a seven-minute sales talk in which you make as many references as possible to the different senses. Bring to class the article which you intend to sell.

7. Make a seven-minute talk in which you use images that will appeal to the five senses.

8. Give a short talk on one of the following subjects:

a. My sojourn in a hospital
b. My vacation in the Rockies
c. A visit to Washington, D. C.
d. My visit at a faculty home
e. A talk on a famous painting
f. Tolerance *vs.* indifference
g. Injunction in labor disputes
h. City-manager plan
i. Power of Supreme Court
j. Stabilization of the dollar
k. Compulsory military service
l. Intangible property tax

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CHAPTER IX

The Use of the Voice

Bliss Perry tells us that when Matthew Arnold lectured in this country in 1883–84 he was so inaudible while lecturing at Sanders Theater at Harvard University that many of the students walked out. On his way home with President Eliot, with whom he was staying, he cried out, "What shall I do? I cannot make myself heard, and yet I must deliver these lectures. I need the money." President Eliot secured the services of Professor Churchill, who placed Arnold on the theater platform and took a position under the back gallery. He discovered that Arnold knew nothing about speaking to the "back of the hall." As Bliss Perry describes it, "Arnold invariably dropped his voice — instead of raising the pitch a trifle — on the final word of each sentence." After Churchill had given him lessons, Matthew Arnold was able to continue his lecture tour with some success.

One of the speaker's greatest assets is his voice. Fortunately no matter how poorly nature has endowed a speaker with a voice, he can improve his equipment. Kaltenborn has stated that one of the best things a student can get out of a course in public speaking is a knowledge of how to manage his voice. It is true that many students have taken this priceless instrument for granted and have never given it a conscious thought. It is with the hope of making the public speaker more aware of his organs of speech that this chapter is written. The voice can be improved, and it can also be abused.

Now it would be possible to burden you with a great deal of explanation of the anatomy and physiology of the vocal apparatus, but for our purpose, which is to show you how you can improve your speaking, such a detailed exposition is unnecessary. For example, the muscles which control the vocal folds, or cords, or lips, are inside the voice box and are involuntary. You can control them only by indirection through the sense of hearing. Therefore there is little justification for taking your time and attention

with information which you cannot put to immediate use. I want to make this discussion helpful.

Of all the physical means at the disposal of the public speaker, nothing is so capable of improvement as the voice. We may develop our voices in two directions: (1) in voice production and (2) in the utterance of speech sounds. Voice production is based on breathing. Utterance includes articulation and resonance. In order to emphasize the distinction between these two operations we may say that singers are more interested in voice production and speakers are more interested in utterance, although, of course, singers and speakers are vitally interested in both. An audience will sit through an entire evening listening to a singer whose words they do not understand, providing the tones are beautiful. On the other hand, it is impossible to think of an audience sitting through an entire evening listening to a speaker whose words are unintelligible, no matter how beautiful his tones.

I. VOICE PRODUCTION

A. *Breathing.* We have all played with a toy balloon, blowing it up and then letting the air out gradually while we pinched the opening so that the escaping air emitted various sounds. We form a valve with the neck of the balloon and our fingers. When we inflate the lungs, which are storage tanks for air, and let out the air as it is wanted through the voice box, we are carrying out an analogous operation. The elasticity of the rubber in the balloon corresponds to the muscular movement which operates the rib cage.

1. THE DIAPHRAGM. This is a muscular sheath which is attached to the backbone and the breastbone, or sternum. The diaphragm serves as a partition between the upper and lower portions of the torso. In the upper part are the lungs and the heart, and in the lower part are the organs of digestion. In relaxation the diaphragm is dome-shaped and helps to push the air out of the lungs. When the air is breathed in, the force of the expansion of the lungs pushes the diaphragm down upon the organs of digestion. Thus, in breathing there is an increase in the waistline. For this reason speakers should not wear tight belts or clothing which interferes with the easy movement of the diaphragm. It is easy to see how the tensing and relaxing of the

diaphragm increase and decrease the size of the rib cage. If the thumbs are placed on the hipbones and the fingers extended over the abdomen, the effect of the ebb and flow of breath upon the size of the rib cage can be noticed.

2. RIB MUSCLES. The diameters of the rib cage are also increased by the action of the muscles attached to the ribs. The size of the rib cage is controlled by two sets of muscles, one of which is found between the ribs, and the other outside the ribs. The outside set is attached to the ribs and the collarbone and the shoulder blade. If you will place your fingertips together in front of your body and raise the elbows upward and outward, you will have a fairly good idea of how the ribs move during inspiration. Then, if you will lower the arms, you will see how they act during expiration.

Take a deep breath or, better still, yawn and notice how your rib cage expands under your arms, how you raise your chest. As we sit reading, we do not use this upper-chest breathing; and in ordinary conversation the speaker does not use upper-chest breathing to any extent. The singer, however, because he must store large quantities of air for the singing of a phrase, constantly uses upper-chest breathing along with breathing from the diaphragm. Periodically, the breathing mechanism requires us to employ all muscles to extend the diameters of the rib cage in all directions in order to exchange the air in the lungs. Therefore, we sigh or yawn.

Public speakers are told to speak from the diaphragm because in ordinary speaking the speaker does not need to store up quantities of air. In fact, to inhale more air than is needed for speaking is a nuisance. One student of public speaking confessed that he had been handicapped all his life because he had been told in a class in public speaking to take a deep breath before speaking, and the excess air always got in his way.

3. TIDAL AND COMPLEMENTARY AIR. The usual amount of air taken into the lungs to keep the blood oxygenated is called the *tidal air*. The extra air we take in when we start speaking is called *complementary air*. The unskilled speaker who does not take in complementary air and attempts to speak on tidal air has to gasp for breath in the middle of words. For the purpose of speaking, only complementary air should be used. When the untrained speaker becomes frightened, he forgets to breathe in more air for the purpose of speaking and begins to use the tidal air, thus up-

setting the breathing equilibrium. One can readily see the value of the practice of some speakers in going through deep-breathing exercises just before going onto the platform.

B. *Care of the Voice.* The voice is a very delicate instrument. This statement cannot be repeated too many times. No one knows the worth of his voice until he has been deprived of it. A few years ago an instructor of my acquaintance had a bad cold. He was advised to go home and go to bed. Devotion to duty caused him to conduct his courses in spite of his laryngitis. Every word was agony. As a result of his indiscretion he lost his voice. No medical treatment could repair the damage done to the mucous membrane of his larynx. The greatest enemy of a good voice is the common cold. Sinusitis, catarrh, laryngitis, rhinitis often follow in the wake of colds that are not taken care of.

If you perspire when speaking, so that you are wet through to your skin, be sure to change to dry clothes as soon as you can. After you have spoken at some length in a warm room, keep your mouth closed when you go out into the cold air. Breathe through your nose.

Do not strain your voice. Voices of high pitch are especially susceptible to poor management because they have poor carrying power. A speaker with a high-pitched voice, in trying to make himself heard, forces the voice beyond its natural limits. A voice so misused begins to break at the most inopportune times. A speaker with a light voice should depend upon clear enunciation and powerful subject matter. When tempted to shout, the speaker should make himself speak more softly for emphasis. A convincing argument is more persuasive than a big, brawling voice. Do not speak on moving trains, where you have to overcome so much noise. Do not speak against heavy traffic.

Watch the clothing around the throat. The throat should be kept warm, but it should not be coddled. Shirts that are too tight constrict the throat and interfere with speaking.

Cold water sponged over the throat and face will increase the circulation of these parts and will aid in fighting off infection.

Best of all advice is to keep the body in good condition, for the voice is nothing more nor less than a part of the whole body mechanism. Also, we should keep the outlook on life cheerful, for the voice mirrors all attitudes of mind.

II. SPEECH

A. *The Voice Box.* If you will place your fingers on your throat about halfway between your chin and your chest, you will discover the Adam's apple. This is the box which contains the valve controlling the intake and outgo of air. This valve has a biological function, which is more fundamental than its use in speech. It would be impossible to cough, for example, unless this valve helped us bottle up the air and put it under pressure, so that we could use it to help expel the mucus from the bronchial tubes and throat. The next time you move the piano from one part of the room to another, notice how you take in a deep breath, close the valve, and push. Then try to push the piano without closing the valve. The valve's first function is that of helping to maintain life; its secondary function is that of producing speech.

The voice box, or larynx, is set on top of a series of cartilaginous rings that make up the trachea, or windpipe. It is composed of cartilages, of which the two main ones are the thyroid and the cricoid. The thyroid, so called because it resembles a shield, composes the front wall; and the cricoid, so called because it resembles a signet ring, composes the lower and back wall of the larynx. The valve inside the larynx is made up of two fibrous bands covered with mucous membrane. These vocal cords, or folds, are capable of opening and closing like shutters and of vibrating to produce sound. If you will put your hands together at the wrists and move them away from each other, forming a V, you will have a rough idea of the way the vocal folds open and close. In ordinary breathing the folds are relaxed and allow the breath to pass through the opening, or glottis, without interference.

When we start to speak, the folds begin to vibrate. As yet, study has not revealed how the folds start vibrating the column of air in the cavities above. Do the lips vibrate alternately? Do they vibrate as wholes and also as segments? The pitch of the tone depends upon the tension of the lip, just as the pitch of a rubber band stretched across a cigar box depends upon the tension of the rubber. Nature determines whether one is to be a bass or a tenor, a soprano or a contralto. As has been said, the muscles controlling the vocal lips are involuntary, and adjustment is accomplished indirectly through the sense of hearing. Through long years of practice we learn how to adjust the muscles to produce a certain

pitch. Proof that some people never master the control of these muscles is seen by the flatting or sharping of some singers. We say that these singers have a poor ear.

B. *Resonance.* Although we have no control over the size of our voice box, and although we have no control over whether we are tenors or basses, sopranos or contraltos, we do have control over the muscles which improve the resonance of our voices. We are all familiar with the experiment which uses a series of glasses filled with water to different levels; as we tap each glass, we get a different note. And we are all familiar with the experiment of holding a tuning fork over a glass partly filled with water; if we have just the right amount of water in the glass, we get a tone loud enough to be heard at some distance. The resonating column is of sufficient length to amplify the fundamental tone. Besides the resonance secured from columns of air, we have resonance from surfaces. If we hold a tuning fork in the hand, it is difficult to hear; but if we place it gently on a table, the sound is amplified. Thus, a piano has a resonating board — you may have heard one whose resonating board was cracked — and large auditoriums sometimes employ resonating boards above the heads of the speakers.

Just as we can manipulate the amount of water in a glass to find the proper resonating chamber for the tuning fork, we have it within our power to manipulate the resonating chambers of the human voice. A discussion of these cavities, or tubes, as they are sometimes called, will show the public speaker the possibilities of improving the resonance of his voice.

1. THE PHARYNX. Immediately behind and above the larynx is the pharynx. The size of the pharynx is fixed by nature, but the use of it is within our control. If the student will take a mirror and look into the back of his mouth, depress his tongue, and lift his soft palate, he will see the extent of this cavity. The upper part of the pharynx, sometimes called the *vault* or *dome*, is one of the most important cavities of resonance. A large and open pharynx is necessary to a full, smooth voice. A contraction of the muscles of the pharynx makes a throaty voice. A tight pharynx is tiring to the speaker and the audience. The pharynx opens into the oral cavity and the nasal cavity. *The speaker should attempt to discover what notes of his voice receive the maximum resonance in his pharynx and favor these notes.*

The soft palate acts as a valve shunting the vocal vibrations into the mouth or the nose or both. In saying such a word as *finger* we see that the first part of the word is shunted through the nose and the latter half into the mouth. By controlling the soft palate we can control the resonance of the pharynx, the nose, and the mouth.

2. THE MOUTH. The mouth makes a resonating cavity of infinite possibilities. In the front of the mouth we have the lips, which can be trained to alter the resonance to any desired degree. The teeth, as hard surfaces, make splendid resonating boards; their action is like the sounding board on a piano. The roof of the mouth similarly acts as a sounding board; the floor of the mouth has not only the teeth but also the tongue, which is even greater than the lips in its potential power as a modifier of the resonating chamber. The sides of the mouth also serve as adjustable resonators. The back of the mouth is curtained by the soft palate. How the mouth modifies sound will be discussed when we take up the vowels.

3. THE NASAL CAVITIES. The lack of nasal resonance is noticeable when one has a cold and there is congestion in the nasal passages. The nose contains two irregularly constructed cavities separated by a bony partition and having for their base the hard palate. The bones and cartilages of the nose are also a part of the sounding-board mechanism of the voice. The nasal cavities give *ring* to the tone. The speaker who will run through a set of vocal exercises with *n*, *m*, or *ng* before he speaks will be pleasantly surprised to find how brilliant his tones become. With very little attention, it is possible to improve greatly the nasal resonance of any voice.

C. *Sounds.* For the sake of convenience all speech sounds have been classified into vowels, consonants, and diphthongs. The resonating cavity formed by the various positions of the tongue gives character to the sounds called the *vowels*. Any constriction of the stream of sound by the lips, teeth, tongue, or soft palate or combination of these produces *consonants*. We have also compound vowels, which are called *diphthongs*. The diphthong starts on one vowel and ends on another.

1. THE PHONETIC KEY. We all know that spelling does not adequately represent the sounds of a word. The *ou*'s in *cough*,

dough, and *bough* are not sounded alike. We know that the *c* in *ice* and the *c* in *cat* are not the same. In order to give sounds definite symbols, students of speech have devised an alphabet based on sound, which is called "The Phonetic Key" [1]:

Consonants

[p]	*p* as in *pad*	[θ]	*th* as in *thin*
[b]	*b* as in *bad*	[ð]	*th* as in *with*
[t]	*t* as in *tea*	[s]	*s* as in *son*
[tʃ]	*ch* as in *china*	[z]	*z* as in *zinc*
[d]	*d* as in *din*	[ʃ]	*sh* as in *she*
[dʒ]	*j* as in *jumble*	[ʒ]	*zh* as in *azure*
[k]	*k* as in *kiss*	[l]	*l* as in *lie*
[g]	*g* as in *get*	[r]	*r* as in *red*
[m]	*m* as in *men*	[w]	*w* as in *we*
[n]	*n* as in *no*	[hw]	*wh* as in *when*
[ŋ]	*ng* as in *sing*	[j]	*y* as in *yes*
[f]	*f* as in *fad*	[h]	*h* as in *hill*
[v]	*v* as in *vim*		

Vowels

[i]	*i* as in *machine*	[ə]	*a* as in *above*
[ɪ]	*i* as in *it*	[ɚ]	*ur* as in *first*
[e]	*a* as in *chaotic* (lightly stressed *a*)	[u]	*u* as in *rule*
		[ʊ]	*oo* as in *cook*
[ɛ]	*e* as in *met*	[o]	*o* as in *obey*
[æ]	*a* as in *at*	[ɔ]	*aw* as in *sought*
[a]	*a* as first sound of diphthong [aɪ] in *dine*	[ɒ]	*o* as in *sorry*
		[ɑ]	*a* as in *father*
[ʌ]	*u* as in *up*		

Diphthongs

[eɪ]	*a* as in *day*	[aʊ]	*ow* as in *cow*
[aɪ]	*i* as in *dine*	[ɔɪ]	*oi* as in *joy*
[oʊ]	*o* as in *note*	[ju]	*u* as in *use*

2. VOWELS. There are four factors which give character to the vowel. Three of these are tongue positions, and the fourth is the position of the lips. Tension, bunching, and height of the tongue in varying degrees in the front of the mouth form the resonating cavities which produce the front vowels; and tension, bunching,

[1] The student will find a valuable discussion of the sounds of spoken English in *Webster's Collegiate Dictionary* (Fifth Edition), pages x–xix.

and height of the tongue in varying degrees in the back of the mouth form the resonating cavities which produce the back vowels. When the tongue is almost flat in the mouth we have the mid-vowels, or *neutral vowels*, as they are called. There are from twelve to fifteen vowels in English.

The vowels for the words discussed below are formed in the front of the mouth with varying degrees of tensing, bunching, and height. If the student will say these words, he will discover that he goes from the more tense to the less tense, his tongue will not be so bunched, and the height of the tongue will gradually lessen until it is almost flat.

a. Front vowels

(1) *e* [i] as in *me, machine, seen, field*
(2) *i* [ɪ] as in *it, is*
(3) *a* [e] as in *duplicate*
(4) *e* [ɛ] as in *get, met, set*
(5) *a* [æ] as in *at*
(6) *a* [a] as the first sound of the diphthong in *dine*

b. Mid-vowels. If the tongue is relaxed completely, with the tip of the tongue resting against the lower teeth, and a grunting sound is made, we have one of the mid-vowels — the first sound in *above.* It is represented by the phonetic symbol ə.

Now if we raise the back of the tongue just a trifle, we get the other mid-vowel, or the second vowel sound of *above;* it is represented by the phonetic symbol ʌ.

c. The back vowels. When we raise the back of the tongue high against the roof of the mouth, the vowel sound that we make is found in such words as *who* and *moon.* Now as we gradually lower the height of the tongue we make the following vowel sounds:

(1) *oo* [u] as in *who, prudential, rudimentary*
(2) *oo* [ʊ] as in *would, good, pull, wolf*
(3) *o* [o] as in *poetic, location*
(4) *aw* [ɔ] as in *awe, fall, sauce, thought*
(5) *o* [ɒ] as in *on, doll*
(6) *a* [ɑ] as in *father, calm*

3. DIPHTHONGS. We have many speech sounds changing continuously from one vowel to another in the same syllable, which are called *diphthongs.* In these compound sounds the tongue starts

in one position and ends in another. The starting position is called the *on-glide*, and the ending position is called the *off-glide*. For example, if the student will say the *i* sound in *ice*, he will notice that the tongue gets in position for the *a* [a] sound and gradually glides toward the position of the sound of *i* [ɪ].

For the sake of convenience, diphthongs have been classified according to the off-glide vowel. Here it will be sufficient to call attention to three such classifications:

(1) Diphthongs ending in *i* [ɪ]; examples, *prey*, *wait*, *day*, *oil*
(2) Diphthongs ending on the unaccented *a* [ə]; examples, *idea*, *bear*
(3) Diphthongs ending on the back vowel *o* [ʊ]; examples, *bough*, *now*

Much ineffectiveness in speech is due to a failure to give a diphthong its proper enunciation. Speakers sometimes pronounce the *ay* in *bay* as if it were the *a* sound in *gate*. It is, of course, a diphthong and should be so given. Now and then speakers will be heard who pronounce the vowel *a* in *gate* as if it were a diphthong, which, of course, is wrong.

4. CONSONANTS. A vowel, we have seen, is formed by changing the shape of the mouth cavity by means of the tongue and the lips. A consonant is formed by stopping or constricting the voiced or the voiceless breath. There are twenty-five consonants in our language.

There are many ways of classifying the consonants, all of which are designed to help the speaker in his attempt to form them correctly. We shall treat two of the classifications. First, we may classify the consonant as to the place where the air is impeded. Second, we may classify the consonant as to whether the sound is voiced or unvoiced.

a. Place. We may classify the consonants according to the organs which articulate them:

(1) Both lips: *p* as in *pad*, *b* as in *boy*, *m* as in *men*, *w* as in *wit*, *wh* as in *when*
(2) Lips and teeth: *f* as in *fad*, *v* as in *voice*
(3) Tongue and teeth: *th* [θ] as in *smith*, and *th* [ð] as in *with*
(4) Tongue and dental ridge:
    (*a*) With tip of tongue and dental ridge: *l* as in *lot*
    (*b*) With the lateral free margin of the tongue and dental ridge: *t* as in *tea*, *d* as in *do*, *n* as in *no*

(*c*) With the sides of tongue and dental ridge: *s* as in *so*, *z* as in *houses*

(*d*) With the sides of the tongue and dental ridge; with a spread tip of the tongue and the teeth: *sh* [ʃ] as in *she*, *zh* [ʒ] as in *rouge*

(*e*) With the sides of the tongue and the dental ridge: *r* as in *red*

(5) Tongue and palate: Combination of front of the tongue and the hard palate: *y* [j] as in *yes*

(6) Tongue and soft palate (those sounds which are produced by a combination of the back of the tongue and the soft palate): *k* as in *kick*, *g* as in *go*, *ng* [ŋ] as in *sing*

(7) Glottal: *h* as in *ham*

b. Voiced and unvoiced consonants. Another interesting classification of the consonants is that in which they are separated into voiced and unvoiced consonants. Notice that most of the voiced consonants have their counterpart in unvoiced consonants.

Voiced	*Unvoiced*
b as in *boy*	p as in *problem*
v as in *violin*	f as in *final*
ð as in *whither*	θ as in *thin*
d as in *did*	t as in *teeth*
dʒ as in *jumble*	tʃ (ch) as in *child*
z as in *zinc*	s as in *sink*
ʒ as in *azure*	ʃ as in *should*
g as in *get*	k as in *kick*
m as in *many*	h as in *happy*
n as in *no*	
ŋ as in *singer*	
l as in *lot*	
r as in *red*	
w as in *wide*	
j as in *you*	

NOTE. Wh [hw] as in *when* is a combination of voiced and unvoiced.

This knowledge is useful to the speaker, because often voiced consonants are substituted carelessly for unvoiced ones. For example, in the word *beautiful*, a *d* is sometimes substituted for the *t*. In *little*, the *t* is often left out, or *d* is substituted for it.

c. Warning. The difficulty with calling attention to consonants is that the student is likely to make them too prominent and

thus make his speech pedantic. For example, in everyday speech the American does not say *twenty* but "twenny." It is possible, again, to make the *t* so prominent in such a word as *winter* as to seem affected. The *t* sound is in the word *winter*, but, as we pronounce it in ordinary speech, we do not pause over it.

Final *t*'s and *d*'s are likely to become too prominent in the speech of anyone who has just become conscious of his consonants. *Would* becomes "woulduh," and *dentist* becomes "dentistuh." While we strive to be correct, we do not want to become pedantic. No one should notice that you are trying to speak correctly. Art must cover up art in good speech. We must beware of affectation, which is so distasteful to discerning people.

III. FOUR ASPECTS OF SPEECH

A. *Quality.* An acceptable voice quality has a commercial and cultural value. For example, on all recommendation blanks for positions there is a space in which the interviewer writes remarks about the applicant's voice. Prospective teachers are interviewed to find out whether their voices will make children irritable or listless or eager to learn. Telephone companies employ teachers of speech to train their employees in voice production. Our voices reveal so much of our attitude toward life; as Sara Teasdale has said, "All that I know, and all that I have not known, live in your voice." Voice quality is dependent upon our physical and emotional make-up.

1. PHYSIOLOGICAL BASIS OF QUALITY. The quality of a voice is determined largely by the structure of the voice mechanism. If this were not so, there would be many Jenny Linds. The size and the shape of the resonating chambers affect the quality of voice, and all the training in the world will not change this physical characteristic. But training can change the use we make of the chambers. The chief chambers are the laryngeal cavities found within the larynx, above and below the vocal folds. The pharyngeal cavity is just above the larynx and extends upward to the opening of the nasal passageway just below the base of the skull. The walls of this cavity are muscular and are capable of infinite variation as to size and shape. For example, by means of the tongue and soft palate it can be connected with or completely shut off from the oral or nasal cavities. Also, the texture of the walls of the pharynx

can be changed through tensing or relaxing of the muscles that form the walls. The oral cavity, or mouth, is also capable of great variations, due to the flexibility of the tongue and the soft palate. The nasal cavity is not capable of such variation, but it can be changed somewhat by the dilation of the outer nostrils; and the opening into the pharynx can be closed.

The tonicity of these muscles that control the cavities is the result of the well-being of the speaker. A person who is indisposed will have a faulty voice quality. We are all familiar with the effect of a head cold on voice quality. Lazy tongues, inactive soft palates, and tight jaws all affect voice quality.

A good ear is also of prime importance in securing a pleasing voice quality. By training the ear to appreciate pleasing voices we set up a standard for ourselves.

2. EMOTIONAL BASIS OF QUALITY. The voice shows poise or a lack of emotional stability. By means of the voice quality, the skilled interviewer can tell from a conference whether the candidate is tense or relaxed. We all know that joy tenses the muscles and animates our voices; we use wide pitch variations. Grief, on the other hand, relaxes the throat and we speak in a dull, monotonous tone. When we are afraid, our voices almost disappear, and we talk in a whisper. Disdain and contempt widen the outer nostrils and affect the tone. The cynic takes no interest in life, and therefore his tones show no eagerness: he has little animation; his inflections are short; he is likely to talk out of the corner of his mouth; his attitude thus affects the chambers of resonance. A speaker who would cultivate an acceptable voice quality must cultivate emotional control.

3. RESONANCE AND MODULATION. We can improve the pleasing quality of the voice by increasing its resonance and flexibility. A few exercises practiced daily will help.

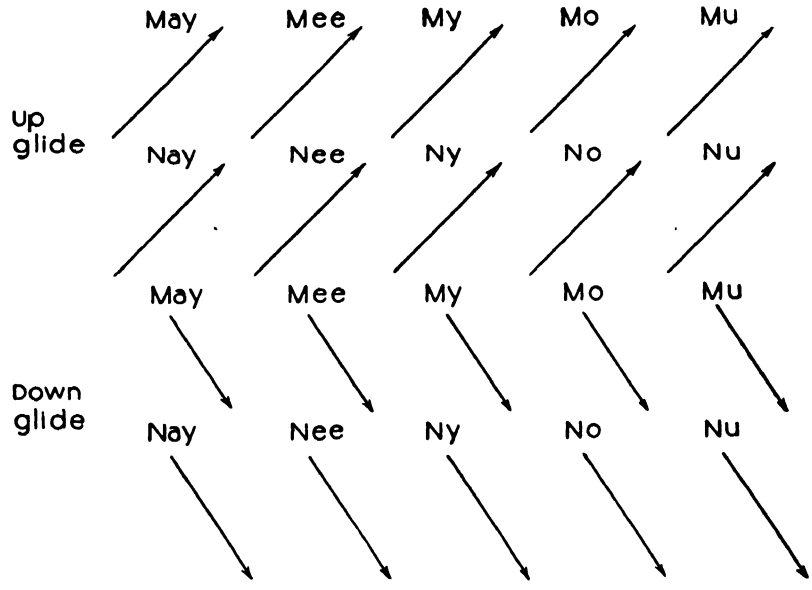
a. Place the fingers on the cheek bones and hum. You should feel the bones vibrate.

b. Begin on a low pitch and go up and down the scale on the following sounds:

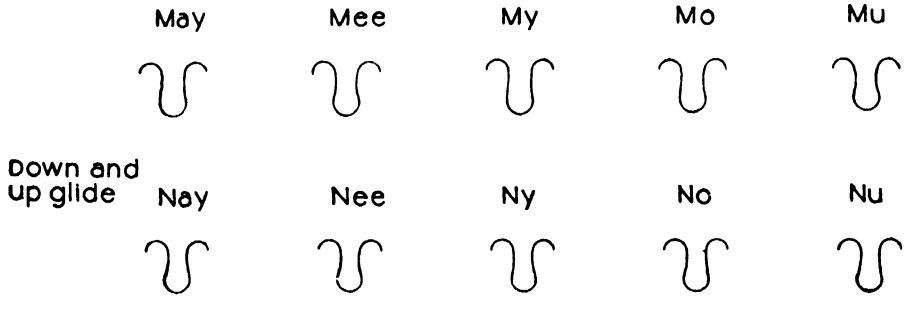
May	Mee	My	Mo	Mu
Nay	Nee	Ny	No	Nu

c. Make a record of your speaking voice, and study it for modulation.

d. Say these sounds on a rising and then a falling inflection:



e. Now combine a falling and a rising inflection on these sounds:



f. In order to develop the muscles and resonance of the pharyngeal cavity try these exercises:

(1) Yawn and, as you exhale, say *ah.*
(2) Say *Yah,* increasing the size of the opening in the back of the mouth gradually until you have reached the limit of its expansion.

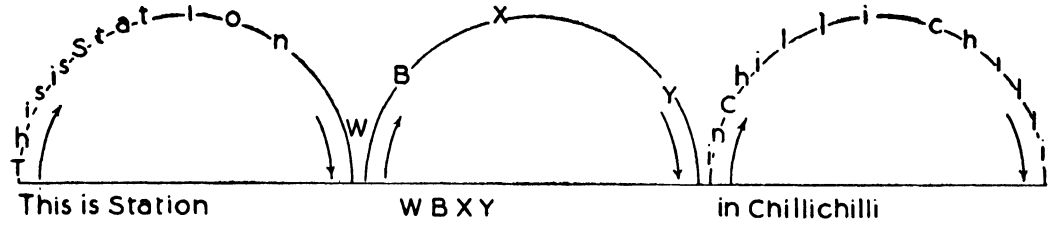
g. Say each of the following words five times and try to suggest the emotion of the word in the sound:

brave	bold	cold	dead	rasp	bump	scream
nasty	ugly	sweet	clean	grand	glad	joy

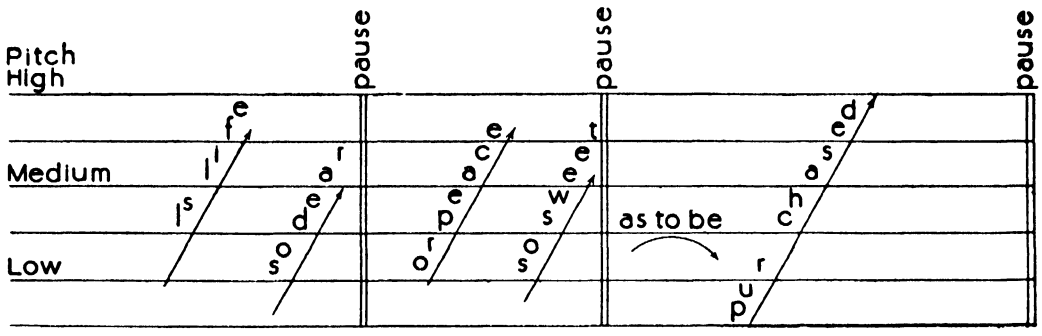
B. *Pitch.* The pitch of our voices has been determined by nature. We are sopranos or contraltos or tenors or basses or baritones.

We cannot do much about this. We can, however, improve the control of our pitch within the limits set by nature.

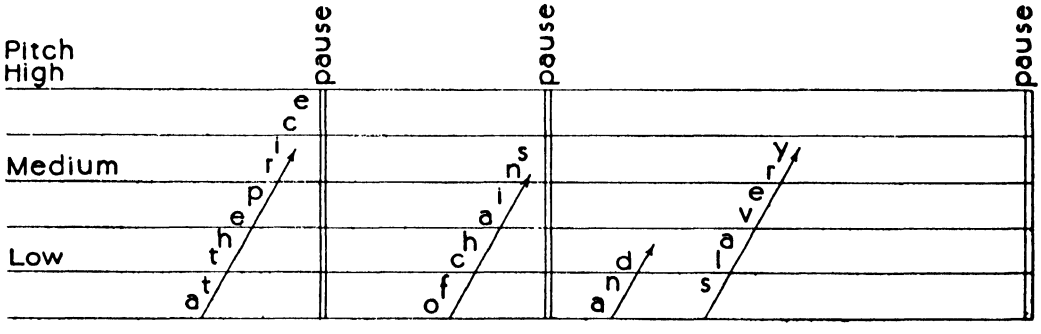
1. VOCAL MONOTONY. This curse of speaking is likely to arise from fear, from preoccupation, or from the lack of control over speech melody. If you will listen to the conversation of two friends going down the street, you may notice that their voices sound all the notes of the speaker's scale. Yet, if these people are not experienced speakers, they will weary their listeners by monotonous vocal production. Monotony arises not only from lack of pitch variation but from an endless repetition of the same speech pattern. For example, some inexperienced speakers fall into the vicious habit of beginning all their sentences on the same pitch and ending always in the same way. This fault is sometimes noticeable in announcers on local radio stations. The highly paid announcers on the national chains have, as a rule, a splendid variety in pitch, which is governed by the thought they are expressing. Listen to yourself speak or read, and be careful to avoid the repetition of the same pitch pattern in every sentence. We can illustrate this annoying speech habit by showing how an inexperienced radio announcer might announce his station in singsong fashion:



Oratorical prose frequently captures the melody of the human voice, and it is almost impossible as we say it to escape the cadence of the passage. Probably this is one reason why some oratorical prose lives on from generation to generation. No doubt one of the inherent beauties of Patrick Henry's "Call to Arms" is its inescapable melody. In the following sentence we find the melody of the spoken word, and I have discovered that nearly every student will read it with the emphasis falling on the same syllables and with the pauses after the same words. The diagram will give a rough idea of the melody of this passage. Read the sentence yourself to see whether you follow this pitch pattern.



"Is life so dear or peace so sweet as to be purchased



at the price of chains and slavery?"

2. SPEECH MELODY. The repetition of the same speech pattern or melody is not conducive to the holding of attention. A lullaby is a repetition of the same pattern and is aimed at producing sleep. Grand opera, on the other hand, is melodious, but it is full of various patterns of song. A landscape in which there are hills of various heights, with corresponding valleys, is more pleasing to the eye than flat country. If you have ever listened to the reading of a first-grader, you know that it is in most instances painful because every word is pronounced in the same way. No value is given to the thought content of words or phrases. The skilled language teacher knows whether the student has studied his lesson by the way he reads the passage. Different languages have different melodies. The Englishman says "Good morning" differently from the American. The tourist who speaks perfect book French may be misunderstood because of a faulty melody. The American tourist imparts to his French his American melody. An Italian who has studied French out of a book can understand an American who has studied French in the same way, but few Frenchmen could understand either. Pleasing speech depends upon a pleasing melody.

Robert Frost has attempted, in his poetry, to capture the melody of conversation. Pick up a volume of his poetry and read aloud several of his poems. Notice how he has succeeded in capturing the lilt of everyday speech. Recite the following lines from "Mending Wall" as if you were saying them to a friend:

> Something there is that doesn't love a wall,
> That sends the frozen-ground-swell under it,
> And spills the upper boulders in the sun;
> And makes gaps even two can pass abreast.
> The work of hunters is another thing:
> I have come after them and made repair
> Where they have left not one stone on stone,
> But they would have the rabbit out of hiding,
> To please the yelping dogs.

All things considered, the speaker who uses his lower tones, provided he can be heard, is wise. He then has his upper tones for emphasis. A speaker who raises his voice to the upper register and keeps it there has little opportunity to introduce melody into his speaking. Especially is the necessity of keeping control of the voice essential in radio speaking, where every change in melody is doubly important. Anyone who speaks for an extended period of time without interruption is likely to develop serious faults in melody. The false cadence, where the voice does not drop far enough to make a natural cadence, is sometimes called the *preacher's cadence.* Speakers who seek directness, like lawyers, seldom have this fault. If the speaker will pick out individuals in the audience and talk directly to them, he will probably avoid annoying cadences.

3. INFLECTION. Every syllable in English speech is inflected. In a song we do not inflect the words. If you will sing, "Once in the dear, dead days beyond recall . . .," you will notice that you do not inflect the syllables; you prolong each one on the same note. Now if you will say the same line as if speaking it to a friend, you will notice that your voice goes up and down as it touches each word. We inflect in two ways:

a. The glide. We have the upward and the downward glide and a combination of the two. Through these glides we give meanings to words. We may say the same word in various ways, giving it a different meaning with each type of glide. In such a simple expression as "That's nice," we can see what inflection

does to meaning. See how many different meanings you can put into this simple expression.

b. The step. Sometimes we do not use the glide on a syllable, but use instead what is called the *step.* In the following we employ the *step:*

(1) Downward

Please don't do
that!

(2) Upward

cal!
Come here, you ras

All speakers can improve their delivery by employing more width in their inflections. The student should practice a selection such as Patrick Henry's "Call to Arms" and increase the width of the inflection each time:

They tell us, sir, that we are weak;
Unable to cope with so formidable an adversary.
But when shall we be stronger?
Will it be the next week,
Or the next year?
Will it be when we are totally disarmed,
And when a British guard shall be stationed in every house?
Shall we gather strength by irresolution
And inaction?
Shall we acquire the means of effectual resistance,
By lying supinely upon our backs,
And hugging the delusive phantom of hope,
Until our enemies shall have bound us hand and foot?
Sir, we are not weak. . . .

On the word *weak*, in the first line, practice dropping the inflection as far as possible. Do this also with *formidable.* Begin the word as high in pitch as you can and come down the speech scale. Practice this entire selection in order to increase the width of your inflections.

C. *Time*

1. RHYTHM. In poetry we have absolute rhythm; in prose we have sense rhythm. The rhythm of a college yell is an absolute rhythm, while the rhythm of the Gettysburg Address is a sense

rhythm. The one is obvious, and the other subtle. The "canned" debate speech has almost an absolute rhythm because there is no thought or feeling expended upon it. Deep thought and feeling require a broken rate of utterance. Because Robert G. Ingersoll sometimes violates the rhythm of prose and goes into the rhythm of poetry, his prose is not the best: "I know / how vain / it is / to gild / a grief / with words, / and yet / I wish / to take / from ev / ry grave / its fear /."

2. CHANGE OF PACE. A useful device for every public speaker to master is that of changing the pace. Most of us, when standing in front of an audience, tend to speak in a uniformly fast rate. We are a bit excited, and the ordinary rate of everyday conversation is speeded up. Some speakers establish this fast rate at the beginning of the speech and maintain it throughout. Change of rate promotes interest, while monotony of rate is fatal to attention.

3. QUANTITY OF SOUNDS. Vowels may be prolonged to any desired length in order to carry meaning. In the line, "She was an old, old, old, old lady" the *o* may have a different time of duration in each repetition. The accented syllable is usually held longer than the other syllables in the word. In Kipling's line "Try — try — try — try — to think of something different —" the vowel sound is prolonged in order to make up the meter of the line. The public speaker can prolong a sound for emphasis. In Lincoln's phrase "of the people, by the people, for the people," notice what happens when the prepositions are prolonged, are given more time. Much implication is given by a judicious use of quantity.

4. THE PAUSE. One of the essential differences between writing and speaking is shown in the speaker's command of the pause. The writer knows no such device; he may use a dash or two to show that he wants to interrupt the reader, to hold him in suspense, but these are impotent when compared with the power of the pause in the hands of a skilled speaker. Some suggestions for the use of the pause may be helpful: A slight pause should occur between phrases. This aids intelligibility on the part of the audience and gives the speaker the opportunity to breathe. "The larger the audience, the smaller the phrase" is a good maxim to follow. Notice how many times you pause in ordinary conversa-

tion to secure the consent of your listener. Often when the speaker pauses he keeps the speech mechanism going, and *uh*, *er*, and *and* result. This is a distressing habit, one the audience will not readily overlook. Then there is the dramatic pause, which the speaker uses to emphasize what he has just said; it may also look forward and emphasize what is coming. A pause correctly used indicates to the audience that the speaker is master of the situation.

D. *Force*

1. FORCE AND MEANING. Force is the intensity of the tone. It is the degree of loudness or quietness with which a tone is uttered. Let it be said that quietness of tone is as necessary to meaning as loudness is. There is great danger of employing only a loud tone when once started. We all know speakers who would be much more successful if they would let down and employ quieter, more persuasive tones. The speaker is likely to think that he is not speaking well unless he is using a great deal of force. On the other hand, beware of the timid tone. Young women, especially, think it is unladylike to raise their voices so they can be heard at the back of the room. Variety may be introduced into the delivery of the speech through application of changes in the degree of force.

2. FORCE AND THE AUDIENCE. That the force one employs should vary with the size of the audience is an axiom. A group of fifty will not need the force required for five hundred. A cultured audience likes less force than an uncultured one; a cultivated audience can appreciate minor variations of force. Children like a great deal of noise. Force is dependent on the acoustics of the auditorium: some auditoriums are easy to speak in, while others require a great deal of force to penetrate to the back rows. The experienced speaker usually tests out the hall before the audience arrives.

3. FORMS OF FORCE. We do not want to become too technical, but it is helpful to distinguish the three forms of force: effusive, expulsive, and explosive. Thought controls the use of these, but we may use them more intelligently if we know something about them.

a. The effusive is the application of even force on all that is said. In material that has one mood, this form of force is used.

The following might be said with the effusive form of force:

The day is cold, and dark, and dreary;
It rains, and the wind is never weary;
The vine still clings to the mouldering wall,
But at every gust the dead leaves fall,
And the day is dark and dreary.

— LONGFELLOW

b. The expulsive form of force is the type most commonly used on the platform. It is characterized by short, quick applications of force to what is being said. This type of force is used successfully with the voice quality ordinarily used in speaking. It is used where different degrees of force are needed, as in debating.

c. The explosive form of force is abrupt in its attack. As the word suggests, it is used in cases of deep emotion. The diaphragm acts as it does in a sudden cough. In yelling or shouting, this is the form of force employed. Henry Ward Beecher [1] testifies as to the value of explosive tones for the public speaker:

Where you are in eager exhortation, or speaking on public topics, where your theme calls you to denunciation, to invective, or anything of the kind, the sharp and ringing tones that belong to the upper register are sometimes well-nigh omnipotent. There are cases in which by a single explosive tone a man will drive home a thought as a hammer drives a nail; and there is no escape from it.

4. STRESS is the application of force to the different parts of a sound or syllable. Stress has been divided into six kinds:

a. Radical. This type of stress is used at the beginning of a word or syllable. It could be used in the command, "Well, come on!"

b. Final. Stress of this kind is applied at the close of a sound. Deep emotion usually expresses itself with the stress, as in, "You will, will you?"

c. Compound. When sarcasm and irony are to be expressed, as in the following, stress is applied at the beginning and end of each sound: "Oh, you do, do you?"

d. Median. When grief, sorrow, heaviness of spirit are to be expressed, the greatest amount of force is applied in the middle of a syllable. In such a sentence as, "You do not know how sad I am," the word *sad* would receive a median stress.

[1] *Yale Lectures* (First Series)

e. Thorough. To distribute force equally over all the sounds, we use this type of stress. It is employed with the effusive form of force. It might be employed in such a phrase as, "It is indeed!"

f. Intermittent. To express feebleness, entreaty, or great sorrow we use this type of stress. It might be used in the following: "I am an old, old man, without money or friends."

IV. SUMMARY

Your voice needs care and responds to cultivation just as any other part of your body. It is possible to improve your control over your breathing so as to support your tones better. It is possible for you to exercise control over your pitch, your melody, your rate, your force, and your quality. Evidence that voice production can be improved by some thought and care is seen in the speaking of Mrs. Eleanor Roosevelt. Dorothy Dunbar Bromley, writing in *Harper's Magazine* for January, 1940, points out that when Mrs. Roosevelt was criticized for her high-pitched voice, she decided to take voice lessons: "People who note her easy delivery today can hardly believe that she is the woman whose voice used to rise nervously to the higher registers and stay there." No part of our speech equipment will pay such rich dividends as cultivation of our voices.

V. EXERCISES

A. *Breathing*

1. Place the thumbs on the hipbones and extend the fingers over the abdomen. Breathe out toward the fingers. Mentally count five as you inhale, and count ten as you exhale.

2. Place the thumbs on the hipbones and extend the fingers over the abdomen. Breathe out toward the fingers. Say *ah* for ten counts in exhaling. Feel the abdominal muscles push in.

3. Fill the lungs with air with catch breaths. Exhale on *la.*

4. Lie flat on the floor. Let the palm of the right hand rest upon the upper chest and the left hand upon the front wall of the abdomen. In this position inhale quickly through the mouth and exhale slowly through the nose. Be sure that expansion takes place at the point where the left hand rests upon the body.

5. Lie flat on the floor. Place a heavy book upon the abdomen. See through how wide an arc you can raise and lower the book.

6. Go to the piano. Take in a deep breath. Strike middle C. See how long you can support a tone on this breath. *La* is a good syllable to experiment with, as it opens the throat. Be careful not to use the tidal air. When you feel that you have exhausted the complementary air, stop. Go up and down the scale on one breath.

7. Laugh out successively each of the vowel sounds. Draw back the corners of the mouth as if smiling. Let the tone of the voice be subdued at first, and then gradually increase the force and rapidity.

8. Take in a breath with the mouth wide open, hold it for a few seconds as in deep yawning, and then expel the breath as it is expelled after a deep yawn.

9. Take a number of words of one syllable, as: *one*, *two*, *three*, *four*, *five*. Take the breath just before the utterance of each word, hold it for a moment, then express the word in a bold, round, forcible tone, and relax the muscles the instant the stressed vowel sound is struck.

10. Read passages containing a series of emphatic words or clauses, pausing long enough before every emphatic word to take a little breath and condense it. When the breath can be taken with ease, and the words uttered properly and with considerable energy, then gradually increase the force and volume of the voice and the earnestness of utterance from the first to the last word of the series.

B. *Resonance*

1. Place the fingers lightly on the cheek bones and say *m* and *n* with the vowel sounds. Prolong the *m* sound before ending in the vowel; that is, *m-m-m-m-m-m-m-m-ma.*

2. Hum on successive pitches and say the vowels on the hum; such as, *may*, *me*, *my*, *mo*, *mu.*

3. Say the *ng* sound before the vowels: *nga*, *nge*, *ngi*, *ngo*, *ngu.*

C. *Muscle Exercises*

1. Raise the corners of the mouth up and down as in smiling and in frowning, first slowly, then more rapidly.

2. Put the lips in the rounded position for *o* and change quickly to the position of the lips for *a* as in *father.* Do this slowly at first, then more rapidly.

3. Say the following sounds on the breath so as to exercise the soft palate:

a. *guh, guh, guh, guh, guh, guh* (Say this exercise at first slowly; then increase the speed.)

b. *kuh, kuh, kuh, kuh, kuh, kuh* (Say the first sound softly and increase the force up to the last one.)

4. Say the following on the breath:

a. *tuh, tuh, tuh, tuh, tuh, tuh* (Increase the force until you reach a climax on the last syllable.)

b. *duh, duh, duh, duh, duh, duh* (Start this exercise with all the force you can muster, and gradually decrease the force until the last syllable is scarcely audible.)

5. Take a mirror and study your tongue. See how nearly you can turn your tongue over.

6. Touch your soft palate with the tip of your tongue.

7. Point your tongue and stick it out of your mouth as far as you can. Keep it pointed and gradually bring it back into the mouth.

8. Put the tongue between the teeth, open the mouth about half an inch, then touch the upper lip and next the lower. Do it slowly at first; then increase the speed.

D. *Relaxation*

1. Yawn and open the mouth wider and wider. Do this five times.

2. Let the head fall forward on the chest. Raise the head gradually, take a deep breath, and let the head fall forward again on the chest. Do this three times.

3. Move the head slowly around in a circle. Let the head be so much dead weight and let the mouth hang open. Repeat this six times.

4. To relax the jaw say *yah, yah, yah, yah, yah, yah* with increasing force. Open the mouth wider each time you say *yah.*

5. Breathe in gently and let the head fall back, and then expel the breath quickly through the mouth and let the head fall forward on the chest. Do this five times.

E. *Speech Subjects*

The following subjects may be used in this chapter:

a. Government ownership of telegraph and telephone

b. The challenges of science

c. American contributions to civilization
d. American character and ideals
e. The story of migrations in the United States
f. The basis of toleration
g. What modern liberty means
h. The future of militarism
i. Racial minorities
j. The religion of the future

VI. COLLATERAL READING

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3. Holmes, F. Lincoln D., *A Handbook of Voice and Diction*, F. S. Crofts & Co., New York, 1940
4. Voorhees, Irving W., *Hygiene of the Voice*, The Macmillan Company, New York, 1923
5. Winans, James A., *Speech-Making*, Chapter XXII, "Voice and Speech," D. Appleton-Century Company, Inc., New York, 1938

PART II

THE SPEECH



CHAPTER X

Gathering Materials

I. SOURCES

A. *Yourself*

1. THINKING. These divisions of the process of gathering materials may appear somewhat arbitrary, for we will find, in discussing them, that they do overlap. And in actual practice the thinking process extends throughout the entire preparation of the speech. But for the purposes of discussion it may prove useful to consider them separately.

It is difficult for the student of public speaking to realize that the best ideas for his speeches originate with himself rather than with others. One of the most important lessons a student of public speaking can learn is that people gather to hear *him* speak, to learn how *he* solves the problem in hand. So many students rehash the ideas of others. One teacher of public speaking tells me that he buys a copy of *The Reader's Digest* at the beginning of each month, and from it he can tell what the speeches of his class for that month will be.

Now why is it that students hesitate to tell others what they think? Is it not for the simple reason that they distrust their own views? One student explained, "When I am acting in a play, I feel no fear; but when I have to tell what I myself think, I tremble all over." Students must gain confidence in their own ideas if they are to be successful speakers. Effective speakers have always been independent thinkers.

In the first place, the student will gain confidence if he realizes that he looks at all questions from an individual point of view. This peculiar outlook will stamp his ideas as his very own. Each of us has values and attitudes which differ from others. Our parents, our reading, our associates — in short, everything that has gone into the making of each of us — has impressed upon us the thought that one line of action is more important than another. The boy, for example, who studies medicine to become a medical

missionary is thought to be a visionary by the boy who studies medicine because it will give him a good living. The boy who wants to get into the manufacturing of rubber-coated canvas gloves is thought queer by the boy who wants to paint pictures. We differ in the power of memory, in the ability to persevere, in the ability to understand what we read, in placing value upon experience — in short, in most things. The public speaker must realize that he differs from his fellow men, and it is this difference which will give individuality to his speaking. Do not distrust your ideas because they are peculiar. The longer you ponder over your speeches the more likely will they be to reflect your individual outlook.

The first impulse of the untrained, inexperienced speaker is to rush to the library to find out what others have said about the subject under consideration. The speech of such an untrained speaker is likely to be a lot of ill-digested thoughts from other men's minds. There will probably not be much of the personality of the speaker in such a jumble. What makes you *you* — that is, what you stand for, what you believe in, what you give your time to, what you spend your money for — is the thing that will give color and originality to your speech. The speech will reflect your personality only when the theme has been thoroughly saturated in the depths of your own mind. Recently two students gave the same speech on "How to Make Cigarettes." They had both read the same brochure put out by a cigarette manufacturer. If they had worked in a tobacco warehouse, or in a cigarette factory, or had had some connection with the manufacturing of cigarettes, they might have made the speech original.

We cannot emphasize too much the fact that public speaking should have a personal quality. Good public speaking abounds in the use of personal pronouns. The public speaker is not afraid to take sides. On every question of policy, unless he deliberately wants to evade the issue, the public speaker is for or against the proposition. Why? Well, it is hard to tell where we get our convictions, our prejudices. But the fact remains that on such questions as drinking, gambling, birth control, government spending, fraternity hazing, military training, chapel attendance, you instantly take sides when the subject is mentioned. Your home training, your observation, your religion, your community — all operate to give you your outlook on life. You must

realize that the audience wants you to subject the matter under consideration to your thought processes.

By turning the thought over and over in the mind we see it from different angles: "To whom is this subject important?" "Why?" "Am I fitted to speak on it?" "How can I best approach a solution of the difficulty?" "What are the implications?" If we are to speak on neutrality, it might help to think of the implications of an alliance. Then, in order to support our plea for neutrality, we can answer the proponents of alliances.

In order to show how a speech develops in the thinking phase, let us suppose that I have been invited to deliver the address at the local Decoration Day ceremonies. I know that my audience will be composed of men, women, and children of all walks of life. I know that some phase of war or peace or patriotism will be acceptable. Instead of going to the library to read on this subject, I search my mind for a solution to the problem. Scenes of past celebrations and what they have meant to me in the development of my love for my country come back to me. Why not begin with this memory? My audience has had similar experiences; it will stir recognition in the minds of the audience.

But what about the theme? How shall I proceed? Why not talk about "Mottoes of America"? High-school graduating classes adopt mottoes — philosophies of action expressed in a few words. What are some of the great sayings of the past which seem to express the philosophy of the American people?

"Taxation without representation is tyranny" and "Those who won't work can't eat" come to mind. I might point out that today we do have a voice in taxation, that we crossed party lines and defeated a candidate who proposed wild pension schemes. I might show that today our work-relief program is an application of Captain John Smith's declaration. I might take up next Webster's "Liberty and Union, now and forever, one and inseparable" and make some references to the dangers of the encroachments of a strong central government. I might take several of Lincoln's statements. His "house divided against itself" would give me an opportunity to refer to the fifth columnists within the gates. Another of his sayings comes to mind: "Let us have faith that right makes might." I remember that this is engraved on the new monument on the field of Gettysburg. This might introduce a reference to the heroic Pickett's charge,

to the bravery of Lee's men, to Lee's noble service for the Union after the war. I might then come to Woodrow Wilson's "Make the world safe for democracy." I might seek to defend this statement and point out that, had France and England believed in this phrase, they would have made the new German Republic a lasting form of government. I might close the speech by coming to the present and quoting President Franklin D. Roosevelt's statement, "One third of the nation is ill-fed, ill-housed, and ill-clothed." I might cite this as an expression of true democracy, a concern of all for each and each for all, a program for the future which will insure the continuance of the democratic form of government.

Now a subject like this, planted in the mind, will continue to grow. At odd moments and places thoughts will arise from the subconscious which the speaker will wisely jot down. When the speaker seems to have exhausted his own resources on the subject, he may employ some of the other ways of developing the topic. Of course, thinking should accompany all the other ways of gathering materials which will now be taken up.

2. OBSERVATION. Because the nature of public speaking is personal, your own observations are highly important. What you see you interpret in terms of your own experience and thought. Most of us are poor observers. We have eyes but see not. If someone were suddenly to ask you how many pillars there are on the Administration Building or how many stop lights there are on the main street, you probably would not be able to answer because you have not observed. If someone were to ask you to give the authors of your text on economics, you might also be at a disadvantage. Yet the public speaker must develop his powers of observation. Sir William Osler tells of a promising medical student who was curious to discover how long it took for a fingernail to grow out. He marked his nail at the base with nitric acid and counted the days.

What do you know about human nature? Have you concluded that people always act from selfish motives, or have you noticed that some people first consider how they can help someone else? Have you noticed that asking a borrower for the return of funds makes him ill-tempered? Have you noticed that people in villages are more friendly than people in cities? Have you noticed that people like to be called by their first names? These

are rather elementary questions, but they serve to indicate how the student should make mental notes on his relations with his fellow men. The speaker who observes that college students are more interested in physical combat than in mental combat because they themselves are physically very much alive and who, accordingly, fills his speeches with illustrations of physical activity will be almost sure to get and hold attention.

Observations on the phenomena of nature are appreciated by audiences. The speaker who observes that rotten fruit falls quickest to the ground, that sometimes a high wind cleans out the dead branches, that ships need pilots to guide them into harbors, is making notes which may have the force of parables in his speaking. Benjamin Franklin, as he looked at the hourglass, saw that each grain of sand was like every other. Each grain passed through the opening in its turn. When he made the comparison that legislators have "no more durable preeminence than the grain in an hourglass," he expressed himself in terms which all readily understood. So forceful did Chief Justice Charles Evans Hughes think this figure that he used it in his speech at the 150th Anniversary of the first meeting of Congress: "We are here not as masters but as servants. We are not here to glory in power, but to attest our loyalty to the commands and restrictions laid down by our sovereign, the people of the United States, in whose name and by whose will we exercise our brief authority. If as such representatives we have, as Benjamin Franklin said, 'no more durable pre-eminence than the grain in an hourglass,' we serve our hour by unremitting devotion to the principles which have given our government both stability and capacity for orderly progress in a world of turmoil and revolutionary upheavals." [1]

The speaker must have insight. The more the public speaker knows, the better. The college students who went into Westminster Abbey, glanced up at the rafters covered with the dust of ages, and complained, "Gee, this is a dirty place," were not using their knowledge of the past to interpret what they saw. They did not look down at the tombstones of the men who have made England great, and stand in wonder. In their imaginations they did not see the pageantry of English coronations. They did not realize that Westminster Abbey is one of the largest

[1] *Vital Speeches*, Volume V, Number 11

and best examples of the early English style. If we are to tell others about what we see, we must look with our imaginations — imaginations that use the past stores of experience with which to build.

B. *Others*

1. READING. It cannot be said often enough that the student should not read for material until after he has decided on his theme and the main outlines of his thought.[1] When the public speaker feels that he can read and absorb the new material into the general pattern of his speech, then and then only should he attempt to read. After turning the idea over in his mind for many hours, he will find that there are weak spots in the speech that can be strengthened by reading. In the example of the speech for Decoration Day, it might be that I need to show democracy working out in the life of an individual. It occurs to me that the youngest Supreme Court Justice, William Douglas, might serve for such an illustration. Since I do not have the data on his life, a period in the library will give me the material I desire.

For the convenience of the public speaker a number of sources are listed below. Such a list does not exhaust the possibilities of a good library, but it will help the student to get started.

a. Reference books. Unless you know exactly where to find the material you want, you may find some of the following helpful: *Encyclopædia Britannica*, *The Americana*, *The New International Encyclopædia*, *Appleton's New Practical Cyclopedia*, *The American Annual*, *Nelson's Loose-Leaf Encyclopaedia*, *The New International Year Book*, *The Columbia Encyclopedia*, and *Everyman's Encyclopaedia*.

b. Magazine materials. You will find useful magazine material in *Poole's Index to Periodical Literature* (before 1902) and *Readers' Guide to Periodical Literature*. You may wish also to consult *The Public Affairs Information Service* and *The New York Times Index*.

c. Biographical information. You may wish to check your information about an individual for your speech. You will find these books worth while as sources: *Who's Who in America*, *Who's Who*, *Who's Who Among North American Authors*, *America's Young Men*, *Dictionary of National Biography* (English), *Dictionary of Ameri-*

[1] Of course, the public speaker will always be reading for general improvement. Here I am speaking of gathering material for a specific speech.

can Biography, Lippincott's Biographical Dictionary, and *The National Cyclopædia of American Biography.*

d. Statistical information. The public speaker needs an acquaintance with *The World Almanac, Statistical Abstract of the United States Government, The Statesman's Year-Book,* and *The Tribune Almanac.*

e. Quotations. Frequently the public speaker wishes to trace a quotation. The two standard quotation books are *Bartlett's Familiar Quotations* and *The Home Book of Quotations,* selected and edited by Burton E. Stevenson.

f. Current magazines. Such a list as the following is only suggestive. The student may find in these magazines material which will supplement his thought: *Asia, The Atlantic Monthly, The Christian Century, The Contemporary Review, Fortune, Current History and Forum, Harper's Magazine, The Nation, The New Republic, The Nineteenth Century and After, The Reader's Digest, The Yale Review, Theatre Arts Monthly, Time.* The book-review sections of these magazines should be read.

g. Newspapers. The habit of reading a good daily newspaper should be cultivated by every student of public speaking. Fifteen minutes a day spent in going over the editorial opinions of the best newspapers, as well as studying the recent events, will keep the student in touch with the spirit of the times.

h. Speeches. As a source of information the public speaker will find helpful the speeches made on the same subject by others. The speaker who contemplates talking on democracy cannot do better than read some of Lincoln's speeches. If you plan to make a speech on some phase of education, a study of the speeches of Charles W. Eliot and Wendell Phillips, as well as those of Robert Hutchins and Glenn Frank, would be stimulating. *Modern Eloquence* is a set of speeches which should prove valuable to the public speaker. *Vital Speeches* should be read by every public speaker.

In studying speeches we may learn, in addition to the ideas expressed, how the speaker met the exigencies of the public-speaking situation. Some questions the speaker might ask in relation to the speech are: "Was the audience hostile or friendly?" "How did the speaker inform the audience without implying that they were ignorant?" "How did he allay the prejudices of the audience?" "How did he rest the audience — by means of wit, humor, illustrations?"

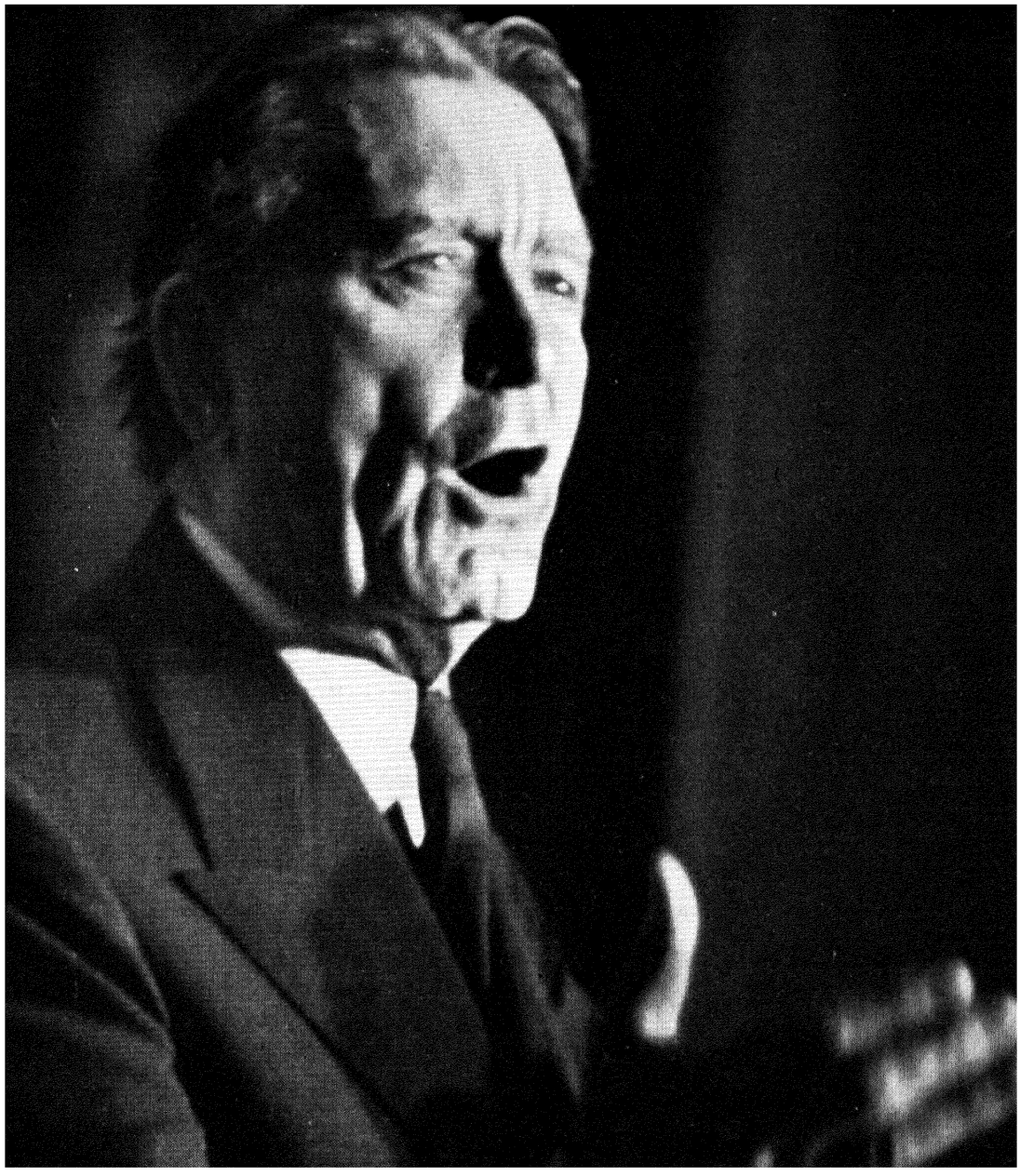
2. CORRESPONDING. The public speaker often denies himself a fund of useful information by not writing to agencies and authorities in the field. This avenue of information is opened by reading and study. One wants to know more about a particular phase of the problem and discovers that only by writing to the author of other articles can he find what he wants. Mail should be very carefully addressed. (Some pains should be taken to get the correct name and initials of the authority. It is no more than courteous to look in *Who's Who* or another source of information for the data on the gentleman in question.) Be sure to enclose a stamped envelope for your reply. Immature speakers should be cautioned to resort to this method only after other ways have been tried. It is an imposition to ask a busy man to take time to answer a question which he has already answered in print. Other sources should be exhausted first. Do not ask questions of others until you have answered all the questions you can by diligent research.

Two sources with which the public speaker might well become familiar are *Public Affairs Information Service* and *The Industrial Arts Index*. Your librarian will be of inestimable help in finding the proper agency to which to write for information.

Most students put off writing for information until the day before they have to speak, and then of course it is impossible to secure information. Ample time should be allowed for the exchange of letters.

3. TALKING. In the same category with corresponding as a source of information is the interview. The same warnings about encroaching on a busy man's time, however, must be sounded. But when a student can show evidence in his conversation that he knows a great deal about the subject, the expert is willing to grant an interview. Some years ago I had two young ladies in class who unthinkingly went to the professor of economics and asked him to tell them what he knew about economics! This might be a good way to start an informal conversation, but it is no way to start a serious interview for facts. If these students had thought over their subject very carefully, they might have found some angles which needed such material as only an interview could give.

Two excellent effects upon one's speaking come from conversing with others about one's speech. First, this is an excellent way to get material; and second, it helps to formulate the ma-



facing page 140 © *International News Photos, 1*

WILLIAM E. BORAH

The name of William Edgar Borah will be inscribed on the roll of the gr orators of the Senate, the roll which contains the names of Webster, Calhoı and Clay. The student of public speaking draws inspiration from the f that Senator Borah as a young man was a member of the literary society of University of Kansas, his alma mater. He took every opportunity to spe when he went to Idaho, and built up a reputation for being an effective pub speaker. Senator Borah had one of the best minds in the Senate; whenever was to speak, the Senate chamber was filled to capacity, a tribute few Senat earn. In this picture notice the apparent, complete absorption of the Sena in what he is saying.

terial. The total dependence which most students have on reading as a source of getting information almost rules out the thought of getting information by conversing with people. Not only is there much information to be gained by talking to others, but also delightful contacts are made with one's fellow men. A young lady took her courage in hand and made an appointment with the president of her university. She not only secured her material but also got acquainted with her "prexy." In making an appointment for an interview it is well to call the secretary of the person to be interviewed far enough in advance, to permit getting into the schedule. Do not stay too long. Write out questions which you intend to ask. Find out something about the person you are going to interview. Be sure to thank him for his time. Immediately after the interview go home and write out the contents of the interview.

I had in one of my extension classes a member of the state legislature who was a farmer and was well acquainted with farm problems. When William E. Borah was in Zanesville, he asked the Republicans for someone who could talk to him about the problems of the farmers in central Ohio. My student friend sat in Mr. Borah's hotel room and talked for two hours.

This patient, difficult way of getting material puts one close to actual living conditions. Audiences sit up and pay attention when a speaker says, "I was talking to the athletic coach, and he said . . .," "The president said to me. . . ."

The second beneficial effect is that in talking with others our own thoughts take shape. Do not be satisfied with talking to one person about your speech; talk to many. Bring up your subject in conversation with your friends at the dinner table. Listen to your friends express themselves. Take note of words, phrases, sentences, figures of speech that come up in the discussion. Macaulay formulated his speech as he talked to his friends. Thomas Guthrie, a famous Scottish preacher, records the following experience with Macaulay:

> I was sitting one night in the House of Commons, when Macaulay, observing me, left his seat, and came to sit beside me. An extraordinary talker, he did not leave me a chance of hearing what was going on in the House; but poured forth into my ear in full flowing stream his views on National Education — the subject which had taken me at that time to London, and which the House was to take up for discus-

sion in a day or two thereafter. Well, I was not a little interested, and much amused, to find in the newspapers I bought on the morning of my leaving London, the very sentiments — in many instances, the very expressions — addressed to the House, which Macaulay had already spoken in my ear.[1]

We often get some of our best ideas by conversing informally with others about the topics on our minds. Dr. Victor Heiser, in his book *An American Doctor's Odyssey* (page 285), relates how Mr. George Vincent, former president of the Rockefeller Foundation, employed this method of getting material:

> Like the best public speaker he was able to incorporate into his repertoire any anecdote or bit of description. We would often ride uptown together on the crowded, rumbling subway. His attention would apparently be divided between his newspaper and the amusing incidents I was telling him. A week or two later my stories would appear refurbished in his own inimitable manner.

If you are not using this way of getting material, try it in your next speech. Choose a subject which is of general interest. Go out of your way to introduce it into conversation with everyone you meet. When you get to your room, make some notes on the conversation so that you will remember it.

II. KEEPING MATERIAL

A. *The Notebook.* Most public speakers keep a notebook in which they record their own thoughts and the striking thoughts of others which they run across in their reading. Notebooks are in some ways better than cards, for cards have a habit of getting lost. A well-bound notebook can be placed on the shelf like any other book. A most interesting book for a public speaker to glance through is *Walt Whitman's Workshop*, edited by C. J. Furness. This book gives one an idea of how Walt Whitman recorded his own thoughts and those of others on possible subjects for public speaking. The public speaker, by thumbing through the notebook, will stimulate his thinking on the subject in hand. Random thoughts on any subject may be jotted down and be thus captured for future use. As one notebook gets filled, the public speaker

[1] *Autobiography of Thomas Guthrie, D.D.*, Volume II, page 112, Daldy, Isbister and Co., London, 1875.

may buy another of the same type and have a shelf of bound notebooks filled with possible material.

B. *The File.* Generations of students of public speaking have found that some sort of filing system is useful. The college student can make no better investment than in a file which he can use for all his work in college and then for his business or professional life. Boxes are available which are units in a larger filing system. Each student will work out his own system, but the following suggestions may prove helpful:

1. Use 4″ x 6″ cards, and write on one side only.
2. In the left-hand corner state the topic under investigation. Across the top of the card put the division of the subject recorded on the card.
3. Copy your quotation exactly and completely, so that you can use it when you get away from its source.
4. On the bottom of the card record the source of the material, being sure to get the exact title, the complete name of the author, the publisher, the year of copyright, and the page of the book.

The student should not be satisfied with material from a secondary source. He should try to get the book in which the remark was originally made.

If the course in public speaking is organized so that the student knows what speeches he will be expected to make, he may well have divisions in the file for these speeches. As material is accumulated, it may be put into the file in its proper place.

C. *Manila Folders.* A variation of the card file is a system of manila folders, which may be placed on top of the desk or in a drawer. A folder may be used for each speech.

Each filing system will differ to suit the desires of every student, but the following divisions might be helpful:

1. Local Affairs
2. National Affairs
3. International Affairs
4. Possible Speech Subjects
5. Sources of Materials
6. Illustrations
7. Humorous Incidents
8. Miscellaneous

III. SUMMARY

Originality can come only by making the speech one's very own. No amount of reading, corresponding, observation, or conversing will take the place of thought upon the subject. If possible, take phases of the subject which have occupied your attention for a long time; the longer you have lived with a subject the better that speech is going to be. Confidence in your ideas will gradually come as you trust yourself in uttering your own thoughts rather than those of others.

IV. EXERCISES

1. Make a short speech on one of the following subjects:

a. What my check stubs reveal about me
b. My circle of friends
c. The circle of one's influence
d. Do mental tests tell the whole story?
e. I can take it
f. Industry's social products
g. Industry depends upon customers
h. America and the world
i. The scholar in society
j. The leadership of educated men
k. The price of intolerance
l. Right makes might

2. Hand in to the instructor a 500-word digest or speech which comes from your own thinking. Do not read anything on the subject.

3. Interview an individual on one aspect of a speech. Write out the result of this, and hand it in to the instructor.

V. COLLATERAL READING

1. Bingham, Walter V., and Moore, B. V., *How to Interview*, Chapter III, "Learning How to Interview," Harper & Brothers, New York, 1931
2. Oliver, Robert T., *Training for Effective Speech*, Chapter V, "Developing the Speech Idea," The Cordon Company, New York, 1939

CHAPTER XI

Three Kinds of Proof

We have seen that our material comes from thinking, observation, talking, corresponding, and reading. Now it may help us to use these materials if we realize that they fall into three more or less distinct categories. Classifying the materials from the effect they have upon the audience, we see that there is the type of material that appeals to the mind — which we shall call *logical;* the type which appeals to the emotions — which we shall call *emotional;* and the type which comes from the speaker's character and reputation — which we shall call *personal.* Every speech has all three types, although the occasion, the audience, and the nature of the material will decide which of the three should receive the greatest emphasis at any one time.

I. LOGICAL PROOF

A. *The Example.* The beginning student of public speaking does not make enough use of the illustration; but when it is realized that it forms the basis of inductive and deductive reasoning, its importance is at once apparent. From a series of examples we conclude that a general principle is or is not true, and we illustrate a general principle by means of the example. The example is of such importance to the public speaker that an entire chapter is devoted to its use. Since the analogy is not treated in that chapter, a few words about its effectiveness will be given here.

The analogy is another form of the illustration which has great power in effecting persuasion. This rhetorical device is based on similarity and association. The speaker wishes to have a new situation approved and likens it to a situation that is already accepted. Woodrow Wilson, in speaking on "What Democracy Means" before the American Federation of Labor at Buffalo, New York, on November 12, 1917, used an analogy which would be appreciated by his audience. In making the point that all

would have to pull together to win the war, he said, "Horses that kick over the traces will have to be put in a corral." Clarence Darrow, in trying to show that his clients Loeb and Leopold were victims of fate, used the analogy of a rabbit meeting a fox: "Take a rabbit running through the woods; a fox meets him at a certain fence. If the fox had not started when it did, it would not have met the rabbit, and it would have lived longer. If the fox had started later or earlier, it would not have met the rabbit, and its fate would have been different." Observations of life in all its manifestations will show us many analogies we can use. There are weaknesses in analogies, and any textbook on argumentation will point them out; but analogies are effective instruments of persuasion and should not be ignored by the speaker.

B. *Facts.* The nature of the speech situation will help determine the number of facts to employ, but every speech will improve in its persuasive power if some facts are used. To an audience already acquainted with the facts, all that would be necessary would be the assertion. If you were giving a speech on "The Glories of Alma Mater," it might be necessary to state only the conclusion that the past football season was highly successful. If, however, you were talking to a prospective student, it might be necessary to give a résumé of the season. If you were speaking to an audience composed of seniors, it might not be necessary to state the facts about the caliber of the faculty of your college; but if you were talking to freshmen, it might be persuasive to study the college catalogue for degrees. A perusal of *Who's Who in America* might yield valuable data. By talking to members of the administration you might find out interesting details about the achievements of the faculty. In preparing a speech do not overlook the persuasiveness of facts.

Statistics, when wisely used, are persuasive. Wendell Willkie, in his speech before the Commonwealth Club of San Francisco on March 15, 1940, used data to show how the recovery program is impeded by taxation:

> Federal taxes are now nearly twice what they were ten years ago and are among the heaviest in the world. But it is not only the amount of taxation which is harmful; it is the kind of tax. The present tax program penalizes the venture capital which makes it possible to expand established industries and to start new ones. For example, it places a

special tax on capital gains. Whenever you happen to make a profit, you have to pay a large tax on it; whereas when you lose, you may deduct only a proportion of your losses from your income for tax purposes. At the present time, those who invest their capital to expand and develop enterprises will lose more often than they win. In 1936, 189,000 corporations reported a profit to the Government, while 227,000 reported a loss. Naturally, those who have such risk capital to invest have no particular incentive to take a chance with it, so they invest it in tax-exempt Government securities, which help us very little in our recovery program.[1]

If the sentence, "In 1936, 189,000 corporations reported a profit to the Government, while 227,000 reported a loss," were omitted, the paragraph would lose its power to convince.

Often the public speaker uses graphic methods to make his facts and figures understandable. In order to impress a freshman with the extent of the college curriculum, the speaker said that it would take one student 120 years to take all the courses offered by the college. Neil Carothers, in his speech on "Spending and Recovery," attempted to make his data comprehendible: "The present administration has spent about $200 for every second of every minute of every hour of every day and every night for six years." Sometimes charts and graphs can be effectively used to make the audience see the point.

C. *Testimony.* The speaker can make his cause more acceptable to the audience if he will bring in the opinion of some person for whom they have respect. The value of this type of proof is apparent when it is realized what great store is placed upon it in courtrooms by lawyers and judges. In effect it says, "You do not have to take my word for this. Listen to what this man, in whom you believe, has to say on the subject." In order to show that talk of British decadence was mere talk and nothing else, Viscount Halifax quoted Adolph Hitler in his speech "We Do Not Desire a Test of Strength," [2] given before the House of Lords, February 23, 1939:

It was the fashion at various times during the last century to talk of British decadence. A hundred years ago the gloomy voice of Cassandra was frequently heard in the land. In more recent times, during the Boer War, before the Great War and immediately after the Great

[1] *Vital Speeches,* Volume VI, Number 12
[2] *Vital Speeches,* Volume V, Number 11

War, and in 1931, we have heard the same kind of refrain sung by many lips. On each occasion the prophets have been confounded; but the prophets never seem to learn the wisdom of experience, and their activities today constitute a certain danger for peace by leading to possible misunderstanding.

Therefore, I am greatly reassured by being able to fortify myself in this matter by the fact that the German Chancellor himself has drawn attention to this very danger in the most impressive language in *Mein Kampf*.

Herr Hitler wrote: "In Germany, before the war, in the schools, in the press, and in the comic newspapers, one gradually created an impression of the character of the Englishman, and perhaps more even of his empire, which was bound to lead to the most disastrous self-deception. This nonsense gradually infected everything, and the consequence was an underestimate which subsequently brought the bitterest requital.

"I remember," Herr Hitler wrote, "how astounded were the faces of my comrades when for the first time we met the Tommy face to face in Flanders."

D. *Reasoning.* What we do with our materials in order to lead the audience to accept our point of view is called *reasoning*. The relationship of the facts we present to our thesis must be shown the audience. We must not neglect to show how the facts support our point of view. We must not leave this process to chance. It is helpful to discuss reasoning under three headings: (1) inductive, (2) deductive, and (3) causal relationship.

1. INDUCTIVE REASONING. What we know as common sense is based on inductive reasoning. Certain things have happened time and again, and we conclude that they will always happen. When a speaker says, "I am just appealing to your common sense," he is using inductive reasoning.

When a speaker gives a number of examples to an audience and then draws a conclusion, he is employing inductive reasoning. President George B. Cutten of Colgate University, in showing that youth accomplishes great things, uses inductive reasoning:

Hyde became president of Bowdoin at twenty-seven; Frank P. Graves, president of the University of Wyoming at twenty-seven and of Washington at twenty-nine. Robert M. Hutchins was made secretary of Yale at twenty-four, dean of Yale Law School at twenty-eight, and president of the University of Chicago at thirty. At thirty-four, Mark Hopkins became president of Williams, and Clarence Cook

Little of the University of Maine; at thirty-seven he was president of Michigan. At thirty-five Eliot went to Harvard, White to Cornell, and Harper to Chicago. The famous Benjamin Silliman became a professor at Yale when only twenty-three.[1]

President Cutten goes on in his address to show that at an early age men of letters and inventors achieved renown.

2. DEDUCTIVE REASONING. The more the audience is in agreement with the speaker the more liberally can the speaker use deductive reasoning, or, in other words, the more he can state conclusions. And the more intelligent the audience, the more the speaker can go from conclusion to conclusion, not stopping for many illustrations of his meaning. An illustration may be used to light up the proposition, as in the following from Thomas Mann [2] on "The Problem of Freedom," when he speaks of the church militant and applies it to democracy militant:

> Democracy itself was once a revolution. Today it is the greatest conservative power upon earth, conservative in the deepest and best sense of the word, because it is the defense and the maintenance of the shamelessly menaced ethical foundation of the occident. But in order to do justice to this new responsibility, it must, to a certain extent, return to its revolutionary state: it cannot merely *be*, it must give battle. For without battle it will cease to *be*. A passionate desire and will are slowly evolving out of the anxiety and confusion of the moral retreat of our times: the will to concentrate and to resist, the will to call a halt, to *command* a halt, the will to defend civilization against the corrupting onward march of force. The history of religion speaks of the *ecclesia militans*, the church militant, which preceded the *ecclesia triumphans*, the church triumphant. Likewise if democracy is to triumph, it must defend itself, even though it has long been weaned from habit of combat. A militant democracy is the need of the day, a democracy freed of all self-doubt, a democracy that knows what it wants, namely: victory — the victory of civilization over barbarism!

Maxims of conduct are generalizations which guide us in our everyday living and are therefore valuable to a public speaker. Such maxims as the following have been handed down from generation to generation because they express a conclusion which has some truth in it: "Birds of a feather flock together"; "A bad penny always returns"; "A rolling stone gathers no moss."

[1] *Vital Speeches*, Volume V, Number 18
[2] *Ibid.*

The enthymeme. Aristotle, in *The Rhetoric*, declared that the only two means of proof were the example and the enthymeme. The first is the basis of inductive reasoning and is so important to the public speaker that an entire chapter has been devoted to its exposition. Here a word should be said about the enthymeme, which is a form of deductive reasoning. This means of proof can best be understood if we remember that it is an incomplete syllogism in which one of the premises is expressed and the other implied; also that the major premise is a probability rather than an established fact. The major premise "All men are mortal" is an incontestable truth; but "All natural monopolies should be under Federal control" is a probability.

The Beatitudes are examples of enthymemes. The beatitude "Blessed are the pure in heart for they shall see God" is a probability, and we can construct a syllogism from it as follows:

Major premise: All those who see God are blessed.
Minor premise: The pure in heart shall see God.
Conclusion: Therefore, the pure in heart are blessed.

Lincoln, in saying that "All men are created equal," used an enthymeme. It is debatable. Dictators certainly do not agree with the major premise. When Burke said, "You cannot indict a people," he likewise was stating an enthymeme. In the World War, President Woodrow Wilson distinguished between the war guilt of the German people and the war guilt of their rulers. However, in the war now raging, Duff Cooper has said that the German people are as guilty as their leaders. Thus, we see that enthymemes arise from the realm of probability.

Not all enthymemes are so plainly set before the hearer as the following from a speech by O. J. Arnold on "Super Vision or Supervision"; but for the purpose of showing that enthymemes are actually used in speaking, this quotation is valuable:

Briefly, the implications suggested by the course of the testimony before the Committee ran about like this:

1. Life insurance is big — very big.
2. Anything so big *must* need the Federal government to control it or police it — or even compete with it.
3. Therefore, the SEC and the Committee must look into every feature of management of the business — with emphasis on its shortcomings.

No one will argue much with the major premise — that life insurance is big. But the apparent readiness made all too evident by the course of the hearings — in my opinion — simply overlooked the real issue at stake. To assume that insurance demands Federal attention solely because it is big is a tremendous assumption. For, unless my thinking is wrong, the very bigness attained by insurance, without Federal attention, may be the best possible proof that no such attention is needed. It all depends on whether insurance is good or bad, whether it is sound or unsound, whether it has won its bigness through merit or misconduct. And at least it would seem that an earnest effort to study the facts could not avoid such questions as how and why the business has grown.[1]

Now much poor thinking creeps into the speech through the enthymeme, and the speaker as well as the listener must be on guard. It is easy to reduce an enthymeme to a syllogism and challenge the premises. If we say that "She is a good teacher because she maintains discipline," we would be speaking an enthymeme. We could construct the syllogism thus:

All teachers who maintain discipline are good teachers.
She maintains discipline.
Therefore, she is a good teacher.

But any thoughtful person would declare that there are other criteria for being a good teacher besides maintaining discipline. Remember that the enthymeme is concerned with probability and we must not accept that probability without examination.

3. CAUSAL RELATIONSHIP. The age of science has taught the average man that back of every effect there is a cause; one set of circumstances produces another set. The public speaker finds that most audiences who like to reason are persuaded by showing them that a cause-and-effect relationship exists in the matter under discussion. There are three phases of the causal relationship which the public speaker uses.

a. Cause to effect. An audience may be shown that certain causes are operating which will produce certain effects. Roy W. Howard,[2] in his address on "America's Future Action," delivered in Paris over the radio, April 5, 1939, reasoned with his audience:

France and England believe that in event of war inescapable events will align America on their side. Within the past few weeks Berlin and

[1] *Vital Speeches*, Volume VI, Number 12
[2] *Vital Speeches*, Volume V, Number 13

Rome have come to fear that this will be so. But neither group can be sure, and consequently, so long as the crisis does not actually break, President Franklin D. Roosevelt, with popular backing at home, will continue as a force for at least delaying hostilities. So long as the democracies continue hoping for America's support and the dictators continue hoping for her neutrality, both will certainly endeavor to prevent any outbreak of hostilities over any trifling issues.

b. Effect to cause. Sir Neville Chamberlain,[1] in his speech at Birmingham, England, on March 17, 1939, employed this type of reasoning:

> Well, I have never denied that the terms which I was able to secure at Munich were not those I myself would have desired, but as I explained then, I had to deal with no new problem.
>
> This was something that had existed ever since the Treaty of Versailles — a problem that ought to have been solved long ago if only the statesmen of the last twenty years had taken broader and more enlightened views of their duty.

c. Effect to effect. Frequently in our reasoning we do not go back to the cause but pass from effect to effect. Both effects are traceable to a common cause. The speaker who says that armament manufacturers cause wars is arguing from effect to effect. The real cause of the increase in armaments is the growing distrust of nation for nation. Édouard Daladier, Premier of France, in his speech on "France Is Ready to Defend Her Position," [2] March 29, 1939, employed the effect-to-effect phase of the causal relationship:

> Everywhere the frenzy of armaments destroys all other activities. How could we still act and think freely? It is by such a situation — alarm — alarm engendering alarm and armaments bringing up superarmaments, that war already has often been unleashed.

II. EMOTIONAL PROOF

Beginning speakers for some reason seem unwilling to use emotional appeals in their speaking. Yet man makes most of his decisions under the strain and stress of some emotion. The audience often acts on sentiment, affection, and prejudice. Love of home, children, parents; respect for old age, for customs, for

[1] *Vital Speeches*, Volume V, Number 12
[2] *Vital Speeches*, Volume V, Number 13

religious rites; sentiment for college, for country, and for the flag — all help determine our actions.

No one can read the following excerpt from Senator Borah's speech and not feel the emotion, love of country, running through it:

Sir, since the debate opened months ago, those of us who have stood against this proposition have been taunted many times with being little Americans. Leave us the word American, keep that in your presumptuous impeachment, and no taunt can disturb us, no gibe discompose our purposes. Call us little Americans if you will, but leave us the consolation and the pride which the term American, however modified, still imparts. Take away that term and, though you should coin in telling phrase your highest eulogy, we would hurl it back as common slander. We have been ridiculed because, forsooth, of our limited vision. Possibly that charge may be true. Who is there here that can read the future? Time, and time alone, unerring and remorseless, will give us each our proper place in the affections of our countrymen and in the esteem and commendation of those who are to come after us. We neither fear nor court her favor. But if our vision has been circumscribed, it has at all times within its compass been clear and steady. We have sought nothing save the tranquillity of our own people and the honor and independence of our own Republic. No foreign flattery, no possible world glory and power have disturbed our poise or come between us and our devotion to the traditions which have made us a people, or the policies which have made us a Nation, unselfish and commanding. If we have erred we have erred out of too much love for those things which from childhood you and we together have been taught to revere — yes, to defend even at the cost of limb and life. If we have erred it is because we have placed too high an estimate upon the wisdom of Washington and Jefferson, too exalted an opinion upon the patriotism of the sainted Lincoln. And blame us not therefore if we have, in our limited vision, seemed sometimes bitter and at all times uncompromising, for the things for which we have spoken, feebly spoken, the things which we have endeavored to defend have been the things for which your fathers and our fathers were willing to die.

When Daniel Webster said, "It is a small college, Sir, but there are those who love it," he was appealing to the emotions of the court. It is said that tears welled up in the eyes of Chief Justice John Marshall on hearing this plea.

Clarence Darrow in *Esquire* for May, 1936, stated his belief that men act from emotions: "A skillful lawyer does not tire him-

self hunting for learning or intelligence in the box; if he knows much about man and his making, he knows that all beings act from emotions and instincts, and that reason is not a motive factor. If deliberation counts for anything it is to retard decision." Such a passage as the following, taken from the Loeb-Leopold trial, is aimed at the emotions of the court. Notice that Darrow denies using the name "Babe" to affect the judge, but undoubtedly that is the reason why he did use it:

> Of course, his family did not understand him; few men would. His mother died when he was young. . . . Babe took up philosophy. I call him Babe, not because I want it to affect Your Honor, but because everybody else does. He is the youngest of the family, and I suppose that is why he got his nickname.

The student of public speaking would profit from a study of this speech for its emotional appeals. Cicero declared that "The highest power of an orator lies in his appeal to the emotion."

III. PERSONAL PROOF

Since we cannot have proof for everything, we must depend upon the speaker and his integrity. Especially in speeches that lack precision, character acts as proof. In that realm of thought where one man's opinion is as good as another's, character is of the utmost importance in securing acceptance of our ideas.

In speech situations where it is impossible for the audience to know the character of the speaker, it is reputation that acts as proof. Political parties spend a great deal of time and effort in creating in the public mind a favorable or unfavorable opinion of a candidate. Lawyers, in attempting to undermine a witness's character, try to destroy the weight of his words.

The speech often gives us insight into the character of the speaker. In the Gettysburg Address we sense that Lincoln was not a man of hatred. There is no bitterness, no reproach for anyone. In his words at Cooper Institute — "Let us have faith that right makes might, and in that faith let us to the end dare to do our duty as we understand it" — we have an indication of the character of the man behind the words. In his Second Inaugural Address — "With malice toward none; with charity for all; with firmness in the right, as God gives us to see the right,

let us strive on to finish the work we are in; to bind up the nation's wounds; to care for him who shall have borne the battle, and for his widow, and his orphan — to do all which may achieve and cherish a just and lasting peace among ourselves, and with all nations" — we catch a glimpse of a noble character.

Persuasion is effected not only by the way your attitudes are reflected in your speech but also by what is generally understood to be your life purpose. Wendell Phillips's life served as proof in his Phi Beta Kappa address on "The Leadership of Educated Men" when he scored universities for being laggards in social movements. The audience knew that the speaker had been in the forefront of many battles on slavery, temperance, and woman's suffrage. He argued that college men should be the agitators for social reform. He himself had done the thing for which he was pleading. Personal proof depends not so much upon what a man says but upon what he is. The tone, the look, the gesture, the choice of words, what the audience knows of the speaker, what he has done for his fellow men — all these act as proof. Without this proof the best speech is merely words.

Sometimes speeches which set forth a position are given. Reasons for certain actions are brought to the attention of the audience. In 1937, Hugo L. Black was nominated by President Roosevelt for the Supreme Court. The nomination was challenged on the ground that Mr. Black had been a member of the Ku Klux Klan. The charge, many thought, was a smoke screen for an attack on Mr. Black's liberalism. Mr. Black's speech is remarkable for its candor. It is significant that the public for the most part accepted it at face value. He took his seat on the bench, and the Ku Klux Klan issue apparently is closed.[1]

My words and acts are a matter of public record. I believe that my record as a Senator refutes every implication of racial or religious intolerance. It shows that I was of that group of liberal Senators who have consistently fought for the civil, economic, and religious rights of all Americans, without regard to race or creed.

The insinuations of racial and religious intolerance made concerning me are based on the fact that I joined the Ku Klux Klan about fifteen years ago. I did join the Klan. I later resigned. I never rejoined. What appeared then or what appears now on the records of the organization I do not know.

[1] *Vital Speeches*, Volume IV, Number 1

I have never considered and I do not now consider the unsolicited card given me shortly after my nomination to the Senate as a membership of any kind in the Ku Klux Klan. I never use it. I did not even keep it.

IV. SUMMARY

In checking our speech preparation it is wise to see whether we have adequately used the three types of proof. Have we made as much use of facts, reasoning, opinions, and examples as necessary to make the point? Is there sufficient emotional proof to move the audience to action? Finally, does the speech adequately represent us?

V. EXERCISES

1. In your next speech try to use logical, emotional, and personal proof. Hand in a paper with a brief explanation of how you have used them.
2. Study Clarence Darrow's plea in the Loeb-Leopold trial for examples of emotional proof. Hand in a brief report on it.
3. Read the comment of the newspapers on the speech of Hugo Black given on October 1, 1937. Was he successful in his use of personal proof?
4. Make a short speech on one of the following subjects:

a. The future of the endowed college
b. Opinion *vs.* principle
c. What I expect to give to life
d. Liberalism, what is it?
e. How to make a failure of marriage
f. The call of the dead
g. Booze and traffic
h. My search for culture
i. The individual and the democratic adventure

VI. COLLATERAL READING

1. Hoffman, William G., *The Public Speaker's Scrapbook*, Chapter III, McGraw-Hill Book Company, New York, 1935
2. O'Neill, J. M., and Weaver, A. T., *The Elements of Speech*, Chapter XIII, Longmans, Green & Co., New York, 1926
3. Phillips, A. E., *Effective Speaking*, Chapter VIII, The Newton Company, Chicago, 1908

CHAPTER XII

How to Be Interesting

I. COMMANDING ATTENTION

The speaker cannot depend upon the will to listen in the average audience. True enough, the pedagogue with his tests and grades can coerce the will to listen, but the speaker before the average audience has to depend upon the interestingness of his material and its presentation to hold attention. There are two kinds of attention: attention from interest and attention from effort. It is the speaker's business to foster attention from interest. The attention from effort is caused by social incentive, usually called duty. In the average speech situation there is little social compulsion to insure attention. The radio has had the effect of permitting people to shut out of their areas of consciousness those ideas in which they have no interest. How common it is to find people conversing with the radio turned on! This disregard of the thing that does not interest us has crept into our listening to public speeches. It is futile for any speaker to say, "They *ought* to listen to this." The speaker must compel attention. The speaker's material must be so absorbingly interesting that the audience will have to listen because it concerns them.

What concerns an audience? Problems and their solutions. A public speaker who cannot discern what problems are disturbing an audience will lack an audience. When a merchant goes out of business, he does so because he has no customers. If the speaker will apply the business analogy to himself, he will see to it that his wares attract the people. The successful speaker displays and sells merchandise which gets the business. If people do not listen to you, there is something the matter either with your goods or with the way you display them.

The speaker who goes onto the platform knowing that his audience will listen to him because he has something that they

want to hear will always get attention. The speaker must remember that he is not the only one, nor the only stimulus, competing for the attention of the audience; and he must realize that most people have listened to some pretty capable speakers. Daniel Starch tells of the successful life-insurance agent who sold insurance in his office, where all extraneous stimuli had been removed:

A certain life-insurance agent of one of the largest companies in America adopted the plan of selling to no one except by special appointment in his own office from which all possible distractions had been removed. There was nothing on the walls and nothing in the room but a desk, a telephone, and a couple of chairs. There was nothing on the desk except a life-insurance policy, which was placed there at a certain time of the interview. The purpose was to secure conditions under which there were absolutely no distractions whatever, and the only thing to think about was the purchase of a life-insurance policy. For a time there was a calendar of the company hanging above the desk. He found that many clients would remark, upon leaving the office, about the interesting dates designated on the calendar. There was nothing else to distract their attention, and consequently these stood out in the minds of the clients and therefore appeared interesting. He then removed the calendar to a rear wall so that even the dates might not distract. All these features were a part of his carefully prepared sales plan.[1]

But the public speaker, unlike the insurance agent, cannot control the extraneous suggestions that call for attention. The stray dog, the vagrant cat, the buzzing fly, the electric storm, the bad air, the crying baby, the infant toddling down the aisle, the squeaky shoes of the usher, the hum of the airplane, the loudspeaker blaring down the street — all are factors crowding in on our consciousness. Attention is not handed a speaker on a silver platter. One instructor in history lost his position because he was dull. When the students cut his classes, he blamed them instead of his own poor presentation. A good speaker is concerned with holding attention. The more he realizes that he must fight for it, the more will he, if he is in earnest, inject interestingness into his speaking. Most of the poor public speaking that audiences must suffer through is caused by the speaker's lack of appreciation of the necessity of being interesting.

[1] *Educational Psychology*

II. THE SEVEN FACTORS OF INTERESTINGNESS

How shall the subject be treated? Ever since A. E. Phillips published his book *Effective Speaking* (1908), the term "factors of interestingness" has been used in many textbooks in treating the subject of interestingness. Sometimes the terminology has been changed, but for the sake of uniformity the same designation Mr. Phillips uses will be employed here. These factors are: A. Antagonistic, B. Animate, C. Concrete, D. Similar, E. Unusual, F. Uncertain, G. Vital.

A. *The Antagonistic.* The element of clash interests mankind because his life is a struggle. Conflict can be discerned on many levels of existence. It may be a purely physical conflict, it may be a conflict of ideas, and it may be a spiritual conflict that holds attention. The speaker may well ask himself before he stops his preparation, "Have I introduced any conflict, any force contending against another force, in my speech?" Is there a description of a baseball game, a prize fight, a mongoose battling a cobra? Does the conflict show the triumph of learning over ignorance, of man's conquering adversity? It is a safe bet that you will hold attention if you relate a conflict. The average amateur motion picture is tame to all but those vitally interested, because it lacks the element of conflict. Struggle is the essence of the dramatic. The commercial motion picture employs the conflict of forces to the fullest extent in order to hold attention.

Read the interesting speeches of history, and you will notice that they were speeches embodying the element of combat. Demosthenes used all his skill in opposing the contentions of Aeschines; Cicero denounced Catiline; Webster fought for the preservation of the Union; Lincoln matched his wits against those of the Little Giant; Borah contended against the entrance of the United States into the League of Nations.

In the following paragraphs from a speech by J. Hillis Miller, president of Keuka College, on "The Small College Needs Praise — Not Defense," there is an implied conflict. The case of the small college is stated:

> If the small college is unique, there should be praise for its uniqueness. Its defense, which is scarcely needed in this country or abroad, is to be found partly in the fact that the highest percentage of living

alumni in *Who's Who in America* from any college or university have come from Hampden-Sydney College in the South and from Amherst in the North. Approximately one half of the first seventy institutions mentioned are small colleges, and among the first fifteen are to be found Hampden-Sydney, Amherst, Wesleyan, Trinity, Hobart, Williams, Haverford, Hamilton, Bowdoin, and Union. This defense is also partly to be found, as President Fox has so ably said, in the fact that "Patrons of humanity, in its finest purposes, have merged themselves into the immortality of small American colleges." [1]

In the 1936 presidential campaign Senator Arthur H. Vandenberg employed the element of conflict in a radio speech in order to hold attention. Previously recorded speeches of President Roosevelt were put on the air, and Mr. Vandenberg answered them. The result is a bit of drama:

Senator. Mr. Roosevelt, may I respectfully ask what you said about taxes when accepting your nomination in 1932?

Mr. Roosevelt. Just one word or two on taxes, the taxes that all of us pay toward the cost of government of all kinds. Well, I know something of taxes. For three long years, I have been going up and down this country preaching that government — Federal and state and local — costs too much. I shall not stop that preaching. . . . I propose to you, my friends, and through you to the nation, that government of all kinds, big and little, be made solvent and that the example be set by the President of the United States and his cabinet.

Senator. But, Mr. Roosevelt, this is 1936, and we are still spending two dollars for every dollar the Treasury takes in. But let's get along — speaking of agriculture, our important interest in the philosophy of artificial scarcity. You said this very interesting thing:

Mr. Roosevelt. We are stricken by no plague of locusts. — Nature still offers her bounty, and human efforts have multiplied it. Plenty is at our doorstep, but a generous use of it languishes in the very sight of the supply.

Senator. Indeed, yes. Our "scarcity" does not come from "locusts." It comes partially from drought — and more generally from your Secretary Henry Wallace. . . . The platform upon which you were elected said (I quote): "We advocate an immediate drastic reduction of Governmental expenditures . . . to accomplish a saving of not less than 25% in the cost of Federal Government." And what did you say?

Mr. Roosevelt. That admirable document, the platform which you have adopted, is clear. I accept it 100%.[2]

[1] *Vital Speeches*, Volume V, Number 18 [2] *Time*, October 26, 1936

In its propaganda against Germany, England uses this technique of direct refutation. The radio gives a quotation from *Mein Kampf*, always with a mention of the exact page, followed by an excerpt from a later speech of Hitler's, denying the passage in his book. Henry B. Kranz says, "I consider this method one of the most telling techniques of the radio propaganda war." [1]

B. *The Animate.* In using the element of conflict, the speaker will also be employing the factor of action. The normal life is filled with animation, life, go. Our American civilization has been called "a life on wheels." The interesting speaker will introduce situations into his speeches in which people act. J. B. Priestley,[2] in the following paragraphs of a broadcast on England under bombardment, holds attention through the image of action:

On Sunday night it was much more spectacular, when I went up very high in central London and watched the fires that for hours had cast a rosy glow over half the sky and turned the upper stories of those whitish London terraces a bright pink. From where I watched, the greatest of the fires was just behind St. Paul's, which was carefully silhouetted in dead black against the red glare of the flames and the orange-pink of the smoke. It stood there like a symbol, with its unbroken dome and towering cross, of an enduring civilization of reason and Christian ethics against a red menacing glare of unreason, destruction, and savagery. . . . In the other half of the sky, where the blue night still held sway, the searchlights made rapidly changing patterns, now coming together sharply and now swinging in wide arcs, trying to locate the tiny objects that were droning round and round before dropping, quite indiscriminately, their cargoes of destruction and death.

In the following excerpt we have a situation in which there is conversation and action. J. Frank Grimes, president of the Independent Grocers' Alliance, is speaking on "Expanding Consumption of Agricultural Products":

Will you at this point step with me into Wholesaler Jones's establishment? It is Saturday morning. Jones's salesmen are in a meeting. They're talking about potatoes. Jones knows he has two cars in stock, two cars on track, and five cars rolling. "Boys, we just have to sell potatoes." So they were all given samples, some display material to use, and were instructed to sell every retailer 5 or 10 bags and to urge them

[1] "War on the Short Wave," *The Nation*, February 3, 1940
[2] *Britain Speaks*

to display potatoes in big mass piles. Well — the consumers in that area ate a lot of potatoes that week!

Now let's go over to see Smith, a wholesaler in an adjoining territory. Smith is having a meeting, too. After listening for a while, we ask Smith, "Are you going to have your boys push potatoes this week?"

"Of course not, we have only a half car in stock; the boys would sell us out the first day."

"But, Smith, what about the potatoes on track and the cars rolling?"

"Oh," says Smith, "we've stopped buying — with this shaky market, do you think I want to take a loss of 25¢ to 50¢ a bag? No, siree — I'm buying from hand to mouth until prices steady again. Anyway, the price cutters are working on potatoes this week, and our retailers will be up in arms. They'll want to buy below my wholesale cost. Guess we better not put much push behind potatoes for a while." [1]

Notice that the speaker in giving this situation was careful to tell the audience *where* and *when* and *what.*

Where? Wholesaler Jones's establishment.
When? It is Saturday morning.
What? They're talking about potatoes.

The speech itself should be built on the lines of action. The speech must get somewhere. Something must be accomplished. If the speech states a problem and then solves it, attention will be held. The speech, to be interesting, must move toward a climax. It should be like a fast-moving river, not like a stagnant pool. Lincoln's "Cooper Institute Address" possesses this type of animation. The address unfolds progressively to prove that the fathers of the country looked forward to the extinction of slavery in the territories.

C. *The Concrete.* Philosophy textbooks may be abstract; but the speaker, if he is going to hold attention, must use many illustrations. The audience wants to hear the examples upon which the philosophers base their conclusions. The audience in its experience lives, if it can be so expressed, examples rather than conclusions. Law schools teach by means of cases. Hospitals teach by means of individual patients.

The principle of the concrete was realized by Wendell Phillips, who spoke against individuals rather than against principles. Chauncey M. Depew [2] related a conversation with Wendell Phillips on this point:

[1] *Vital Speeches,* Volume V, Number 17 [2] *My Memories of Eighty Years*

I met Mr. Phillips one evening, after a lecture, at the house of Professor Goodrich. He was most courtly and considerate to students and invited questions. While I was charmed and even captivated by his eloquence, I had at that time very little sympathy with his views. I said to him: "Mr. Phillips, your attack tonight upon Caleb Cushing, one of the most eminent and able public men in the country, was very vitriolic and most destructive of character and reputation. It seems so foreign to all I know of you that, if you will pardon me, I would like to know why you did it." He answered: "I have found that people, as a rule, are not interested in principles or their discussions. They are so absorbed in their personal affairs that they do very little thinking upon matters outside their business or vocation. They embody a principle in some public man in whom they have faith, and so that man stands for a great body of truth or falsehood, and may be exceedingly dangerous because a large following connects the measure with the man, and, therefore, if I can destroy the man who represents a vicious principle, I have destroyed the principle." It did not strike me favorably at the time, nor does it now. Nevertheless, in politics and in the battles of politics it represents a dynamic truth.

In the following illustration notice how the speaker, Judge Michael Angelo Musmanno, goes from the general to the example. From *some* he proceeds to *one*.

I talked to the prisoners, and they talked freely to me. I was interested in knowing how they felt about judges. I asked many of them if they thought they had received fair treatment. I asked them also what they thought of judges in general and the one who sentenced them in particular. Some of them said they had no complaint and were given what they deserved; others felt they had been given undue punishment; but not a few complained that they might have been entirely satisfied if the judge had seemed interested in the case before imposing sentence: some judges, they said, seemed bored and others as if they had a personal grudge against the defendant. One young fellow (he was only 17 when he got into trouble) related that the judge who sentenced him studied his case for just the time needed to read the indictment and ask the police some routine questions. No effort was made to inquire into his past. I feel sure that if the judge had investigated this boy's case or had gotten to know him as I carefully observed him in prison, he (the judge) would never have given the drastically severe penalty he imposed, namely, 30 to 60 years.

Another prisoner, also 17 at the time he pleaded guilty in court to a first offense and after having been assured by court attachés that he would be sent to the reformatory, explained ruefully to me that he

was certain the judge had sentenced him to a 20- to 40-year term because the judge's house had been robbed the night before. That judge came into court the morning he was sentenced with what seemed to the prisoner an avenging fury. It is needless for me to point out that whatever happens to the judge in his private life certainly has nothing to do with the cases which come before him. There are some judges known as "bad-livered judges." They have liver trouble. If their livers disturb them the night before, woe unto the defendants that come before them the following day. However, if the liver worked rather smoothly, then the defendants get off comparatively lightly. All this is unfortunately too true. And the prisoners know it, and they talk about it, and that certainly is not going to increase respect for our courts.[1]

D. *The Similar.* Every audience has two types of experience: that which is common to the race and that which comes from its own particular environment. Love, marriage, birth, and death — these are the common denominators of mankind. Whether the audience is in Tokyo or in Detroit, these experiences are the same. References to these will always get attention. But besides broad, general experiences, each individual and community have had particular experiences to which the speaker can refer and get an immediate response. The speaker who refers to the last football game, to the men and women who made our community what it is, to the items of historical interest in our community pleases and moves us. This factor of interestingness is sometimes called the *familiar*, and sometimes it is treated under the heading *common ground.*

St. Paul, it is said, had one of the most difficult tasks any man can set for himself: he sold religion. One of the greatest speeches ever made was his speech at Mars' Hill. This speech is an excellent example of how an experienced speaker uses the similar to catch the attention of his audience, on whose lips hung the insolent query, "What will this babbler say?" St. Paul plunged at once into the daily life of his hearers. He said, "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."

Then Paul stood in the midst of Mars' Hill, and said, *Ye* men of Athens! I perceive that in all things ye are too superstitious. For as I

[1] *Vital Speeches*, Volume III, Number 1

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. God that made the world and all things therein, seeing that he is Lord of heaven and earth, dwelleth not in temples made with hands; neither is worshipped with men's hands, as though he needed any thing, seeing he giveth to all life, and breath, and all things; and hath made of one blood all nations of men for to dwell on all the face of the earth, and hath determined the times before appointed, and the bounds of their habitation; that they should seek the Lord, if haply they might feel after him, and find him, though he be not far from every one of us. For in him we live, and move, and have our being; as certain also of your own poets have said, For we are also his offspring. Forasmuch then as we are the offspring of God, we ought not to think that the Godhead is like unto gold, or silver, or stone, graven by art and man's device. And the times of this ignorance God winked at; but now commandeth all men every where to repent: because he hath appointed a day, in the which he will judge the world in righteousness by *That* Man whom he hath ordained; *whereof* he hath given assurance unto all *men*, in that he hath raised him from the dead.

Stanley Baldwin, in the opening of his speeches, has the happy faculty of striking the familiar note. He searches about for an act known to the audience and himself. The following is the beginning of his speech on "My Native Town" given at Bewdley, August 8, 1935:

I have assisted at many functions during recent years, but at none more calculated to touch the hidden springs of the heart than that in which I have participated today. Bewdley, as most of you know, was in distant ages a sanctuary town to which a man, whatever his sins, might flee and be safe from justice. So whenever the rude waves of the outside world buffet me with more than usual vigor, I have only to remember that in Bewdley there is a sanctuary even for a Prime Minister.

And in the following there is a reference to the familiar. Notice the felicity of the illustration. It beautifully ornaments his address on "The Classics."

I remember many years ago standing on the terrace of a beautiful villa near Florence. It was a September evening, and the valley below was transfigured in the long horizontal rays of the declining sun. And I heard a bell, such a bell as never was on land or sea, a bell whose every vibration found an echo in my innermost heart. I said to my

hostess, "That is the most beautiful bell I have ever heard." "Yes," she replied, "it is an English bell." And so it was. For generations its sound had gone out over English fields, giving the hours of work and prayer to English folk from the tower of an English abbey, and then came the Reformation, and some wise Italian bought the bell whose work at home was done and sent it to the Valley of the Arno, where after four centuries it stirred the heart of a wandering Englishman and made him sick for home.

Thus the chance word of a Latin inscription, a line in the anthology, a phrase of Horace, or a "chorus ending of Euripides" plucks at the heartstrings and stirs a thousand memories, memories subconscious and ancestral.

Reference to the familiar has the value of awakening emotional association. Undoubtedly, Stanley Baldwin was successful in awakening deep emotional responses by his reference to the sound of the English bell. A speaker has to know the experience of his audience. Beginning speakers often mistakenly think they have learned the lessons of public speaking when they have mastered themselves on the platform, but this is only part of the problem. The speaker must know not only himself but also his audience.

An audience will enjoy a speech only in so far as they are able to recognize parts of their own experience in the language and material used by the speaker. The college professor who uses language which is definitely out of the recognition area of the audience will fail. So-called "hard" words are hard only to certain audiences. The word *flatterer* is more commonly understood than the word *sycophant.* A speaker to a university group may use terms like "I.Q.," "inferiority complex," "neoclassicism," "submarginal," and know that his audience will readily understand him. The college-educated people have read widely and enjoy the pleasure of recognition. Such an audience, too, has philosophized to an extent about experience and enjoys conclusions rather than too many concrete situations. "Acres of Diamonds" becomes tiring to an audience of college people because of its endless repetition. A cultivated audience gets much of its knowledge of life from books rather than directly from life; they are likely to be saved from the stern, cruel necessities of life. For example, a cultivated audience does not know what it is to be cold, to be hungry, to go without. They have to read *The Grapes of Wrath* and *For Whom the Bell Tolls* to find out what such things

are like. A speaker to a cultivated audience must refer to their reading to reach them. Every effective speaker inquires as to the experience of his audience. This subject, the adaptation of the speaker to his audience, will be taken up again when the audience is discussed.

E. *The Unusual.* Not only that which is like what we are accustomed to but also that which is novel appeals to us. Niagara Falls still attracts its thousands of visitors. Likewise the Taj Mahal and St. Sophia attract mankind because they are so vastly different. The birth of quintuplets does not happen every day, and therefore it is news. Study the front page of your favorite newspaper and notice what gets on that page. Public speaking and journalism have much in common: both deal with attention and interest. Many successful public speakers were once newspapermen, and in the newspaper office these men developed a sense of the unusual. In this connection, it is interesting to point out that the society page usually deals with the familiar.

The student of public speaking is likely to complain that he knows nothing that is unusual. But a little searching of his experience will prove to him that he does have a fund of unusual material. The experience may be a mental, spiritual, or physical one. Either you may have gone through the experience yourself, or you may have read about it. Of course, direct experience is to be preferred. Let us probe your experience to discover whether you have some novel material. Have you ever worked your way to England on a cattle boat? Have you had any strange experiences while hitchhiking? Have you ever played semiprofessional baseball? Have you ever carried water for the elephants? Have you ever made puppets? Have you ever contrasted the subject matter of Wordsworth and Pope? Do you know any motion-picture stars? Have you ever experienced a prolonged sickness? Do you think differently from other people on certain questions? Do you think children ought to be brought up in institutions? Do you think the government ought to go into business? Do you think Christianity has ever been tried? Do you think that teachers are overpaid?

Pick up a volume of speeches, and notice that each speech is in a sense unusual. If it is an old subject, it has an unusual approach. If you choose to speak on a familiar subject, perhaps

you can give it an unusual turn. Curiosity is stimulated by a recital of the out-of-the-ordinary. President Charles Seymour of Yale University employed the unusual in referring to the black tie and the evening tail coat in the same breath in which he mentioned the Monroe Doctrine:

No one needs to emphasize the importance of public opinion. Whether in the democracies of Western Europe, or under Communist, Nazi, or Fascist control, or in our United States, it is the ultimate factor of social relations. It touches the insignificant minutiae of our private lives as it does the policy of our ruling government. Upon it depends the inviolable sanctity of the Monroe Doctrine as well as the inexorable law that no Anglo-Saxon shall wear a black tie with an evening tail coat. From the verdict of society no appeal can be taken.[1]

F. *The Uncertain.* The element of conflict is interesting because it contains the uncertain factor. Life is uncertain. We do not know what each day will bring. The speaker who tells an anecdote the outcome of which is problematical will hold attention. Suspense is a powerful aid in holding attention. The description of a prize fight, of a football game, of a relay race, holds attention until the last because we want to know how it turned out. Illustrations with the narrative element have this factor of interest. Lowell Thomas introduces suspense into his broadcasts as is illustrated by the following:

The authorities of the Massachusetts State School for Girls at Lancaster, Massachusetts, have a problem on their hands. One of the inmates of the school, a fourteen-year-old girl, escaped yesterday. The authorities notified the police, who tracked her down across the country for a distance of sixteen miles. Through hedges and over barbed-wire fences the fourteen-year-old girl had walked and run until she reached the hospital at Worcester, where her mother was in a critical condition. It was worry over her mother that had led the lass to run away. She went to the hospital, because she had heard that her mother needed a blood transfusion, and she asked whether she couldn't be allowed to help.

While the doctors were examining her, the police, who had been chasing her, arrived. The officers waited until the operation was completed. Then they took the youngster back to the State School. And now the authorities are trying to make up their minds whether they ought to punish her.

[1] *Vital Speeches*, Volume V, Number 19

Henry W. Grady held attention by means of this device. Who was the typical American — a Southerner? a Northerner?

My friend Dr. Talmage has told you that the typical American has yet to come. Let me tell you that he has already come. Great types, like valuable plants, are slow to flower and fruit. But from the union of these colonists, Puritans and Cavaliers, from the straightening of their purposes and the crossing of their blood, slow perfecting through a century, came he who stands as the first typical American, the first who comprehended within himself all the strength and gentleness, all the majesty and grace of this republic — Abraham Lincoln.

The mention of Abraham Lincoln must have surprised the members of the New England Society of New York. One can imagine that it brought the audience to its feet cheering.

G. *The Vital.* The reason many speeches fail to hold attention is that they do not matter. A speech that creates a mental attitude expressed in the familiar response "So what?" is not vital.

We, as public speakers, should know a great deal about the problems that face our fellow men. If you would know what problems beset your audience, look into your own life. What are some of the defeats and triumphs in your own life? The struggle for personal adjustment to environment is vital because it concerns happiness. The earning of a living concerns most of us. Can you tell us how to do it better? The mastery of some physical handicap faces most of us. Can you give us the secret of doing it more gracefully? Conquering laziness, overcoming temptation, making the most of our opportunities, finding a market for our talents, living joyously — these are a few of the vital issues which make up the lives of our audiences. How, as a speaker, can you help?

Frank Knox,[1] in the opening sentences of his address on "The Gravity of the World Situation," makes his audience aware of their interest in the subject:

It is impossible to exaggerate the gravity of the world situation at the present time. Certainly not in the last five hundred years has civilization as we know it, and live it, been so threatened. The struggle now in progress is not merely a renewed attempt at conquest of the weak by the strong — although that is a part of it. It is not solely a fresh attempt to change, or correct, the balance of power in Europe,

[1] *Vital Speeches*, Volume VI, Number 14

although that, too, is not absent. It is not primarily a contest over control of trade routes and the possession of colonies — although this frequent cause of war has played its part. Fundamentally it is a clash between two irreconcilable systems of living and governing, which apparently cannot exist in the same world, peaceably. This is what makes this a different kind of war than most wars that history deals with. And this is why it will be fought to a conclusion, without compromise. It is as impossible to end the war in Europe by negotiation, as it was to end our war between the states — and for the same reason. The world, now so closely knit together, cannot continue to be half slave, and half free. It will either become all slave, or all free. This can only mean a long war, a war of fearful costs, and fearful suffering, a war of exhaustion, leaving in its wake economic bankruptcy for the victors, and indescribable chaos for the vanquished.

John Ise, in his speech on "Values in a Crazy World," deals with a vital subject in touching upon the possible uses of the radio. Notice the use of the concrete — Heel Hugger Shoes, Listerine, and Odorono — as well as the significance of the subject matter. Notice the use of sarcasm.

One more thought I would like to leave with you. If our economic society is not incurably sick, we may look forward to much more leisure time in the future — leisure time which we may kill by playing cards, reading the tabloids, or driving our cars rapidly past our splendid system of billboards; or may use to build up our own cultural resources. Unfortunately our business civilization provides excellent facilities for our degradation, but not much that is uplifting. The radio, which might afford us riches undreamed of, is prostituted to jazz and the advertisement of contented cows, Heel Hugger Shoes, Listerine, and Odorono. Here is the greatest failure of American democracy — the greatest failure in the sense that it falls farther short of its possibilities for good than anything else I can think of. The government should broadcast over the radio, at all times during the day and evening, on different wave lengths, grand opera, symphony-orchestra music, chamber music, with intermissions of oratorio, jazz of two grades — plain rotten and infernal — lectures by the greatest speakers in the country, and Amos and Andy throughout the day. You will see that I am no snob. I want the cultural proletariat to have their ham and eggs. I would gladly give them the largest and worst jazz orchestras that money will buy, and Amos and Andy on one wave length, but not on twenty.[1]

[1] *Vital Speeches*, Volume IV, Number 5

III. SUMMARY

We must remember that as public speakers we have no hold upon an audience unless we create one. We cannot take it for granted that the audience is going to listen to us. We show our ability as a public speaker by the way we interest an audience right from the first word. It might help us in the construction of our speeches to sit down with our material and ask some questions that cover the factors of interestingness:

1. Does my speech have conflict in it?
2. Is the speech about living things?
3. Are there enough illustrations in my speech?
4. Will the audience recognize itself in my speech?
5. Is the material unusual enough?
6. Do I keep the audience in the expectant mood?
7. Will my speech help my audience in any way?

IV. EXERCISES

1. Make a short speech on one of the following subjects:
   - *a.* First things first
   - *b.* Eternal truths
   - *c.* The curse of outdoor advertising
   - *d.* College grading
   - *e.* The future of radio
   - *f.* The church of tomorrow
   - *g.* The power to tax is the power to destroy

2. Hand in a speech of 1000 words, in the margin of which you indicate in red the factors of interestingness you have used.

3. Select a speech from the newspaper or from *Vital Speeches* and mark it with a red pencil for the factors of interestingness.

V. COLLATERAL READING

1. Brigance, W. N., *Speech Composition*, Chapter V, F. S. Crofts & Co., New York, 1937
2. Oliver, Robert T., *Training for Effective Speech*, Chapter XIV, The Cordon Company, New York, 1939
3. Phillips, A. E., *Effective Speaking*, Chapter VI, The Newton Company, Chicago, 1908
4. Sandford, W. P., and Yeager, W. H., *Principles of Effective Speaking*, Part II, Thomas Nelson & Sons, New York, 1934

CHAPTER XIII

The Illustration

I. NATURE

The illustration has long been recognized as one of the instruments of persuasion. Indeed, Aristotle [1] declared that the example and the enthymeme were the only two forms of proof. The illustration is an integral part of inductive and deductive reasoning. Since the illustration is so essential in the reasoning process, the speaker should develop skill in its use. It is one of the surest and quickest ways of getting into the experience of the audience. To make his point plain, the speaker can choose either historical examples familiar to the audience or illustrations drawn from daily life. Because of its adaptability to the speaker's needs, there is no instrument in his power which will so adequately meet his demands.

The principle of the illustration is that of going from the known to the unknown. It attempts to make the obscure clear. Clearness is one of the most important uses of the illustration. Proof is next to clearness in importance as a use of the illustration. Other uses are contrast and comparison, the introduction of the narrative element, its ability to fasten itself in the memory, its variety of appeal, its appeal to the imagination, its tact, its ornamentation, its humor, its relief, its effect on the ability of the audience to make comparisons, and its ability to suggest various meanings. These uses of the illustration are of such value that it will be worth while to discuss each in some detail.

II. USES

A. *Makes for Clearness.* The chief use of the illustration is that it throws light upon a subject. It has been well said that illustrations are windows in an argument. That illustration which

[1] *The Rhetoric*

needs another illustration to explain it is, of course, faulty. The following comparison of a passage by Burke and one on the same subject by Brougham shows how the subject is made clearer by means of illustration.[1]

BURKE

In large bodies, the circulation of power must be less vigorous at the extremities. Nature has said it. The Turk cannot govern Egypt and Arabia, and Kurdistan as he governs Thrace; nor has he the same dominion in Crimea and Algiers which he has at Bursa and Smyrna. Despotism itself is obliged to truck and huckster. The Sultan gets such obedience as he can. He governs with a loose rein, that he may govern at all; and the whole of the force and vigor of his authority in his center is derived from a prudent relaxation in all his borders.

BROUGHAM

In all the despotisms of the East, it has been observed that the further any part of the empire is removed from the capital, the more its inhabitants enjoy some sort of rights and privileges; the more inefficacious is the power of the monarch; and the more feeble and easily decayed is the organization of the government, etc.

Compare Burke and Brougham in these excerpts for their use of illustrations. Brougham uses none, while Burke illustrates the proposition by saying that "The Turk cannot govern Egypt and Arabia, and Kurdistan as he governs Thrace." One illustration is not enough. Burke then gives another. Here the illustration touches the imagination by the mention of these places: Crimea, Algiers, Smyrna.

B. *Assists Proof.* One of the two uses of the illustration given by Aristotle, and one of the most important, is that it serves as proof. Inductive and deductive reasoning, as has been pointed out, depend on the use of examples. Aristotle's words on the use of the illustration when it is employed to assist proof may well be presented here: [2]

In the absence of Enthymemes, the speaker must make Examples serve the ends of logical proofs, since it is proofs that carry conviction

[1] See E. J. Payne, *Burke.*
[2] *The Rhetoric*

in the audience. If, however, he has Enthymemes, he must use Examples for the ends of confirmation, subsequent and complementary to the Enthymemes. The Examples should not precede, for then the argument will seem like an induction; but (anything like a scientific) induction is not appropriate in Rhetoric, save in rare cases only. When they follow the Enthymemes, Examples function like witnesses — and there is always a tendency to believe a witness. Accordingly, when the speaker puts the Examples before, he must use a good many of them; if he puts them after, one may suffice — on the principle that a single witness, if you have a good one, will serve the purpose.

Shakespeare has Antony employ three examples to prove that Caesar was not ambitious:

> But Brutus says he was ambitious;
> And Brutus is an honorable man.
> (1) He hath brought many captives home to Rome,
> Whose ransoms did the general coffers fill;
> Did this in Caesar seem ambitious?
> (2) 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 honorable man.
> (3) 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 honorable man.

C. *Contrasts and Compares.* By means of the illustration we set one idea over against the other and highlight the point under discussion. Just as the painter employs light and shadow to throw his objects into relief, the speaker can employ illustrations to bring out the important angles of the subject. Harold W. Dodds,[1] president of Princeton, contrasts the theory of Nineteenth Century individualism with Twentieth Century totalitarianism and shows that neither is adequate by itself. Then by comparison he shows that a correct balance of both theories is needed.

> A liberal arts education is directed at one of the most fatal limitations of the human mind; namely, the tendency to concentrate on one segment of the chart of life and ignore the others. The consequence of this infirmity is distorted views and false, one-sided judgments.

[1] *Vital Speeches*, Volume V, Number 1

Society, as well as individuals, suffers from the same failure to integrate its knowledge. It seems continually to vibrate from one extreme to another, never in balance. Take for example Nineteenth Century individualism versus Twentieth Century totalitarianism. Both have dictated the conduct of millions of people and fixed the policies of empires. Yet each is incomplete, defiled by half-truths and alien to man's biological nature.

Nineteenth Century individualism transformed human selfishness into social good by preaching that the highest happiness was to be attained by everyone seeking his own individual happiness; the greatest human happiness was to be the sum total arrived at by all when each man looked after himself. This half-truth ignored the fact that man could be a man only as a member of society and that some of his deepest cravings could be satisfied only in co-operative effort with others.

On the other hand, the totalitarian of today, whether fascist or communist, sees man as exclusively a social being completely determined by society. The fact of individual personality is ignored and the result is a theoretical human being only half human.

The correct balance between these two extreme viewpoints of individualism and totalitarianism will not be found by calling each other names, a favorite method of argument these days. The proper human balance will be struck in an atmosphere of free speech and by minds made tolerant by that human awareness which all colleges are duty bound to promote.

Every speaker will do well to introduce this fundamental rhetorical principle of contrast and comparison into his speeches by means of illustrations.

D. *Introduces Narrative Element.* Cicero recommended the example because it was capable of introducing the story element into a speech. We never outgrow our interest in the story. All ears are turned toward the narrator who begins, "Once upon a time." The illustration may be a simple narrative introducing unity, sequence, and climax; or, it may be a complex narrative introducing obstacle, plot, characters, and suspense. Tennyson expressed well this value of the illustration in these lines:

> For Wisdom dealt with mortal powers,
> Where truth in closest words shall fail,
> When truth embodied in a tale
> Shall enter in at lowly doors.[1]

[1] "In Memoriam"

Woodrow Wilson, in his address on "The Training of the Intellect," drove his point home by means of an illustration which is in effect a story:

Not long ago a gentleman approached me in great excitement just after the entrance examinations. He said we had made a great mistake in not taking so-and-so from a certain school which he named. "But," I said, "he did not pass the entrance examinations." And he went over the boy's moral excellencies again. "Pardon me," I said, "you do not understand. He did not pass the entrance examinations. Now," I said, "I want you to understand that if the angel Gabriel applied for admission to Princeton University and could not pass the entrance examination, he could not be admitted. He would be wasting his time." It seemed a new idea to him.

William A. Irwin, in his speech on "The American Way," [1] illustrates his point by means of a story in which there is dialogue:

A few years later I borrowed some money from a bank on good security (which I naturally expected the bank to require) and went to Scotland to visit my aging father and mother. The first night I was at home, my old Scots-Irish mother said to me: "Son, did I hear your wife say that you have a telephone in your home?" I said, "Sure, Mother, we have a telephone." Her next question was perfectly natural. "Tell me, Son, how much does it cost you?" "Nine shillings a month." (You see, it was a party line which cost us $2.25 a month.) Then, she asked: "Son, how many calls can you make for that?" "Any number of calls, Mother." "Can you call at night?" "Sure, any hour of the day or night." I can still see her eyes open wide as she said to me: "Son, that must be a wonderful country." And I remember my answer: "Yes, Mother, and you'll see it before you die." She did, too. And the night I parted with her in Montreal I asked her: "Mother, what do you think of it now that you have seen it?" Would you like to know her answer? Listen! This was it: "Son, if I were only twenty years younger, Scotland would never see me again. I could make a living in this country." That, ladies and gentlemen, was from a seventy-seven-year-old woman. She had seen what America had done under the system of free enterprise.

E. *Assists the Memory.*[2] Most speeches have action as their goal. Not many speeches call for immediate action; most of them desire action at some future time. The illustration is the most efficient means at the speaker's command for sinking his ideas

[1] *Vital Speeches*, Volume VI, Number 12
[2] See the chapter on "The Memory in Speech."

into the memory of his audience. Coleridge, in commenting on his lecturing, said that he always tried to leave a sting behind. Say something the audience will remember! If the speech is implanted in the memory, it is talked over in the family circle, in the club, and on the street. It is next to impossible to fix abstract principles in the mind, but the picture sticks. If Shakespeare had written an essay on ambition, it would have been covered by the dust of time. *Macbeth*, because it is an illustration of the ravages of uncontrolled ambition, will never be forgotten. The speaker's illustrations come back to mind and with them the principle that was being put forth. Incidents in your own life which keep returning to you, incidents which you cannot forget, will in all probability provide illustrations which an audience will not forget.

Charles F. Kettering,[1] in comparing research to insurance, uses an illustration which the audience will remember. The next time any of his audience thinks about research this analogy with Mr. Kettering's accompanying thoughts will in all likelihood come to mind:

> Research, like the Diesel engine, is one of those things which is much discussed and yet little understood, because, after all, research is nothing but looking forward to see in which direction industry may or may not go. We must regard research entirely as an insurance policy.
>
> The great difficulty which any research organization experiences in connection with a large industrial operation today is largely due to the thinking connected with the methods of modern bookkeeping. You can't run a modern industry today without having the most exacting type of cost accounting, because today the margin of profit on any individual article is small. The profit becomes large only because of the enormous number of that article which is produced. So that exact accounting is absolutely essential if any organization is to endure. The question of forecasts, the question of allocation of cost to individual things, is a prime essential.
>
> But we have another equally important type of accounting which I term the actuarial type. That is the one that is used by insurance companies, where they are not so specifically interested in the individual thing as they are interested in a large number of statistical averages of what happens to that whole group.
>
> If you go to a life-insurance company and apply for a policy, they will give you a medical examination, and you will finally be accepted;

[1] *Vital Speeches*, Volume III, Number 4

but nobody follows you around to see that you eat the proper things, that you take the proper amount of sleep, because they know that while you may abuse the factors which go for long life that some other fellow is doing something in the opposite direction. And so the grand average for the so-called mortality line remains constant.

In doing research work, in which you are trying to accomplish something that has never yet been done, there is no possible way to forecast how much it is going to cost, when it is going to be done, or how much it is going to be worth, if and when it is finished So, you will have to take those things on faith. And faith and patience are the two fundamentals upon which all research organizations are built.

F. *Appeals to Individual Differences.* One of the contributions of modern psychology is the insight it gives us into individual differences. A speaker's audience is composed of people of varying intellectual and social levels. What interests one will not interest another in the same degree. Hollingworth reproduces the chart on page 179 which bears on this point. In introducing it, he says:

> The chart does not pretend to tell an exact story, although the data on which it is based are of strictly scientific nature and have been recorded in the literature of mental measurement. The chart gives only the averages of groups, and does not, for example, imply that all policemen are mentally fourteen years old and have finished the grade schools. The individuals in any of the occupational groups diverge widely from their average, and there is much overlapping of the groups. The speaker will, however, have formed a fairly definite impression of the average mental level of the individuals of these groups from his contact with them. The chart will help to indicate their relative frequency in the audience taken at random from the population at large, if mental level, rather than actual occupational activity, is considered.[1]

One sure way of enlisting and keeping the interest of such a miscellaneous group is through the illustration. Different elements in the same illustration may appeal to different hearers. The children may see the story element; the matter-of-fact people may see only the point you are making; the artistically minded may delight in the aptness of the illustration. The speaker can see to it that his illustrations are chosen from a variety of sources. An illustration drawn from the football field will capture the

[1] *The Psychology of the Audience*

			Nurses Accountants Bookkeepers Stenographers Dentists Filing clerks	Professions Executives Univ. graduates Superior adult level
			College students Mental age about 16 years	
		Mental age about 14 years THE AVERAGE MAN	50%	20% 5%
	Laborers Cobblers Tailors Miners Teamsters			
	Grade-school pupils			
	Mental age about 12 years			
Defectives Incompetents Dependents Mental age under 10 years	20%			
5%				

Plumbers
Conductors
Carpenters
Brakemen
Mechanics
Chauffeurs
Policemen
Telephone operators

Poor high-school students

Finished the grade school

attention of those interested in athletics; one from Shakespeare will reach those interested in literature; one from Cavour or Cromwell will interest the historians in the audience; one from natural science will secure the attention of those interested in nature. If some of the illustrations reach the mind through one sense, be sure that other illustrations enter the mind through another sense impression. Some people are auditory-minded, others are visual-minded, while still others have a strong tactile memory. The speaker who addresses a mixed audience of adults of varying ages and mental capacities and interest, and boys and girls from the ages of five on through adolescence, has a real task. The speaker's best instrument of persuasion is the illustration. *He must see to it that everybody gets something every time.*

In analyzing his audience the speaker must decide from what walks of life they come. A correct diagnosis will tell him what books they have read, what travel they have had, what business they are in. More and more the speaker must use illustrations from the radio and motion pictures when speaking to a general audience because much of their information is being gained from these agencies.

G. *Assists the Imagination.* By means of the illustration the speaker can transport the listener to the ends of the world. Much of the pleasure in listening to a speech is in being lifted out of ourselves into new experiences or realms of thought. Travel helps the speaker to give new experiences to the audience. Suppose you use an illustration drawn from St. Sophia in Istanbul. Most of the audience have never seen this great structure except in pictures. But they know from past experience what a dome is like. A few figures and comparisons will give them an idea of how vast the dome of St. Sophia is. Such an experience is pleasurable. In listening to a lecture on the South Pole each member of the audience imagines he is there, if the lecturer is skillful. The listener feels the cold. He hears the snow crunch underfoot. He enjoys the comradeship and warmth of the hut. By means of the illustration the speaker can help the audience enjoy scenes that it may never actually witness. A well-drawn illustration can reconstruct the past and invent the future.

The following illustration taken from Henry M. Wriston's address before the interfraternity conference uses the device of

contrast and comparison and also appeals to the imagination. Pictures of Italian villas float through the mind. Romance is suggested by the arms and armor over the fireplace. Mystery surrounds the poisoned dagger. Do not miss the humor.

What does *dormitory* mean? It is obviously borrowed from the Middle Ages, the cell of a monk. Go into the typical dormitory room — and I have inspected many of them in the course of my travels. It consists of a door into the hallway. That seems to be common to all of them. Just inside the door are a couple of miserable little closets or one with a curtain across, forming a kind of entry; then two long, blank walls, impossible to decorate, terminating in a window much too large, with a radiator under it. That is the typical mass-production, modern replica of a place where a monk was supposed to sleep, but not to pray or do his reading and his study. They had different places for those activities.

Is it any wonder that the modern student flees from that abomination if perchance he has intellectual drive? . . .

Typical fraternity houses, on the other hand, are not so arranged. They have rooms for the most part such as modern people live in. The student's room has, like as not, more than one window. I lived in a very humble fraternity house — an Italian villa. It had frescoes; a man had been brought over from Italy to make them. And there was a great display of arms and armor over the living-room fireplace. There was one dagger we never touched because it was tipped with poison. We knew it because a senior had told us so. He learned it evidently by revelation, and we never questioned his inspiration. But at least for the four years I had a fireplace, where I could burn real wood, as well as rubbish and love letters.[1]

H. *Employs Tact.* As has been said many times in this book, tact is of utmost importance to the speaker in his problem of persuasion. Often a direct statement would offend an audience, whereas the same idea embodied in an illustration might be taken without offense. We can frequently say by means of the illustration what would appear unnecessarily harsh when put directly. Samuel McChord Crothers [2] wisely counsels: "We cannot get along without taking these idiosyncrasies into account. Instead of taking a Pharisaic attitude toward our neighbor's prejudices, it is better to cultivate a wise tolerance; for human intercourse is dependent on the art of making allowances." Henry Ward

[1] See Appendix II.
[2] *The Pardoner's Wallet*

Beecher gives an excellent example of this use of the illustration:

When I was settled in Indianapolis, nobody was allowed to say a word on the subject of slavery. They were all red-hot out there then; and one of the Elders said, "If an abolitionist comes here, I will head a mob and put him down." I was a young preacher. I had some pluck and I felt, and it grew in me, that that was a subject that ought to be preached upon; but I knew that just as sure as I preached an abolition sermon they would blow me sky high, and my usefulness in that parish would be gone. Yet I was determined they should hear it, first or last. The question was "How shall I do it?" I recollect one of the earliest efforts I made in that direction was in a sermon on some general topic. It was necessary to illustrate a point, and I did by picturing a father ransoming his son from captivity among the Algerines, and glorying in his love of liberty and his fight against bondage. They all thought that I was going to apply it to slavery, but I did not. I applied it to my subject, and it passed off; and they all drew a long breath. It was not long before I had another illustration from that quarter. And so, before I had been there a year, I had gone over all the sore spots of slavery, in illustrating the subject of Christian experience and doctrine.[1]

I. *Introduces Ornament.* Another of the many uses of the illustration is that it may introduce ornament into the address. The style of the speech may be made to possess more attractiveness. Illustrations in an argument have often been compared to windows. If we care to pursue the figure, we may say that an architect looks to windows to help him introduce ornament into his design. The next time you see a beautiful building, notice how much of the effect is due to the management of the windows. There is a touch of beauty in the following from the speech of Henry Woodfin Grady on "The Race Problem in the South":

Far to the south, Mr. President, separated from this section by a line, once defined in irrepressible difference, once traced in fratricidal blood, and now, thank God, but a vanishing shadow, lies the fairest and richest domain of this earth. It is the home of a brave and hospitable people. There is centered all that can please or prosper humankind. A perfect climate above a fertile soil yields to the husbandman every product of the temperate zone. There by night the cotton whitens beneath the stars, and by day the wheat locks the sunshine in

[1] *Yale Lectures* (First Series)

its bearded sheaf. In the same field the clover steals the fragrance of the wind, and the tobacco catches the quick aroma of the rains.

In the last few sentences there is a poetic element which imparts a certain beauty to the passage.

J. *Introduces Humor.* One of the most useful functions of the illustration is that of introducing humor into the speech. When a speaker can make his point and also make the audience laugh, he should by all means do so. Laughter welds the audience into a unit, and it is easier to talk to a group that is thinking and acting together than to a collection of individuals. Sometimes the speaker can use at the beginning of the speech a humorous illustration which will serve to win the audience. He should beware of the extraneous funny story which does not lead into the heart of the speech. Lloyd C. Douglas, in "Diadems and Fagots," [1] made his audience laugh and also made his point in the following:

> You have taken your milling, as it came, day after day; and because the modern educational program leaves very small blocks of time uncharted, you were in poor case to resist the process. We have it on the testimony of no less eminent a naturalist than Mr. Bernard Shaw, that "If you once wash a cat, it will never again wash itself." I do not know whether this be true or not. My own experience of such pursuits goes no farther than my conviction that if you once wash a cat, you will never try to wash another. Mr. Shaw was attempting to say that our faculties for assisting ourselves into wisdom are dulled and incapacitated in direct proportion to the amount of aid we have received from other people bent upon guiding us into knowledge.

K. *Rests the Audience.* When an illustration creates a laugh, it serves to rest the audience. We know that attention is not constant, that it easily tires and is frequently distracted by other stimuli. One excellent way of varying the stimuli and still keeping the mind of the audience on the speech is by introducing a variety of illustrations. When the audience tires of listening to facts and statistics, an illustration will rest the mind. Perhaps the illustration will do as much to persuade the audience as will the heavier part of the speech. To conserve the attention of the audience by means of the illustration is but to apply Herbert Spencer's principle of economy. The introduction of a story

[1] See Appendix II.

when the speaker sees that attention is flagging will help to revive interest. One experienced speaker said that he has covered up many a difficult place in his speeches by having enough stories about Lincoln to relate.

L. *Educates Audience to Use Illustrations.* If the speaker as a by-product of his own speaking can teach an audience how to think and find conclusions for themselves, he is just that much more efficient. An audience will return time and again to hear a speaker who can teach them not only what to think but also how to think. A speaker who continually uses illustrations will find that he imparts his method to his listeners. The audience learns the truth of Hugh Blair's remark, "Illustrations prompt us to remark and observe and thereby make us advance in useful knowledge." Fundamentally, the public speaker is a teacher; and if he can stimulate others to employ illustrations to find the truth for themselves, he is a true teacher. Cardinal Newman has testified to the importance of the method of contrast and comparison: "There is no enlargement unless there be a comparison of ideas with another, as they come before the mind, and a systematizing of them. We feel our mind to be growing and expanding then, when we not only learn, but refer what we learn to what we know already." The speaker is setting a good example for his hearers when he employs illustrations.

M. *Is Capable of Varied Meanings.* The illustration suggests more than it defines. It is capable of various interpretations. The parables of Jesus have been interpreted and reinterpreted by succeeding generations. As Dean Charles Reynolds Brown has said, "A statement from the multiplication tables leaves nothing to the imagination. When we say 'two times two is four,' the returns are all in. When we read a parable of the Master, it yields a certain meaning. But this by no means exhausts its possibilities. The parable will be read and reread by succeeding generations." The parables of the workers in the wealthy landlord's vineyard who all received one denarius may be variously interpreted. It may mean that workers should be paid according to their needs. Or, it may mean that when we bargain with society for a certain wage we should take it, and be silent.[1]

[1] See "Diadems and Fagots" (Appendix II).

Such a use of the illustration brings sublimity to the speech. This quality of holding elastic, varied meanings is necessary to the best works. The possession of overtones by composition was referred to by Longinus, who stated, "If then any work, on being repeatedly submitted to the judgment of an acute and cultivated critic, fails to dispose his mind to lofty ideals; if the thoughts which it suggests do not extend beyond what is actually expressed; and if the longer you read it, the less you think of it — there can be here no true sublimity when the effect is not sustained beyond the mere act of perusal."

III. SOURCES

Whatever is of interest to man in his search for happiness is a potential source of illustration. Because man is most interested in himself, he and his daily goings and comings offer the best possible source of illustrations. We are all interested in firsthand observations about life and the living of it. The speaker who has an interest in physical nature — and he who does not have it should cultivate it — will find an untold number of illustrations that will carry home the truth. Human and physical nature should be studied for illustrations. The speaker should cultivate the power to see analogies in nature. The cultural level of the audience will determine the kinds of illustration to be used. One cultural level is interested in the arts. Music, painting, and sculpture are filled with illustrations. The speaker should develop his interest in the arts. He will fail to reach many in his audience if his knowledge of the arts is lacking. We are living in a machine age. Everyone knows what a gear and a clutch are. Many of your audience earn their living dealing with machinery. It will go straight home if you use an illustration dealing with lathes, belts, micrometers. Illustrations which are drawn from the radio and motion pictures should not be neglected by the present-day speaker. The intellectual level of the audience will determine how much illustrative material can be drawn from books. Biography and history are the most fertile sources. They deal with great men, and we are first of all interested in people. Travel will furnish the speaker with splendid illustrations. To be able to contrast the way we live and the way other people live will be sure to compel attention. In short, the speaker should be a man educated not only in books but also in every phase of living.

IV. SUGGESTIONS

A. *Audience Determines Type and Number.* Generally speaking, the more educated the audience the fewer will be the number of illustrations needed to send home the truth. Also, the more the audience knows about your subject, the less need is there for illustration. The audience will be able to illustrate from their own experiences. If an illustration is used, care must be taken to see that it is the very best available. An educated audience soon tires of endless repetition. Attention will go to something else if the illustration makes the speech stand still.

B. *The Illustration Should Be Apt.* Mere resemblance is not enough. The illustration should reflect the general idea. When the audience tries to remember your point, the illustration should suggest the point without too much difficulty. There is danger in the illustration because it may set up too many subordinate lines of thought.

C. *The Illustration Should Be Brief.* It is easy to get too involved in an illustration and thus get off the subject. Practice telling your illustration until all extraneous material is pruned. Like an arrow it should speed to its mark; it should not dawdle on its way.

D. *The Illustration Should Have Dignity and Strength.* You should be careful that your illustration is worthy of the truth that is being illustrated. It should not be weak and petty. It should lift rather than degrade.

E. *The Illustration Should Have Freshness.* The speaker must be careful not to repeat stale illustrations. Use discretion in repeating the illustrations another speaker has used. Other people may have heard him give the illustration. Make your own illustrations. If you get your illustrations from your own experience and reading, there will be little danger of repeating what others have said. Much danger lurks in the use of encyclopedias of illustrations.

V. EXERCISES

1. Bring to class a speech exemplifying one of the uses of the illustration mentioned in the text.
2. Give a report on Spurgeon's book on the illustration.

3. Give a report on Henry Ward Beecher's chapter on the illustration, *Yale Lectures* (First Series).

4. Analyze Conwell's "Acres of Diamonds" for its variety of appeal through the use of illustrations.

5. Give a speech in which you employ the example both in inductive and deductive reasoning.

6. Write a brief article on the treatment of the illustration by Aristotle, Cicero, and Quintilian.

7. Analyze one of Harry Emerson Fosdick's sermons for the use of illustrations.

8. Make a study of the parables of Jesus for the uses of the illustrations mentioned in this chapter.

9. Make a speech of six minutes on one of the following topics. Employ at least six illustrations.

a. Who'd be a doctor?
b. The right to be happy
c. The reform of Puritanism
d. Seven deadly virtues
e. Woman's new codes
f. Machine-age morals
g. Every man a gambler
h. The soul of capitalism
i. Public opinion in wartime
j. Pressure groups in government
k. Conscription *vs.* voluntary service

VI. COLLATERAL READING

1. Baccus, J. H., "Building a Stock of Illustrations," *Quarterly Journal of Speech*, Volume XXI
2. Beecher, Henry Ward, *Yale Lectures on Preaching* (First Series), Lecture on the Illustration, 1872
3. Broadus, J. A., *The Preparation and Delivery of Sermons*, Chapter on Illustrations, 1898
4. Dowling, John, *The Power of Illustration*, 1850
5. Spurgeon, C. H., *The Art of Illustration*, 1892
6. Taylor, W. M., *The Ministry of the Word*, Chapter on Illustrations, 1872

CHAPTER XIV

Structure of the Speech

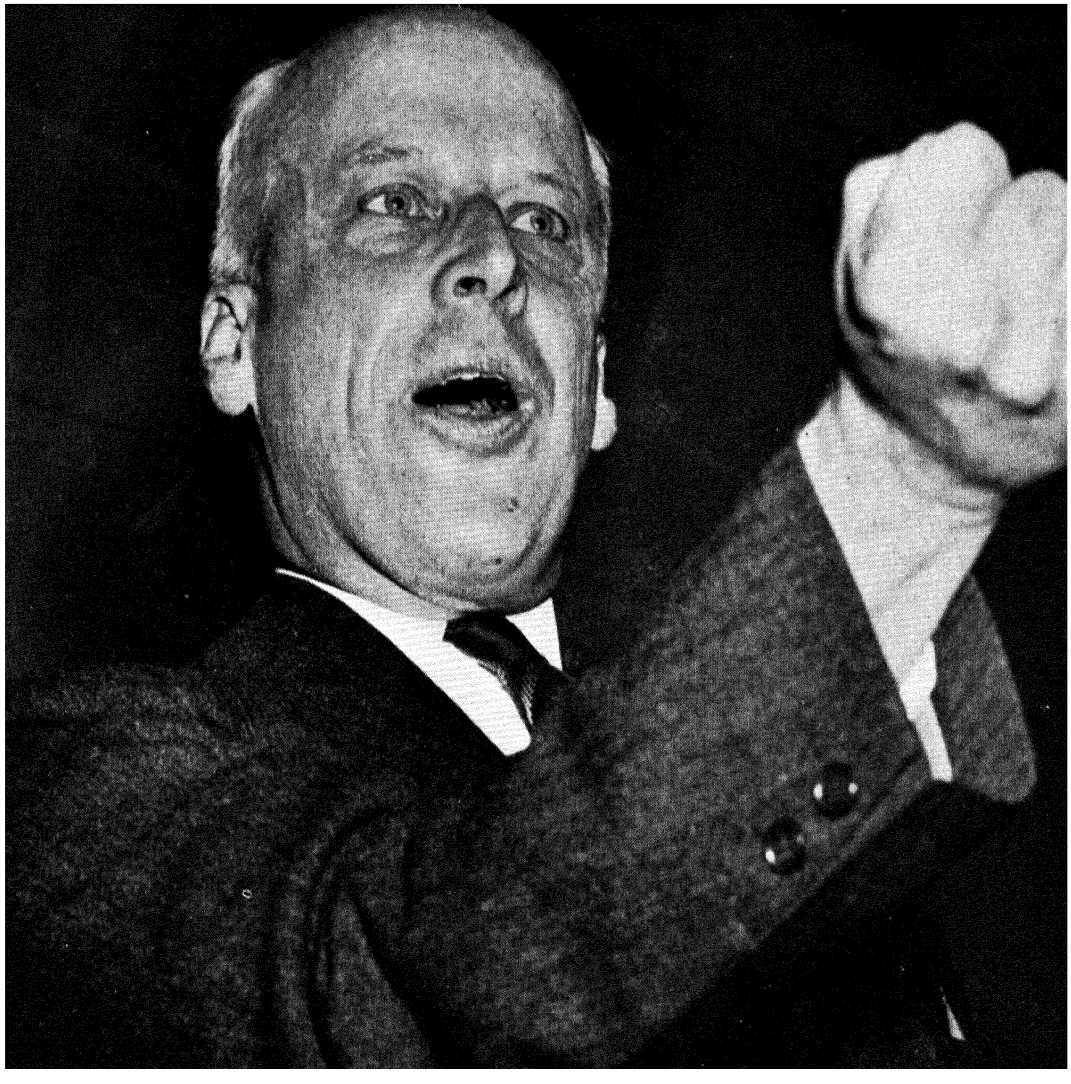
I. THE INTRODUCTION

The introduction is the last part of the speech to be prepared. After the conclusion and the discussion have been worked out, the speaker knows what he wants to put into his introduction. He may even discover that an introduction is not necessary. He may find that the four things that an introduction is supposed to do have already been accomplished by one means or another. However, if an introduction seems necessary, it is desirable that it should accomplish these four things: (1) secure good will for the speaker and his subject, (2) secure attention for the speaker and the subject, (3) prepare the audience for the subject, and (4) suggest the speech purpose.

A. *Purposes*

1. SECURING GOOD WILL. The speaker can often secure good will by a sincere reference to a common point of interest. A speaker who compliments the football team on its performance of last Saturday wins the good will of the audience. A remark that shows a sincere regard for an individual whom the audience holds in esteem will often secure good will. Often the chairman of the meeting can help win the favor of the audience for the speaker by stating the qualifications of the speaker and his adequacy for the speech situation. Good will is often won by one's manner of approach to the audience, by what one is rather than by what one says. Henry Noble MacCracken, in the following opening to an address before the National Student Federation at Boston, December 27, 1935, is on common ground with his audience in praising the aims of the organization:

> The National Student Federation of America — N.S.F.A. for short — has earned the right to represent the American college and university student body in its official relations. It boldly claims to speak



facing page 188 *Acme Photo*

NORMAN THOMAS

Norman Thomas is one of the most effective speakers on the American platform. He commands a large audience wherever he appears. His idealism is particularly attractive to college students. He has no personal ambition; if he had, he could have been a high-ranking member of any of the more conservative political groups. He was trained at Bucknell University and at Princeton Theological Seminary. During the World War he left the pulpit to engage in the work of the Socialist party, whose candidate for the Presidency of the United States he has been for several campaigns. He is intelligent and courageous and commands the respect of individuals of all political persuasions. He has said this about the value of public speaking: "There always will be a great value in effective public speaking — a value which has been enormously multiplied in these days of radio broadcasting. Moreover, to train oneself to speak effectively, in the modern style, one, as a rule, has to train oneself to think effectively; and that's worth while." This fist gesture is characteristic of the vigor of Mr. Thomas's speaking.

for one million American youth in their vocational rights and obligations. It is concerned with politics and economics only in so far as these great forces affect the lives of students and their educational ideals. Its aim is to raise the status of the American college student to a position of respect and consideration, to defend all students from any infringement on constitutional rights of free speech and free assembly, and to promulgate among all students an ethical code of honor and of civic obligation that shall redeem American scholarship from the contempt and suspicion that follow it among the great mass of our citizens.[1]

Sometimes a funny story which is pertinent to the situation will secure good will. President Henry M. Wriston puts his audience into a good frame of mind toward him and the subject in the following opening:

Mr. Chairman, I come as a kind of ambassador to interpret you to yourselves, to each other, and to the colleges. The Bishop of Birmingham on one occasion was making a speech to a group of railroad men in England. He said, "You have done a wonderful thing. You have gotten four nationalities to understand each other — the Englishman, who loves his Bible and his beer, the Scotchman, who keeps the Sabbath and anything else he can lay his hands on, the Welshman, who prays on Sunday and on his neighbors the rest of the week, and the Irishman, who doesn't know what he wants but will never be happy until he gets it." They have lived together a long while and yet have had great difficulty in understanding each other. Likewise you and the colleges have lived together a long while, and yet you seem to have some difficulty in understanding each other.[2]

Students of economics know the value of good will. Just as no business or professional man can neglect to cultivate good will, so no speaker should overlook ways and means of establishing himself in the good graces of his audience who, in one sense, are his customers or clients.

2. SECURING ATTENTION. Every public speaker knows that he must capture the attention of the audience in the first few words. As has been pointed out, Clarence Darrow,[3] in his speech after Henry George's address, searched his mind for the best sentences with which to challenge the audience. His statement will bear repeating: "I had discovered enough about public speaking to sense that unless a speaker can interest his audience at once, his

[1] *Vital Speeches*, Volume I, Number 8
[2] See Appendix II.
[3] *The Story of My Life*

effort will be a failure." Can you say something that is either for or against the audience in those first few sentences — something that challenges their property rights or their human interests?

Notice how, from the very first, Mrs. Dwight W. Morrow, Acting President of Smith College, compels attention by stating a problem close to each member of her audience in her address on "College Women and the New Leisure":[1]

I wonder if there is a woman in this college auditorium today who has not at some time heard these scornful words: "And you — a college graduate — did not know what to do!" If there is such a fortunate person, she should be making this speech, not I. Most of us college alumnae, meeting nationally today by radio, have winced under that reproach many times. We have burned our fingers on our beefsteak, we may have been waiting in anxiety for the doctor or the plumber, but if we admitted our feeling of ignorance later, some friend was sure to say: "And you — *a college graduate* — did not know what to do!" My own answer in such a case is always hypocritically humble: "No, I *didn't* know what to do — and when we were shipwrecked on the coast of Patagonia, I couldn't speak Patagonian either!" My irony isn't always appreciated, but it relieves my feelings. It is no disgrace to say, "I don't know." My education has not failed because I find myself in a dilemma. The test of it lies in the question — How long will I allow myself to remain there? What am I going to do about it? The real answer lies deeper than this. I am always interested in the objections people raise to the higher education of women. They are sometimes amusing. One old gentleman said to me, "I don't believe in this going off to college. If a girl is pretty, she doesn't need a college education; if she isn't pretty, a college education isn't adequate." Most objectors like to make impossible claims for the college course and then, when no miracle comes off, abuse the results of the system. You can prove almost anything a failure if you do not define it accurately. The criticism I have cited embodies a false idea of education. It assumes that a woman's duties are all material; therefore she should be trained to meet only the material demands of life. It refers to a diploma as if it were a handbook of practical knowledge — a Baedeker to produce promptly clean towels, hot toast, and rare roast beef. The college has turned out no experienced housekeeper — no guaranteed cook or nurse — so it has failed. Let us accept this criticism and glory in it!

All the speaker's ingenuity should be focused on his introduction, to be sure he compels attention from the word *Go!*

[1] *Vital Speeches*, Volume I, Number 4

3. PREPARING THE AUDIENCE. It was long ago suggested by *Auctor ad Herennium* that "We shall be able to render the audience tractable if we briefly give the substance of the case." The fact of the matter is that we cannot attend to anything the gist of which escapes us. If we do not get the drift of the speech, we find our minds going to something else. Distraction will soon get in its work unless we get some powerful idea into the minds of our audience to hold their attention. By suggesting the main thought of the talk in the opening sentences we tell the audience that we know what we are talking about, that our speech has coherence. The audience wants to feel that from the very beginning it is going somewhere, that everything is pointing to a conclusion. This function of the introduction is closely connected with the idea of clearness. Professor John Dolman has well put it: "Drift is not a matter of retrospect; it is something the listener wants to feel every minute of the time. Though hard to define, it is easy to feel — when it is there. When it is not, everybody squirms and murmurs, 'What is he driving at?' " [1]

It is a question whether the speaker should disclose the divisions of his speech in the introduction. The argument against such a practice is that it leaves nothing in the way of a surprise for the audience; if the audience knows the divisions it gets ahead of the speaker. Yet, if there is enough good material within the speech, the speaker can hold the attention of his audience throughout, and there is no doubt about their getting the drift. For a beginning speaker there is no better practice than to block out the thought and announce the divisions to the audience. It will help to keep the speaker on the track and will provide guideposts to his thought for the audience. Care should be taken in the introduction not to present too detailed a plan; it should be clear and simple in expression. Until the speaker has gained a great deal of experience, the custom of announcing the divisions of the speech should not be laid aside too readily.

President Ernest Martin Hopkins of Dartmouth states the divisions of his subject in the opening paragraph of his address on "Prerequisites of Intelligence": [2]

Dartmouth College is a foundation established for the education of American youth. Its effort throughout its history has been to fulfill

[1] *A Handbook of Public Speaking*
[2] *Vital Speeches*, Volume I, Number 2

this purpose. Its aim today remains what it has been. In the variety of its curriculum and in its prescriptions as to how this shall be utilized it seeks a threefold objective. It offers the opportunity of increasing one's store of knowledge; it strives to develop one's intelligence by creating a habit of reflective thought as to how knowledge should be utilized; and it prescribes that study shall be made in some one field of knowledge beyond its elementary stages so that some acquaintance shall be had with the method and results of scholarly accomplishments.

There is no question in the minds of the audience what this speech is to be about.

Edward A. Filene states the partition of his subject in his address on "Youth and Our Economic Superstitions": [1]

Mr. Chairman and Members of the National Student Federation: Before I speak about "Youth and Our Economic Superstitions," I wish to say a word about two other superstitions.

First: A prevailing superstition concerning youth.

Second: A widespread superstition concerning superstition. We frequently hear youth referred to as the "Younger Generation." That isn't so; and to assume that it is so confuses our thinking, especially on the problems of education.

In his address on "The Meaning of Armistice Day" General Charles P. Summerall [2] prepares the minds of his audience for his address by saying, "The meaning of Armistice Day to those who made it possible is tribute, remembrance, and resolve." Notice the use of one-word summaries for the divisions of the speech. In the body of the speech we find General Summerall following his plan by means of the following topic sentences: "In reverence, we pay *homage* to the men who twenty-two years ago went forth to battle in a cause that was not their own but which they espoused with sentiments of the loftiest idealism." "These reflections bring surging in our minds a flood of *memories*." "Let the American people *resolve* never again to engage in wars not made upon them."

The introduction, then, should prepare the minds of the audience for the line of thought the speaker is to pursue. Sometimes it is wise to state the main divisions of the speech, so that the audience will have a pattern of the thought which the speaker is going to present.

[1] *Vital Speeches*, Volume I, Number 8 [2] *Vital Speeches*, Volume VI, Number 4

4. SUGGESTING THE SPEECH PURPOSE. It is well to suggest the speech purpose in the introduction for the same reason that we prepare the audience for what it is going to hear: for the sake of clearness. The speech purpose will fall under one of the general ends — actuate, convince, entertain, impress, and instruct. But the specific purpose of the speech will be stated so as to tell you about the evils of chain-store merchandising, or to sell you a new type of razor, or to ask you to be more thoughtful of your parents, or to tell you about the evils of public utilities, or to describe for you the Italian hill towns of Perugia and Siena, or to show you that a boy had better work his way through college than not go at all. If the speaker states his purpose at the beginning of his speech, he gives the audience a peg on which to hang his remarks. It is just another way of insuring against woolgathering in the audience. We can get the auditor's attention if we can make him think.

Harry Collins Spillman, in his "Aristocracy in Thinking," given before a Kiwanis convention, stated his purpose thus: "You Kiwanians are privileged to follow one of the greatest flags of modern times. I purpose to speak frankly of that responsibility as you follow the great flag." Merle Thorpe, editor of *Nation's Business*, in a talk on "How's Business?" states his purpose in this way:

Mr. Chairman and Members of the Bond Club: I am deeply sensible of the compliment implied in your invitation to talk with you on this occasion. When I was first approached I was asked to explain what was going on in Washington. That assignment scared me off, and I declined. Then the invitation was modified, and I was asked to come and describe some of the things that are going on in Washington. Well, that is likewise a tough one, even for an intrepid editor. But, here I am.[1]

His purpose is plainly stated by Dean Max McConn in his address on "The Dilemma of Democratic Education":

Consequently there must be many teachers and some administrators in your system by whom the new gospel is not yet fully understood or appreciated, and a fervent amen from an outsider to your own thinking and procedure may still have some value; particularly since I shall try to present this old and tough dilemma of democratic education — the dilemma of High Standards *vs.* Individual Differences — from the

[1] *Vital Speeches*, Volume II, Number 9

historical point of view and very impartially, emphasizing the merits of both sides of the controversy rather than the errors of either, and attempting to show how the values for which the two sides have stood can both be conserved.[1]

It may be that the purpose will not be so plainly stated in all speeches as in the examples given. But for the beginning speaker it is well to be sure that the audience understands fully the purpose of the speech.

B. *Subject Matter.* Having treated the four purposes of the introduction, we may turn our attention to the subject matter of the introduction. The speaker may emphasize any one of the four factors of the speech situation more than another. We remember that these four factors are: (1) the subject, (2) the speaker, (3) the audience, and (4) the occasion.

1. THE SUBJECT. The introduction should be clear cut so that there shall be no fumbling at the beginning. The speaker may feel that the audience needs to be interested in his subject, and he may in the introduction direct their attention to the subject so as to secure attention. Webster evidently thought that his audience in the Webster-Hayne debate needed to have their attention focused on the subject under discussion. In the following excerpt, notice the apt use of an analogy calculated to arouse flagging attention:

Mr. President: When the mariner has been tossed for many days in thick weather, and on an unknown sea, he naturally avails himself of the first pause in the storm, the earliest glance of the sun, to take his latitude, and ascertain how far the elements have driven him from his true course. Let us imitate this prudence, and, before we float further on the waves of this debate, refer to the point from which we departed, that we may at least be able to conjecture where we now are. I ask for the reading of the resolution before the Senate.[2]

(*The resolution was read.*)

We have thus heard, sir, what the resolution is which is actually before us for consideration; and it will readily occur to everyone that it is almost the only subject about which something has not been said in the speech, running through two days, by which the Senate has been entertained by the gentleman from South Carolina. Every topic in the wide range of our public affairs, whether past or present — every-

[1] *Vital Speeches*, Volume II, Number 8

[2] Lincoln was probably thinking of this introduction when he said, "If we could first know where we are, and whither we are tending, we could better judge what to do, and how to do it." (Springfield, Illinois, June 16, 1858)

thing, general or local, whether belonging to national politics or party politics — seems to have attracted more or less of the honorable member's attention, save only the resolution before the Senate. He has spoken of everything but the public lands; they have escaped his notice. To that subject, in all his excursions, he has not paid even the cold respect of a passing glance.

Thus Webster, the consummate orator, realizing that the audience needed to have the subject brought once more to their attention, devoted his introduction to a refocusing of interest on the matter under discussion. When the introduction dwells on the subject, it seeks to answer the question, "What is it that is up for consideration?"

In the introduction which stresses the reference to the theme we frequently find false leads. One very good reason for preparing the introduction after the discussion has been worked out is that we know exactly what to promise the audience about the speech. If we know the boundaries of the discussion, there will be no promises of excursions into other provinces of knowledge. The inexperienced speaker is all too likely, in the introduction, to promise more than he can possibly discuss. The audience keeps looking for the discussion of some phase of the subject which has been promised. Such a mistake shows lack of integration in the speech. Incoherence is too severe a penalty to pay for such a remediable error.

2. THE SPEAKER. Frequently the speaker needs to stress his relation to the other factors of the speech situation. Too much emphasis upon the first personal pronoun will antagonize the audience, and this type of introduction should be used with the utmost discretion. Modesty in a speaker is a winning quality. But at times the speaker may take the leading role in the introduction with no harm to the persuasiveness of the speech.

In the following introduction, John W. Davis [1] focuses the spotlight on himself. The introduction is bold and aggressive, yet sincere and with no trace of egotism:

I am a Democrat. I have been an active and I can truly say a belligerent Democrat for forty years. I have never been a "fair weather" Democrat, Democratic when the Democrats were in power and something else when they were out. In office or out, I have given to the service of the Democratic party more time and energy than to any

[1] *Vital Speeches*, Volume III, Number 2

other interest in my life except the profession of the law by which I earn my daily bread. In return the Democratic party has honored me beyond my highest hopes and has put upon me a debt of gratitude beyond my power to repay.

It is precisely because of these honors and this debt that I have been driven to conclude that I cannot consult my own distinct preference and remain entirely silent in the present campaign. There are times when it becomes a duty to one's conscience, one's party, and one's country to stand up and be counted. I owe it, as it seems to me, to my fellow Democrats to make my position clear and, if I am led to disagree with any of them, to give my reasons for this disagreement. I am speaking tonight primarily to Democrats, but since I am an American even before I am a Democrat, I must, if I speak at all, speak the truth as I see it without fear and without evasion.

When the introduction emphasizes the relation of the speaker to the speech situation, it attempts to answer the question, "Why is this particular speaker on the platform?"

If the introduction stresses the speaker's relation to the speech situation, there is danger of uttering excuses and apologies. In times gone by it was customary for the speaker to indulge in apologies and excuses which were nothing more nor less than affectation. Webster used the apology in saying to the court, in the Knapp-White murder case, "I am little accustomed, gentlemen, to the part which I am now attempting to perform." Modern directness has done away with false modesty. The personal type of introduction has many more dangers than other types because of the audience's distrust of the speaker who thinks too highly of himself. Many a speaker has stumbled on the rock of egotism. This fact holds true, as Sir William Osler observed, in the following type of introduction: "Pardon me, if I speak of myself, in spite of Montaigne's warning that one seldom speaks of one's self without detriment to the person spoken of."

3. THE AUDIENCE. Sometimes it seems advisable to single out for consideration the relation of the audience to the other factors of the speech situation. When we employ such an introduction, we seek to answer the question, "What common interest brings this audience together?" In this type of introduction we sometimes find false assumptions regarding the audience. The knowledge of the audience may be underrated or overestimated. The

audience is sensitive to condescension. Then, too, we should ask ourselves, in composing an introduction in which the audience takes the main part, whether the audience is friendly, indifferent, or hostile.

Dr. William J. Mayo [1] put the emphasis on the audience in the introduction of his speech "Education and Opportunity," delivered at Notre Dame University, June 7, 1936:

We meet today to felicitate you, the members of the 1936 graduating class of Notre Dame University, who are now ready to go about your lifework. A sense of victory is attached to the occasion for you. About sixteen or eighteen years ago you began school. Out of each hundred boys and girls who started with you, forty-five finished the grammar school, five entered college, and one is now being graduated from college. In other words, the members of the class graduating today have been sifted out of several thousand students. You have won a great start for the adventure before you, having demonstrated that you have, in a reasonably large measure, persistence, courage, intelligence, and character, from which success is made.

The occasion is perhaps, more than you know, also one of victory for your parents. Many of them have made sacrifices in order that you might be here today. They may justly feel rewarded. They may justly be proud of you. But at this time they are not looking backward. They are looking forward, filled with the hope that you will now use to the best advantage your training, your ability to think, and your culture, for the achievement of civilization and, before all, for the welfare of the community in which you are to live.

The occasion is, again, a victory for the community and state. You are the young men who are to carry on the highest work of the state as those of us with gray hair let go. The idea that you are to do this work better than we touches the deepest feelings in us. You are our bond, so to speak, for the future prosperity and happiness of the people of the United States.

4. THE OCCASION. Often the emphasis in the introduction must be laid on the occasion which brings together the four elements of the speech situation. The speech for a formal occasion may stress the occasion more than the other factors. This type of introduction answers the question, "Why are we here?" In such an introduction there is danger that the speaker will not accurately judge the reason for the gathering and thus get off to a poor start. In order not to blunder in the introduction which aims to

[1] *Vital Speeches*, Volume II, Number 20

emphasize the occasion, the speaker must be in closest sympathy with the purpose of the committee in setting up the meeting.

The following introduction by Kenneth Maxwell [1] stresses the occasion for the gathering:

Mr. Toastmaster, Ladies and Gentlemen: Being at conventions like this might be compared to being a truck driver — in either case one has a chance to run into so many nice people. The smile you see on my face is one of amusement that I should be so audacious as to come before you during the closing minutes of this Delta Sigma Rho Convention; I am amused, for I realize the speechmaking powers which all of you seated around these tables possess — you who are here because you are debaters and orators clever and polished enough to become members of this national honorary fraternity of public speakers.

In his First Inaugural Address, Lincoln began with a reference to the occasion:

Fellow Citizens of the United States: In compliance with a custom as old as the government itself, I appear before you to address you briefly, and to take in your presence the oath prescribed by the Constitution of the United States to be taken by the President "before he enters on the execution of his office."

II. THE DISCUSSION

The discussion, or body, of the speech quite naturally follows the partition of the subject which has been given in the introduction. The discussion is the very heart of the speech. Here it is that the speaker does what he said in the introduction he was going to do. The unfolding, the development of the idea, comes in this division of the speech. The length of time which the speaker has at his disposal will determine the extent of the treatment.

A. *Ways of Developing the Idea.*[2] How may we develop the thoughts we have? A few of the useful ways in which an idea may be unfolded before an audience are the following:

1. Development by definition
2. Development by particulars and details

[1] "What College Has Done for Me," *Intercollegiate After-dinner Speaking*, edited by L. S. Judson and F. W. Lambertson

[2] Adapted by permission from F. N. Scott and J. V. Denney, *Paragraph-Writing*, Allyn and Bacon, Boston, 1909

3. Development by comparison and contrast
4. Development by illustration
5. Development by presenting reasons
6. Development by applying a principle
7. Development by stating cause and effect

1. DEVELOPMENT BY DEFINITION. Often the speaker develops his idea by telling what it is or what it is not. Edmund Burke defines the kind of peace he has in mind in his speech on "Conciliation with America":

The proposition is peace. Not peace through the medium of war; not peace to be hunted through the labyrinth of intricate and endless negotiations; not peace to arise out of universal discord, fomented from principle, in all parts of the empire; not peace to depend on the juridical determination of perplexing questions, or the precise marking of the shadowy boundaries of a complex government. It is simple peace, sought in its natural course and in its ordinary haunts. It is peace sought in the spirit of peace, and laid in principles purely pacific.

Robert M. Hutchins,[1] in his address on "What Is a University?" uses definition to develop his first paragraph:

A University is a community of scholars. It is not a kindergarten; it is not a club; not a reform school; it is not a political party; it is not an agency of propaganda. A University is a community of scholars.

Wendell Willkie, in his address on "Liberalism," [2] gives several of the opening paragraphs over to an attempt to define his subject. This method of development is recommended to the student of public speaking because it demands clear thinking.

For the past several years we have heard a lot of talk about liberalism and liberals. Practically everybody claims to be a liberal. The New Deal phrase-makers cooked up the word "economic royalist," but when you interview a man who by common consent belongs to that category, you find that he has pretensions to liberalism. Then there are a lot of businessmen whose business is in such a state that no one would call them economic royalists or even "Princes of Privilege." These men call themselves liberals. Then there are the New Dealers; they say they are liberals, and they say it so loudly that they have almost succeeded in appropriating the word. But then there are other "liberal" groups also. For instance, the Socialist group. They think they are liberals. Finally, the Communists, who want to set up a complete

[1] *Vital Speeches*, Volume I, Number 17
[2] *Vital Speeches*, Volume VI, Number 12

collectivist state, consider themselves the most liberal liberals of all. So you have the picture of everybody in the United States calling himself a liberal, *no matter what he believes.* If he believes in concentrating industrial power in the hands of a few corporate giants and a few great bankers, he is a liberal. If he believes, on the other hand, in concentrating political power in the hands of one gigantic government, he is a liberal. If he doesn't believe in concentrating power in the hands of either one of these groups, he is a liberal. What is a liberal?

2. DEVELOPMENT BY PARTICULARS AND DETAILS. In order to make his point, the speaker may feel it necessary to enumerate carefully every item which has a bearing on the case. In the following paragraph notice how careful Charles P. Taft [1] is to give details. Giving the number of inside toilets, the number of baths, and the number of dirt-floor basements carries conviction.

What do the slums cost us homeowners now?

We have in Cincinnati an assistant city solicitor who handles the city's real-estate business and is one of the best real-estate men in town. He took a typical block in our basin area containing three acres. It is not a sample of our bad slums by any means. It is still in transition from white to colored occupancy. It includes 10 stores, 596 rooms, and 600 people. It has only 52 inside toilets and 46 baths. 41 of the 64 buildings in the block have dirt-floor basements. The average rent is about $5.00 per room per month.

The taxes levied against the block last year were $3300. The delinquent taxes on the block last January were $4000. Of the taxes supposed to be received in a year, the city would get approximately $1700. Obviously it is not getting that much. If you include the other taxes which come to the city — the sales tax, the intangible tax, the gasoline tax — from these 600 people, while one must guess a little, it cannot be over $1200 a year, making a total of $2900 for the city from that block. The per capita cost of four major services — fire, police, hospital, waste collection, all of which probably these people will use more than people living in other parts of the city — was in 1936 $8.23 or, for those 600 people, approximately $5000. In other words, the taxpayers of the city are paying now for only those four services a subsidy of $2000 a year for the people in that block, and I repeat it is not a slum block. We are not proud of that block, but we can show you a lot worse.

3. DEVELOPMENT BY COMPARISON AND CONTRAST. One of the most useful ways of developing an idea is by showing how it differs in one way or another from other ideas. Discrimination

[1] *Vital Speeches*, Volume V, Number 2

is at the very heart of the learning process. We learn more about the paramecium when we study it in relation to the amoeba. In his Second Inaugural Address Lincoln showed how conditions had changed since the First Inaugural Address. J. B. Edmonson, Dean of the School of Education of the University of Michigan, successfully uses this method in his talk on "Are We Educating Too Many?" First he introduces himself as Mr. A and gives the affirmative side; then he introduces himself as Mr. B (stepping across the room) and presents the negative side. After giving both sides, he presents his own opinions on the issue. Following is the outline of his debate. These outlines are given to the audience.

Explanation of the Question. In this country we make more liberal provision than they do in any other country for the education of all youth, bright and dull, rich and poor. In the United States schooling is now provided for a larger fraction of the population than was ever done before in the history of our country. It is estimated that one fourth of our total population is enrolled in educational institutions in the present school year. The question, "Are we educating too many?" refers to our American policy of providing very generous opportunities for young people to continue in schools after passing the compulsory school age, which is usually satisfied by the completion of the work of the eighth or ninth year of formal schooling. Since it is desirable for teachers and parents occasionally to appraise our basic educational policy, the affirmative and negative sides of the question, "Are we educating too many?" are set forth herewith.

The Affirmative Side of the Question. Those who believe that we are educating too many young people advance such arguments and make such claims as are summarized herewith:

1. No other country makes such extensive provision for schooling for all youth, bright and dull, rich and poor.
2. The expense of maintaining our schools and colleges now constitutes a major item in local and state budgets.
3. Part of the funds now expended for the education of young people above the junior-high-school level is needed for old-age pensions, relief, and new social services.
4. In spite of our generous provision for schooling, the crime bill of the country, which is usually estimated at approximately fifteen billions of dollars a year, has not been decreased.
5. Many of our best citizens now above forty years of age never attended high school or college but were trained in the "school of hard knocks and experience."

6. More high-school and college youths are planning on professional careers than are now needed in our social order.

7. It is wasteful for so many young people to persist in high school as prospective college entrants when they should be preparing for the requirements of business, industry, agriculture, and homemaking.

8. Our present program of education causes many young people to expect more attractive employment than is likely to be available except to those of superior talents.

9. Large numbers of young people now choose attending school as the easiest solution of their problem of excessive leisure time, and their interest in real scholarship is usually nil.

10. Much of the work of our country does not require as high a degree of formal education as is now provided for the masses.

11. Many young people in our schools are so unfitted intellectually to profit by present programs of education that much time, energy, and money are wasted.

12. Students of real ability and ambition are retarded in their education by the presence in our schools of so many students of relatively low intellectual capacity.

13. The task of the high-school or college teacher is made very complicated and efficiency is decreased because of the excessive numbers in classes and because of the heavy enrollments of young people of relatively low intellectual capacity.

The Negative Side of the Question. Those who believe that we are not educating too many young people present such arguments and make such claims as are summarized herewith:

1. The educational policies of a country must be determined by the basic theory of its social order. In a democratic social order where citizens have a voice in government, it is necessary to provide a generous measure of educational opportunity.

2. There are deficiencies in our democratic system of government because many voters are ill-informed on social, economic, and political issues. The only way to correct these deficiencies is through a more complete program of education involving all young people and even adults.

3. In every community we need to provide more, rather than less, education relating to health, character, family living, vocational efficiency, and intelligent citizenship.

4. If young people were not enrolled in schools, they would be tempted to loaf or to roam without purpose, and the results in terms of bad habits would be likely to prove more costly than an adequate program of education for all young people.

5. The problem of the excessive numbers of young people who are preparing for white-collar positions can be solved more wisely by

emphasis on guidance and a reorganized program of education than by refusing educational opportunities to the masses.

6. The fact that many people must earn their livelihood by uninteresting work is a valid argument for more general education for all in terms of avocational interests.

7. It has been demonstrated that improvements in educational, recreational, and guidance services in selected areas have decreased delinquency and have thus contributed to a decrease in our national crime bill.

8. The schools have contributed largely to the Americanization of our foreign-born population and have thus avoided certain of the problems that have developed in other countries made up of peoples of different nationalities.

9. Our generous provision tends to break down class barriers, since education at the higher levels is a common privilege rather than an exclusive prerogative of the socially or intellectually elite.

10. Our generous provision for schooling arouses the hope in the hearts of many parents that their sons and their daughters may have a better chance to enjoy a fuller life than was available to them.

11. We have not yet reached our avowed ideal of high-school training or its equivalent for all American youth.

12. While it is conceded that many of our older citizens had very limited schooling, it should be remembered that the present generation faces a more complex world and hence needs a longer and more adequate preparation for adult responsibilities.

13. Our American schools give genius its chance. Our country would be likely to lose much in creative ability if generous educational opportunities were not provided for all.

4. DEVELOPMENT BY ILLUSTRATION.[1] One of the most useful means of developing a theme is by the use of examples. Especially is this way suited to an audience comprised of people of varied tastes and interests. By observation and wide reading, illustrations from many different sources can be woven into a speech. Variety of interest is thus secured. Dr. Edwin G. Conklin[2] chose illustrations which fitted his audience of educators:

I understand that old-fashioned education for discipline is no longer favored in progressive education; perhaps that is one of the causes why we see so many evidences of undisciplined youth leading irrational mobs; for example, the student strikes in colleges and universities against presidents, professors, courses of study, or what have you; the

[1] See in this connection the chapter on "The Illustration."

[2] *Vital Speeches*, Volume V, Number 21

mobs of boys who recently attacked Norman Thomas and his followers in Jersey City, or that mob of unreasonable youth who attacked the United States Embassy and the United States Army plane in Mexico City because, forsooth, a national aviation hero fell into the Potomac at Washington and was killed. Twelve years ago the president of the University of Nanking in China told me that the students of that institution staged a general strike against the faculty and the curriculum; they demanded the elimination of certain professors and the abolition of required studies and examinations. The president heard the strikers and agreed to submit their demands to the faculty and, after due deliberation, he reported to the strikers that the faculty capitulated, but in turn they also struck against granting any degrees. An irresistible force came up against an immovable object, with the result that both the curriculum and the students remained as they were.

"Acres of Diamonds" by Russell H. Conwell remains a classic example of an entire speech developed by the use of examples. This is a comparatively easy way to make a speech, and its use is highly recommended.

5. DEVELOPMENT BY PRESENTING REASONS. Every speech derives interest and strength from the employment of statement and proof. This type of development shows that the speaker has thought about the reasons for his contentions. Often an audience asks "Why?" Whenever the speaker uses a statement which raises a doubt, he is wise in giving his reasons for making the assertion. William Scott,[1] a student at Montana State University, uses this method of building up his paragraph in his debate on "Anglo-American Boycott on Japanese Goods":

The Japanese War Machine is vulnerable to an economic boycott, especially by the United States and Great Britain. I say War Machine purposively because I feel that the Japanese people are being driven into this battle by a relentless and militaristically inclined handful of men at the head of their government. First, Japan has been carrying an unfavorable trade balance for many years, which reached a high in the last year of 780,000,000 yen. Secondly, the Japanese are supplied with eighty per cent of their imports from the United States and the British Commonwealth, according to the latest figures from *The World Almanac*, and we in turn take over sixty per cent of the Japanese exports. If this trade were to cease, Japan would have no money with which to purchase war materials in which she is so lacking. She has little oil and coal, no rubber or phosphates, practically no iron, indeed

[1] *Intercollegiate Debates*, Volume XIX

very few of the necessities of modern warfare. Most of these material are shipped from the countries mentioned in this question. The Japanese resources are so depleted that a boycott would now spell complete withdrawal from China. The third reason that a boycott would be effective is that Japan is financially weak. Her people are overtaxed and are carrying a debt of $260 per person. Her former scanty gold reserves of $339,000,000 were further depleted by a recent shipment of $60,000,000 to this country for raw materials. Without gold her credit is nonexistent, and she already has been refused credit by the United States banks because of the risk. Japan is so destroying both herself and China that neither nation will be able to trade with us much longer.

6. DEVELOPMENT BY APPLYING A PRINCIPLE. Frequently the topic sentence states a principle the truth of which is assumed. The principle is then applied to a particular case. Thomas Erskine, in his defense of Stockdale, opened the development of his idea with a principle:

An impeachment for an error in judgment is not consistent with the theory or the practice of the English government. I say, without reserve, that an impeachment for an error in judgment is contrary to the whole spirit of English criminal justice, which, though not binding on the House of Commons, ought to be a guide to its proceedings. I say that the extraordinary jurisdiction of impeachment ought never to be assumed to expose error or to scourge misfortune, but to hold up a terrible example to corruption and willful abuse of authority by extra-legal pains. If public men are always punished with due severity when the course of their misconduct appears to have been selfishly corrupt and criminal, the public can never suffer when their errors are treated with gentleness. From such protection to the magistrate, no man can think lightly of the charge of magistracy itself, when he sees, by the language of the saving judgment, that the only title to it is an honest and zealous intention. If the people of England were to call upon every man in this impeaching House of Commons who had given his voice on public questions, or acted in authority, civil or military, to answer for the issues of our councils and our wars, and if honest single intentions for the public service were refused as answers to impeachments, we should have many relations to mourn for, and many friends to deplore. For my own part, gentlemen, I feel, I hope, for my country as much as any man that inhabits it; but I would rather see it fall, and be buried in its ruins, than lend my voice to wound any minister or other responsible person, however unfortunate, who had fairly followed the lights of his understanding and the dictates of his conscience for their preservation.

7. DEVELOPMENT BY STATING CAUSE AND EFFECT. The theme can sometimes be set before an audience by the chain of cause and effect, or effect and cause, or effect and effect. Charles James Fox, the greatest debater ever to argue in Parliament, used effect and cause to develop the following paragraph:

What was the cause of our wasting forty millions of money and sixty thousand lives? The American war! What was it that produced the French rescript and a French war? The American war! What was it that produced the Spanish manifesto and Spanish war? The American war! What was it that armed forty-two thousand men in Ireland with the arguments carried on the points of forty thousand bayonets? The American war! For what are we about to incur an additional debt of twelve or fourteen millions? This accursed, cruel, diabolical American war!

Winthrop W. Aldrich [1] states the cause and the effects of reduced income from endowments in universities:

Easy-money policies have also brought about a reduction in the endowment income of universities which, according to a recent report issued by the General Education Board, has been a "source of anxiety to those responsible for the operation of endowed colleges and universities as well as to those interested in their welfare." The United States Office of Education has reported that endowment income from 1930 to 1934 shrank from $69,000,000 to $56,000,000. This yield on the "pool account" endowment of Columbia University has been reduced from a peak of 5.76 per cent in 1929–1930 to 3.73 per cent in 1938–1939. The decline in investment yield on university endowments has been so large that it has more than offset the income on additional gifts received. In consequence, institutions of higher learning have been forced to raise tuition fees. In certain instances, salaries of the teaching staff have been reduced. Where this was not done, the promotions that would ordinarily have been expected have been long deferred. The teaching load has been increased. The consequence has been that students, by reason of higher tuition fees, and the faculty, by reason of reduced compensation, slower advancement, or longer hours, have all borne the cost of easy money.

B. *The Application of Rhetorical Principles to the Theme.* A study of effective speech composition reveals that in various ways good speeches obey the demands of unity, coherence, emphasis, and climax.

[1] *Vital Speeches*, Volume V, Number 16

1. AIDS TO UNITY. Every speech must leave a single unified impression upon the audience. There are several suggestions to help in bringing this about.

a. One central idea. The speaker must see to it that he has one and only one idea which he is trying to promulgate. There may be subordinate ideas, but these must truly be divisions of the main idea. It has been pointed out that Lincoln was superior to Judge Stephen A. Douglas in this one particular.[1] Lincoln never confused an audience with more than one single unified impression, whereas Douglas left the audience wondering exactly what was meant.

b. A meaningful title. A careful speaker takes pains in giving a title to his speech. The title should be the handle by which the audience takes hold. Student speakers are vague in their titles. They say they are going to talk about Labor, about Capital, about War, about Peace. What phase of these subjects? Narrow the subject, and suggest that selective process in your title. Harry Emerson Fosdick preaches on "The Power to See It Through." The title suggests the nature of the discussion. When it was announced that Wendell Phillips would speak on "The Scholar in a Republic," people had an idea what the speech was about. When Alexis Carrel gave as his title "The Mystery of Death," you had a hint as to the nature of the central idea expounded in the address. To be effective we must think through our material and, having thought it through, give our speech an adequate title.

c. Reinforcement. Just as concrete is girded with steel to hold it together, so a speaker must use refrains, texts, titles, pregnant phrases to keep the theme ever uppermost in the minds of his audience. Stop here and say the Gettysburg Address. Notice the number of times the word *dedicate* is given and the times such synonyms as *hallow* and *consecrate* are used. Harry Emerson Fosdick, in his sermon on "The Power to See It Through," repeats his central idea in each topic sentence that introduces his main divisions: "For one thing, staying power is always associated with a certain central integrity of conscience." "In the second place, staying power is always associated with the experience of being captured by a cause, laid hold on by something greater than one-

[1] Janette Anderson, "The Honorable Stephen A. Douglas," *Quarterly Journal of Speech*, Volume XXV, Number 1

self to which one gives one's loyalty." "Finally, staying power is commonly associated with profound resources of interior strength replenished by great faiths." Like steel beams, these topic sentences gird the inner structure of the speech to insure its unity. No audience would wonder what Dr. Fosdick was talking about.

Daniel Webster, the greatest orator America has produced, in his most renowned speech, the "Reply to Hayne," reinforced his argument by repeating one of his contentions. He said, "If there be no power to settle such questions, independent of either of the States, is not the whole Union a rope of sand? Are we not thrown back again, precisely, upon the old Confederation?" Later on he said, "If this had not been done, we should not have advanced a single step beyond the old Confederation." Still later in his speech he declared, "One of two things is true; either the laws of the Union are beyond the discretion and beyond the control of the States; or else we have no constitution of general government, and are thrust back again to the days of the Confederation." Such use of reinforcement helps to create a single impression.

Reinforcement of the main idea is sometimes attained by the use of a figure of speech which is employed throughout the speech. In the following excerpts from Stanley High's speech on "Termites in America," [1] the figurative use of *termite* in applying it to various subideas in the speech leaves no doubt in the minds of the audience as to the central idea of the speech:

> As you know, there is a slightly scientific side to my subject this afternoon. *Termites* is a word of long and good standing among the entomologists. It is only recently that the social scientists — and the makers of programs like this — have appropriated it. In preparation for today, therefore, I did a little digging on the scientific side. I wanted to find out whether there was any good reason for this appropriation. I found that there is a very good reason. What the Herald Tribune Forum thinks of as a *termite* is exactly what etymology says a *termite* is. I have that on the authority of the *Encyclopædia Britannica*. "*Termites*," says the *Britannica*, "are of very primitive structure, being closely allied to cockroaches."

Here are some of the transitional sentences. Notice how the figure of speech ties in with the central thought.

[1] *Vital Speeches*, Volume VI, Number 4

Paragraph 5. Despite the fact that there are anywhere from 300 to 800 *termite* organizations in the United States, I don't propose this afternoon to go into an analysis of their complicated and far-flung activities. There are some aspects of the *termite* problem which are more important than an enumeration and description of the termites.

Paragraph 7. Ideas being the implements of the *termite* and democracy being congenitally hospitable to ideas, it follows that whenever, anywhere, there's a conflict of ideas, the United States is bound to be in it.

Paragraph 10. The fact is, of course, that the *termites* are employing anti-Semitism in this country for exactly the same destructive reasons that it has been employed by termites everywhere.

Paragraph 12. Now, let's look for a moment at another sector of the *termite* front.

Concluding paragraph. That probably won't end our *termite* problem. But it may help some if we cut down on the imported delicacies with which we've been feeding them. And food, says the *Britannica*, is an important item in the control of *termites* — or of cockroaches.

d. Unity in variety. If the speaker will use the seven ways of developing the subject recommended earlier in this chapter, he will secure variety in the presentation of his theme. Nothing is so hard on an audience as monotony of treatment. Charles Haddon Spurgeon, who spoke to 7000 people Sunday morning and night for twenty years, said that he owed more to variety than to profundity. If the discussion is advanced by statistics, it might be well to introduce illustrations to enforce the point. Definitions, principles, details, and reasons may also be used to relieve any possible monotony of treatment.

2. AIDS TO COHERENCE. One of the most damaging things that can be said about a speech is that it is incoherent. One may be incoherent because he has not thought through his subject, or he may be incoherent because he has not taken the pains to carry the audience along with him as he has unfolded the thought. A speech may be coherent to the speaker and incoherent to the audience. The speaker, because of his acquaintance with his material, may know all the connections and sequences. But frequently implicit connections have to be made explicit for an audience. If a speech is compared to a good drama, we shall see the necessity of coherence. In a well-constructed play, each bit of dialogue, each episode, each act grows out of and has some vital relation to the preceding. If we know what our main im-

pression is to be and build carefully to that effect, we shall in all likelihood achieve cohesion.

a. Transitional phrases. Guideposts along the way will assist in keeping the speaker and the audience on the right road. Our transitions may be followed more easily if we use such phrases and words as, "We have seen that . . ." "There are three phases of the subject: first, second, third . . ." "If we now turn our attention . . ." "Moreover, . . ." "If . . ." "But . . ." "Yet . . ." "Thus . . ." "Therefore . . ." "In short . . . " Such expressions help to articulate our discourse — they act as joints. An interesting exercise is to go through a speech and underline the connective words.

Sometimes the key word of the speech is used not only to give unity to a speech but also to give coherence. W. H. P. Faunce of Brown University, in his Chapel Talks, *Facing Life*, begins three successive paragraphs with these sentences: "Friendship is seldom based on mere neighborliness." "Friendship is not based on identity of opinion." "Enduring friendship cannot be based on personal, selfish advantage." The word *friendship* is the key word of the speech and binds the speech together.

Many of the transitions in Henry W. Grady's speech on "The Race Problem in the South" begin with *but.* He says, "*But* what of the problem itself?" "*But* it is claimed that under this fair seeming there is disorder and violence." "*But* admitting the right of the whites to unite against this tremendous menace, we are challenged with the smallness of our vote." "*But* what of the Negro?" It has often been said that a transitional sentence looks both ways: it looks back over the land just traversed, and it looks forward to fields to be covered. The first half of the third sentence quoted from Henry W. Grady's speech looks back at what has just been said about the right of the whites to unite, and the second half of the sentence introduces the idea to be discussed.

b. Sequence. The speaker will carry his audience along with him if he follows that order which will make the thought clear. In telling a story, the time element is most important; in description, place order must be followed; in expository or argumentative speaking, thoughts must be so ordered as to lead to the climax. In the chapter on "Speech Plans" there will be a fuller discussion of the ordering of ideas according to time, place, and logic.

3. AIDS TO EMPHASIS. One of the causes of ineffective speaking is lack of emphasis. The audience is puzzled to know what is important and what is not. College students often complain of college professors who do not indicate the relative worth of ideas. In the development of any theme the speaker should realize that some ideas are more important than others. The main ideas must be kept uppermost in the minds of the audience by various devices. Of course, the public speaker has voice and action to help him in his task of emphasis, and that phase of emphasis was discussed in Chapter IV. Here emphasis will be discussed in regard to speech composition.

a. Space. Emphasis may be secured by devoting more space to the prominent idea than to the ideas that are subsidiary to it. Space is a matter of proportion. A speech on "Presidents of the United States" would necessarily give more space to Washington and Lincoln than to any of the others. If a speaker is going to present a problem and its solution, he must decide whether he is going to emphasize the problem or its solution. The audience, and this is the point, should know when the speaker finishes what the speaker intended to do. It is absolutely necessary that the speaker think through his materials, weigh them, balance them against one another to decide what phases demand the most extended treatment. Judgment is revealed by the amount of time a speaker devotes to the various aspects of his speech.

b. Position. Position means emphasis by arrangement. The introduction and the conclusion, like the beginning and the end of a sentence, are useful tools of emphasis. If the speaker has his whole speech in perspective, he will not fritter away the important positions of the speech with minor considerations. Notice how Matthew Woll uses the opening sentences of his address to say very important things about his theme, "Labor's Part in American Democracy": [1]

William Gladstone, more than three generations ago, said: "The *trade union* is the very bulwark of *democracy*." *Democracy* is, in fact, the rock upon which movement of *labor* has been founded — it is, in turn, the very foundation of a truly *democratic* society. *Labor's* contribution to *American democracy* has been impressive, far reaching, and continuous. It is a contribution synonymous with the beginning of *America* — it will continue to the end of time with *America.*

[1] *Vital Speeches,* Volume VI, Number 4

One may judge of the constancy of any movement to the *democratic* objective by a number of criteria.

For instance, *democracy* rests upon a spiritual principle — the worth of the individual, what Thomas Mann has called "the inalienable dignity of man." The Christian religion rests upon the sanctity of the individual as a child of God. *Democracy* depends for its being on the recognition of the same spiritual principles.

Then, too, *democracy* rests upon a respect for the minority. Majority rule requires the balance wheel of opposition. Beneath this principle of respect for the rights of minorities, for tolerance for the minority point of view, rests another principle — the obligation of the strong to help the weak — whether it be a strength of numbers or of the weight of ideas.

The sentence may often be made emphatic by putting the words in unusual positions. Notice how the word *great* is made to stand out by inverting the word order in the sentence, "Great is Diana of the Ephesians!" Gladstone places emphasis on his principle of foreign policy by stating it at the end of the sentence: "Here is my principle of foreign policy — a good government at home." If we change this around and say, "A good government at home is my principle of foreign policy," the sentence is weakened. Winston Churchill, in desiring to link the Nazis with the Communists, emphasizes the idea by beginning three sentences with the phrase, "like the Communists": "Like the Communists, the Nazis tolerate no opinion but their own." "Like the Communists, they feed on hatred." "Like the Communists, they must seek from time to time, and always, mark you, at shorter intervals, a new prize, a new victim." [1]

Harry Emerson Fosdick secures emphasis by space and by position. He puts his leading idea first in his sermon, and he devotes more time to his first main division than to the other parts of his sermon. He claims that his congregation is more fresh and more eager to listen at the opening of his sermon than at its close. In those opening moments he lays down the principle upon which the address is going to be based. No one can escape the thrust of the idea. If any person should leave the church at the end of the first five minutes, that person would have a fairly clear idea of the central theme of the sermon.[2]

[1] *Vital Speeches*, Volume V, Number 2

[2] G. S. Macvaugh, "Structural Analysis of Dr. Harry Emerson Fosdick's Sermons," *Quarterly Journal of Speech*, Volume XVIII

c. Emphasis by climax. *Climax* literally means "ladder." Thoughts may be arranged in a series of ascending importance. Climax contrasts the degrees of difference between objects through a series of intermediates, as in Shakespeare's "You blocks, you stones, you worse than senseless things." We may have climax in sentences, in paragraphs, or in the whole composition. Climax in a sentence is exemplified in Theodore Roosevelt's "Armageddon Speech" given in Chicago on June 17, 1912:

We fight in honorable fashion for the good of mankind; fearless of the future, unheeding of our individual fates, with unflinching hearts and undimmed eyes; we stand at Armageddon, and we battle for the Lord.

The final paragraphs of William Jennings Bryan's "Cross of Gold" speech illustrate the climax for an entire speech:

There are two ideas of government. There are those who believe that, if you only legislate to make the well-to-do prosperous, their prosperity will leak through on those below. The Democratic idea, however, has been that, if you legislate to make the masses prosperous, their prosperity will find its way up through every class which rests upon them. .

You come to us and tell us that the great cities are in favor of the gold standard; we reply that the great cities rest upon our broad and fertile prairies. Burn down your cities and leave our farms, and your cities will spring up again as if by magic; but destroy our farms and the grass will grow in the streets of every city in the country.

My friends, we declare that this nation is able to legislate for its own people on every occasion, without waiting for the aid or consent of any other nation on earth; and, upon that issue, we expect to carry every State in the Union. . . . Having behind us the producing masses of this nation and the world, supported by the commercial interests, the laboring interests, and the toilers everywhere, we will answer their demand for a gold standard by saying to them: "You shall not press down upon the brow of labor this crown of thorns; you shall not crucify mankind upon a cross of gold."

A sales talk reaches its climax when the customer buys the article. The trial lawyer reaches his climax when he makes his appeal to the jury. Patrick Henry came to his climax when he stated the great alternative, "Give me liberty, or give me death!" Climax provides for the natural desire to get somewhere, to arrive at a point, to escape futility.

III. THE CONCLUSION

A. *Types.* The conclusion is important because it represents the last chance of the speaker to make his point clear to the audience through summary or recapitulation. Such a close prevents the speech from ending abruptly and provides the speaker with another chance to get into the consciousness of his hearers when it is at full tide. We all know that audiences begin to pay attention again as the speaker nears his conclusion. The conclusion offers him the opportunity of tying the knot in the pattern he has been weaving, so that no loose ends are left waving in the air. It gives him one more chance to recommend himself and his subject to the good graces of the audience or to get the audience to reject the idea or person he has been speaking against.

As has been said, the conclusion of the speech should be prepared first. By blocking out the conclusion we are sure to get our purpose fairly well in mind; then everything will tend toward the conclusion. Most public speaking aims at action, either immediate or deferred. If we phrase the action we desire and ask for action in the conclusion, everything in the speech will contribute to that appeal. There are occasions when we speak to impress or entertain or convince or instruct. These ends do not call for immediate action, but often action is implied and may be realized at a later date. For example, a lecture on Shakespeare to impress the audience with his genius may have the unexpressed aim of getting the audience to read him. The conclusion may take several forms. It may be a summary, a recapitulation, or an application of the truth to the hearer.

1. THE SUMMARY. The gist of the speech may be put into one sentence. It may be a restatement of the purpose of the speech. It may be the title of the speech, or some phrase that has been repeated during the speech. Sometimes a text can be used in the conclusion to serve as a résumé of the central thought of the address.

President Franklin D. Roosevelt used the text to summarize his speech on "We Have Just Begun to Fight":[1]

We have need of that devotion today. It is that which makes it possible for government to persuade those who are mentally prepared

[1] *Vital Speeches*, Volume III, Number 3

to fight each other to go on instead, to work for and to sacrifice for each other. That is why we need to say with the Prophet, "What doth the Lord require of thee — but to do justly, to love mercy, and to walk humbly with thy God."

Sometimes a bit of poetry can be used to good advantage. The use of poetry should be watched, however, so that it does not become a habit. Some speakers get into the habit of ending every speech with poetry, sometimes the lazy habit of using the same poetry. Lloyd C. Douglas summarizes his central thought in "Diadems and Fagots" by means of poetry:

There will be temptations in plenty waiting for you — even in the face of your good resolutions at this hour. There will be tests of valor, addressed to you, comparable to the martyrdoms of old. And even if a manifest injustice should rob you of the material recompense you know you should have had, in consideration of your industry and courage, you are to face your situation with heads high and firm voices, as you shout to a haughty Demos, "We who are about to die, salute you!"

"For so the ark is borne to Zion, who heeds how they perished, or were paid that bore it:

"For so the shrine abide — what shame, what pride, if we, the priests, were bound, or crowned before it."

2. RECAPITULATION. In a speech that has considered many individual points which the speaker wishes the audience to remember, it often helps to repeat these points. The main points can be brought together in a new light, repetition with a slight difference, so that they will be remembered. This type of conclusion is especially helpful in an argumentative speech. Aristotle comments on this type of conclusion:

One way of doing this is by a comparison of your opponent's argument with your own; and here you may contrast what he has said and you said on the same point, or not do it point by point. Thus, "My opponent said this, and I that, on this point, and my reasons were these." Or ironically: "Of course he said this, and I said that"; or, "How content he would have been to prove all this instead of merely proving that!" Or put it as a question: "What has not been proved?" or, "What *has* my opponent proved?" Your recapitulation, then, may take this form of direct contrast; or you may follow the natural order, that of the arguments as they were given, first taking your own, and then separately, if you like, those of your opponent.[1]

[1] *The Rhetoric*

Often it so happens that no opponent is present on the platform, but we can oppose ideas. We may present two sides of a case and show the main arguments on each side, then show by contrast the side we prefer. We must be careful in giving a recapitulation that we do not make another speech. It must be so managed, to use a phrase of Cicero's, "that the recollection may be revived, not the speech repeated."

Burke, in his "Impeachment of Warren Hastings," has left us an example which has become classic:

Therefore it is with confidence that, ordered by the Commons,
I impeach Warren Hastings, Esquire, of high crimes and misdemeanors.
I impeach him in the name of the Commons, in Parliament assembled, whose parliamentary trust he has betrayed.
I impeach him in the name of all the Commons of Great Britain, whose national character he has dishonored.
I impeach him in the name of the people of India, whose laws, rights, and liberties he has subverted; whose properties he has destroyed; whose country he has laid waste and desolate.
I impeach him in the name and by virtue of those eternal laws of justice which he has violated.
I impeach him in the name of human nature itself, which he has cruelly outraged, injured, and oppressed, in both sexes, in every age, rank, situation, and condition of life.

3. APPLICATION. In this form of conclusion the truths that have been enunciated are sunk more clearly into the consciousness of the hearers. The speaker may wish to send home more pointedly the purpose of his speech. The speaker may apply it to special occasions or hearers. He may point out ways in which action can be secured. He may urge or beseech a particular way of obtaining the purpose he has in mind. This form of conclusion reaches a hand out to the audience and says, "Let us do this together." President Alan Valentine of the University of Rochester employed the application in his speech on "Intellectuals on Trial": [1]

Perhaps we can turn our hatred of brutality and our aversion of war into a heightened energy and enthusiasm in support of those ideals that make for life amid a world of death. Education with its interpretation of human life is one of those ideals. Those who hate war can

[1] *Vital Speeches,* Volume VI, Number 3

be busy making the case against war still stronger. As they see old ideals crumble, they will be busy forging new ones. As they see other minds harden, they will beware mental atrophy in themselves. They will try to see that this era is not, like the one before it, spiritually futile. If these things can be done, or even gloriously attempted, intellectuals can justify their faith and themselves. If these things are not attempted, society may rightly question the right of intellectuals, and of their universities, to survive. In these terms are intellectuals on trial.

In the following conclusion from a speech on "The Fallacies of Chain Store Taxation" [1] by Newton C. Farr a specific action is urged:

We of the National Association of Real Estate Boards, of course, are directly concerned in this whole matter because of the effect which this proposed Federal chain-store tax would have upon commercial-property use in practically every business area of the country, and because dislocation of any one big fraction of real-estate use in any city would mean loss in many another direction. But we are also aware that the welfare of all citizens is threatened by this measure. It is the stimulation of merchandising efficiency and of trade volume in your city which has enhanced the value of the home you own and of your business or job. It is this heightening of business tempo which has enlarged the number of jobs open to you in your community. To cut off a large element of that business energy by punitive discriminatory taxation will hurt home values and your own business prospects. It is for you to let your congressman know what you believe should be done in this matter.

Notice how Mr. Farr attempts to make the individual feel that it is a personal problem: action should be taken to save the listener money. The most familiar of the conclusions that stress application are the appeals to action. Such a conclusion is careful to show how the object which the speaker urges may be obtained. In this type of conclusion the ability of the speaker to analyze and synthesize will appear. It is not enough to urge action; the speaker must show how the program can be accomplished.

The following conclusion from "Divorce and Its Relation to Crime" by Carleton Simon,[2] M.D., suggests six specific ways of decreasing crime for which easy divorce and alimony are largely responsible.

[1] *Vital Speeches*, Volume VI, Number 12
[2] *Vital Speeches*, Volume I, Number 5

In order to decrease crime for which easy divorce and alimony are largely responsible, the following is suggested:

1. A longer period between the granting of license and the ceremony of marriage.

2. Publication of banns or intention to marry.

3. Marriages should not be permitted outside of the county in which one of the couple have their residence.

4. Virtual abolition of alimony, except in those instances where there are children, where the wife is incapacitated, or where the couple have lived together five years or more.

5. Divorces should not be granted except upon statutory grounds or where one of the couple is permanently insane. Other causes may be admitted as reasons for restricted separation.

6. Divorce and alimony should be under Federal jurisdiction in order that legal entanglements be eliminated, such as being married in one State and not in another, or where, as at present, children may be legitimate in one State and not in another. Alimony laws, when suitably revised, should come under Federal jurisdiction, to prevent, as is done in many instances at present, evasion of payment by changing residence to another State.

B. *Warnings.* After we have decided what the purpose of the conclusion is to be, there are four attributes of this important division of the speech that we should consider. The conclusion must have brevity, simplicity, unity, and energy.

New thoughts are very likely to occur to speakers as they come to the end of their speech. This is especially common in extempore speaking, and one of its greatest dangers. For fear that they have not made themselves clear they are tempted to introduce one more thought; it again leads to the introduction of another, and there seems to be no place to stop. Such a speaker is like a bird circling a pale fence, not knowing where to light. There is nothing more wearying to an audience than for the speaker to give a sign that he is about to conclude and then start again or keep dragging on. Such a speaker has lost his grip on himself and on his subject.

The criterion of energy demands that one should not end on a note of apology. The audience will take you at your word. Do not admit that you think your speech was pretty poor stuff, or let the audience know that you lost the train of your thought. And, too, do not end on a note of despair. Gloom may have settled on you, but it has not settled on the audience. The speech may have been better than you thought it was. It may have

had its fine points, and, as a rule, audiences are quick to make allowances. Watch those apologetic phrases: "I know I have not done very well," "I know I have failed to say what I wanted to say," "I know that anyone else could have done better than I," "I hope you will excuse my lack of preparation." Remember that only good speakers know when and how to close.

IV. SUMMARY

The introduction should secure good will and attention, should prepare an audience, and should suggest the speech purpose. It may dwell upon the subject, the speaker, the occasion, or the audience. The discussion may be developed by definition, by particulars and details, by comparison and contrast, by illustration, by presenting reasons, by applying a principle, and by stating cause and effect. In order that the speech may have an effective structure, the three cardinal principles of composition should be observed: coherence, unity, and emphasis; and in order to secure coherence the speaker should pay particular attention to transitional phrases and sequence. Emphasis may be obtained through space, position, and climax. Special pains should be taken with the conclusion, as it is the speaker's last chance at his audience. The conclusion may take the form of a summary, a recapitulation, or an application. It should have brevity, simplicity, unity, and energy.

V. EXERCISES

1. Give a speech of seven minutes in which you pay particular attention to the construction of the introduction. Do the four things suggested in this chapter. On the paper you hand in to the instructor, mark in red pencil the places where you have attempted to conform to the principles laid down.

2. Give a speech of seven minutes in which you develop your theme in as many of the ways suggested in this chapter as you can. With a red pencil mark your attempts.

3. Give a speech of seven minutes in which you pay particular attention to the transitions. Write out the speech and hand a copy of it to the instructor, with all the devices employed to secure coherence marked in red pencil.

4. Give a speech of seven minutes in which you use one of the forms of conclusion recommended. State which one it is.

5. Make a short speech on one of the following subjects:

a. Victors, not victims
b. The state university
c. "Yellow" journalism
d. Influence of the radio
e. Leisure for less
f. Dating on a dime
g. The abuse of taxation
h. Law and medicine: a comparison
i. Color in industry
j. The American Indian
k. Relax or die

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CHAPTER XV

Speech Plans

I. THE NECESSITY OF A PLAN

A. *The Plan and the Speaker.* The inexperienced speaker often fails because he does not have implanted firmly in his mind an outline of what he wants to say. If the plan is well constructed it will pull the speaker through almost any difficulty that the exigencies of the platform present. The plan gives the speaker confidence in his ability to get through with the assignment. He knows where he is going and will know when he gets there.

B. *The Plan and the Audience.* The inexperienced speaker might well adopt the practice of telling the audience, in the introduction of his speech, what he is going to do. This will give the audience a thought pattern, and they will have confidence in the speaker. They know that the speaker has planned what he is going to say and is not depending upon the inspiration of the moment to prompt his remarks. Sometimes it is helpful to put into the hands of the audience a mimeographed outline of the remarks that are to be made. The debater who outlines his case for the audience or the judge takes the first step toward effective speaking. The colored preacher had a practical formula in his "Fust I tells 'em what I'm goin' to tell 'em. Then, I tells 'em. Then, I tells 'em what I told 'em."

II. ADAPTABILITY OF THE PLAN

The plan which a speaker uses in speaking to an audience is not the first plan he drew up. The final plan is a gradual development, or at least it should be. The arrangement of the material is another place where the skill of the speaker evinces itself. The untrained speaker forces his plan on his material, whereas the experienced speaker lets the plan be influenced by his material and by his audience.

A. *The Plan and the Material.* When we are invited to make a speech, the audience, the occasion, and the theme are usually definitely marked out for us. The audience may be a group of fathers and sons; it may be a group gathered around a fireplace in a fraternity; it may be a group of housewives who gather on Mondays to think about something else besides three meals a day. Somebody calls you on the telephone and gives you these details, or you wisely ask for them. Even as you are talking to the chairman, your mind begins to plan your campaign. Two or three themes come up to the threshold of the conscious for approval. We may hold all preliminary suggestions in abeyance until we discover which will do the best job. For one reason or another we incline toward one of the themes, and the subconscious mind starts to work organizing our experience for the speech. Gradually there emerges a vague outline. The wise speaker sits down and captures this outline. This tentative plan guides us in our further amassing of materials. Reading for a special speech situation which is not guided by some sort of preliminary outline is almost of no use whatever. As the speaker goes over his outline, he realizes that he needs to know more about, say, the production of rubber in Brazil, and hies himself to the library to get the details.

By developing the plan in the presence of the material, we get a plan that is naturally an organic part of the speech, and not something imposed upon the speech from without. The speaker who gets his themes a long time ahead and ponders over them for months will usually evolve a plan that is an essential part of the speech. Moreover, no two speeches will have the same plan. Variety and originality, two cornerstones of effective speaking, will thus be secured.

B. *The Plan and the Audience.* Let the audience have something to say about the final plan you adopt. It is deadly and mechanical to start out preparing a speech by saying, "I shall have three points in this speech." A carpenter who builds every house alike, regardless of the use to which the rooms are to be put or regardless of the taste of the people who are to live in the house, will soon be out of a job. You may best make your point before a particular audience by telling a story. A group of fathers and sons of varying ages might listen eagerly to the story of a boy who made good

because of the encouragement of his father, or to a story of a boy who failed in life because his father did not stand by him in his hour of need. Perhaps your audience is a select group that might appreciate an orderly and closely knit speech plan. Or you may have an audience that would appreciate the use of a metaphor which runs throughout the entire speech. Maybe there is only one point to your speech, and this can best be made by a number of illustrations.

Much about the audience can be known in advance. Generally speaking, if it is a highly educated audience it will be pleased by a logical development. Thought follows thought in logical sequence. People trained to follow a line of thought enjoy watching the unfolding of a thought in a logical fashion. Debaters in arguing for a decision employ one type of arrangement, and when speaking for the edification and entertainment of an audience employ another. If the audience is a group of common people gathered from all walks of life, a simply constructed outline will be most satisfactory. A friendly audience will respond to an arrangement of material which might be dissuasive before an indifferent group.

But not all the exigencies of the speech situation can be known in advance; and if on the speaker's arrival on the platform it seems wise for him to change the order of his thoughts to meet best the need of the moment, he should not hesitate to do so. Frequently, we speak on a program with other speakers. What the other participants say will determine in a measure what we say. Our plan should be so adaptable that we can make the best use of our material. Demosthenes did not know what his rival Aeschines was going to say against him. Aeschines spoke first, and in order to embarrass Demosthenes made the cool and calculated request that Demosthenes should follow the same order in reply that he had made in the accusation. Demosthenes quite properly objected:

I begin, men of Athens, by praying to every god and goddess that the same good will, which I have ever cherished toward the commonwealth and all of you, may be requited to me on the present trial. I pray likewise — and this especially concerns yourselves, your religion, and your honor — that the gods may put it in your minds, not to take counsel of my opponent touching the manner in which I am to be heard — that would indeed be cruel! — but of the laws and of your

oath; wherein (besides the other obligations) it is prescribed that you shall hear both sides alike. This means, not only that you must pass no precondemnation, not only that you must extend your good will equally to both, but also that you must allow the parties to adopt such order and course of defense as they severally choose and prefer.

Demosthenes knew that the mind of the judge would be inclined to the side of Aeschines after hearing his plea. Aeschines was the second greatest orator in Athens. In order to persuade the judge, Demosthenes would have to change as quickly as he could the judge's attitude toward him. The order of his arguments would be determined by the mind of the judge. Experienced speakers like George W. Norris, John Haynes Holmes, Lloyd C. Douglas, and Preston Bradley adapt the organization of their materials to suit the needs of the audience before them.

III. THE USE OF SYMBOLS

Symbols and indention are used to indicate the relative importance of ideas when placed in an outline. The following specimen is based upon the usual practice in outlining:

I. Introduction — Roman numerals are used for major divisions.
  A. Capital letters are used for the first subheads.
    1. Arabic numerals mark the next subordinate ideas.
      a. Then small letters are used.
        (1) If necessary, Arabic numbers in parentheses are used next.
        (2)
      b.
    2.
  B.
    1.
    2.

II. Discussion
  A.
    1.
      a.
      b.
      c.
    2.
      a.
      b.

B.
1.
2.
3.
a.
b.
C.

III. Conclusion
A.
B.
C.

IV. DEVICES FOR ANALYZING A SUBJECT

As has been pointed out, the preliminary outline may not turn out to be the outline that the speaker finally uses. In order to get started on a subject, no matter what it is, the speaker will find it helpful to pursue a course of questioning. The student should answer the following questions regarding his proposed subject:

1. What is it?
2. Where is it?
3. Who is it?
4. When is it?
5. Which is it?
6. Why is it?
7. How is it?

Such a process of questioning will reveal how much the student knows about his subject.

Another useful device in opening up a subject is to consider various categorical phases of it. Let the student consider these angles:

1. What is the political significance of the subject?
2. What is the religious significance of the subject?
3. What is the social significance of the subject?
4. What is the economic significance of the subject?

Still another useful way to attack a subject is to consider the various angles involved in the subject. If the student wishes to consider a college question, let him take it up from the point

of view of the component members of the college family. Who constitute this family?

1. The students
2. The faculty
3. The administration
4. The alumni
5. The board of trustees

Students have found that breaking down a subject is helpful. Questions of policy can be attacked from the following points:

1. Necessity
2. Desirability
3. Practicality

V. TYPES OF OUTLINES

A. *Simple List.* An interesting speech can be woven around a list of ideas that are related to one another. A successful speech can be made on the co-operative movement by stating the nine principles which govern the conduct of a co-operative and discussing each to the extent necessary to make it clear. Such principles are:

1. One vote per member
2. Dividends returned on basis of purchases
3. Sale at retail value
4. Cash trading only
5. Limited interest on capital
6. No absentee or proxy voting
7. Open membership
8. Constant education
9. Cost-accounting methods

It will be noticed that this outline is in the form of phrases. Complete sentences are used only in briefs. Briefs are used almost exclusively in argumentative speaking, where one is seeking to prove a point and is careful to build up his argument on a cause-and-effect basis.

The simple list makes a convenient and helpful way in which to organize a speech. A talk on education might follow the seven cardinal principles of education. The conclusion of such a speech might well be a summary of the points made. Such a speech can be lengthened or shortened to suit the needs of the

speaking situation. Or, if the audience is informed on some points and not on others, the speaker can dwell on the lesser known parts.

If one were to talk on "Automobile Accidents," a successful speech might have the following outline, which is a simple list:

I. Extent
II. Character of accidents
III. Chief causes of accidents
IV. Remedies

B. *Time Order.* A useful plan for a speech is that of the time pattern. The speaker may discuss his subject from the angles of:

I. The past
II. The present
III. The future

The Gettysburg Address, as has been pointed out, makes use of the time factor for its organization. The speech looks toward the past, at the present, and into the future.

I. Fourscore and seven years *ago*, . . .
II. *Now* we are engaged . . .
III. That this nation, under God, *shall have* . . .

A discussion of the past in reference to the theme gives the speaker an opportunity to draw historical parallels with the present. These parallels are welcomed by an audience. In dealing with such subjects as the Supreme Court, Labor Disputes, War and Peace, the speaker will find that an examination of the past for helpful examples will strengthen his case. If the speaker can show that the present situation is analogous to a situation in the past, and that the same consequences which followed the one in the past will follow the present one, he will have an effective speech. And it is not necessary to go back to Greece and Rome for examples. A great deal of history has been made since those glorious days.

A discussion of the present permits the speaker to get on common ground with his audience. Here he has an opportunity of dealing with current topics with which the audience is familiar.

An audience likes to hear a speaker prophesy the future. If the speaker can be optimistic and cheerful about the future, he inspires confidence, and the audience departs in a confident frame of mind.

If we wished to give a talk on "The Life and Work of Woodrow Wilson," we might use such a chronological outline as the following:

I. Youth and education
II. Academic life
  A. Professor
  B. President of Princeton
III. Political life
  A. Governor of New Jersey, 1911–1912
  B. President, 1913–1921
    1. 1913–1915
    2. 1915–1917
    3. 1917–1921
IV. Postwar years
V. Death

Lives of men seem to fall into periods, and it is wise for the speaker to take these natural divisions for his speech. By grouping biographical events, the speaker makes it easier for himself to stay with his subject, and it helps the audience to follow the speaker and remember what has been said.

If one were to talk on "Lincoln, the Public Speaker," he might consider the early years when he was getting his training; then take up the Lincoln-Douglas debates, when he first came to national attention; then consider the Cooper Institute Address; then the First Inaugural Address, the Gettysburg Address, and the Second Inaugural Address:

I. Early influences
II. Lincoln-Douglas debates
III. Cooper Institute Address
IV. First Inaugural Address
V. Gettysburg Address
VI. Second Inaugural Address
VII. Summary

Such an outline is clear and concise. The speaker cannot possibly forget it because it is chronological. Each item in the outline prepares the speaker for a consideration of the next item, until a climax is reached in the Second Inaugural Address.

C. *Place Order.* The speaker can make good use of place-order relationship in the presentation of his ideas. If one is to give

an account of a trip around the world, it is well to begin at some point on the globe, such as New York, and go either westward or eastward. An automobile trip across America might well use place order. Through its study of geography the audience has built up a concept of the order of important cities in the United States from coast to coast. The speaker can make use of this information. If a speaker were to explain the placement of the buildings on a college campus, it would be necessary to give the audience a point of view and then describe how the buildings are placed on the right and left. If there is a diagonal walk dividing the campus, the buildings could be placed on either side of it. If the library is in the center of the campus, the other buildings could be described in relation to it. If the campus is on a hill which resembles a horseshoe, it could be explained that the fraternities are at one end of the horseshoe and the girls' dormitories are at the other end. The administration building could be placed approximately where the cleat is. A description of the battlefield at Gettysburg might use the device of two parallel lines as a thought pattern: one line represents Cemetery Ridge, the other Seminary Ridge. Albert J. Beveridge, in his speech on "The March of the Flag," effectively employs place order. He shows how the United States grew from the Atlantic Ocean to the Pacific Ocean and how it gradually added to its island possessions. He moved from east to west.

D. *Logical Order.* A logical speech is built on cause-and-effect relationships. When we know that there is opposition to what we are going to say, we must be careful to make our outline watertight. Sometimes in the introduction the speaker tells the audience his chief reasons for believing in his main proposition and then proceeds to his discussion, enlarging upon the subordinate statements which go to prove his contentions. If we take such a subject as "The Need for a New Elementary-school Building," we have a controversial subject and one which needs logical outlining to prove the case:

I. Introduction
   A. I am speaking on this because I am a citizen of this town.
   B. I am speaking on this because I am a member of the Board of Education.
   C. You should be interested in this because it affects you.

D. There are four considerations:
   1. The present structure is inadequate from the health viewpoint.
   2. Owing to growth in population, there is overcrowding in the present structure.
   3. We can afford it.
   4. It will increase property values.

II. Discussion
   A. The present structure is inadequate.
      1. It is unsanitary.
         a. Sewerage system is inadequate.
         b. Ventilation causes colds.
      2. It is a firetrap.
         a. Wooden floors are heavily oiled.
         b. Stairways are fire hazards.
   B. The present structure is overcrowded.
      1. It was built to accommodate 180 scholars.
      2. The closing of one-room schools has brought in many more scholars.
      3. There is no room for the teaching of music, art, and dramatics.
   C. We can afford it.
      1. Present bond issue will be retired in 10 years.
      2. Our tax rate is lowest in the county.
      3. A new building will take care of the repairs we must make on the old structure.
   D. A new school building will increase property values.
      1. New residents will move to our town in order to educate their children.
      2. Owing to population increase, demand for all types of goods will increase.

III. Conclusion
   A. We must either repair the old building or erect a new one.
   B. I recommend that we explore the possibility of a new elementary-school building.

VI. USEFUL SPEECH PATTERNS

A. *Partition of a Text.* Often a speech can be organized around a text, a poem, a wise saying, or a proverb. Such sayings can be divided into their component parts, and a section of the speech can be given to each part. This method is somewhat mechanical and can be abused, but nevertheless it has its uses. For example,

a saying of Theodore Roosevelt's can be divided, and a worthwhile speech can be built around its parts. Theodore Roosevelt said, "Do the best you can with what you've got where you are." This saying can be divided into three parts, thus:

I. Do the best you can
II. With what you've got
III. Where you are

There are numerous examples of people doing their best even though greatly handicapped. Alec Templeton is a present-day example of a man doing the best he can with what he has. Glenn Cunningham is another. You may know of people in your own vicinity who are making a good fight in the midst of difficulty.

Lincoln, in his "Cooper Institute Address," took a text and analyzed it. The divisions of the text gave him his organization. The text was, "Our fathers, when they framed the government under which we live, understood this question just as well, and even better, than we do now." Here are the divisions of this famous address:

I. What is the frame of government under which we live?
II. Who were our fathers that framed the Constitution?
III. What is the question which, according to the text, those fathers understood "just as well, and even better, than we do now"?

Not the least of the advantages of this way of organizing a speech is that of sinking the text into the minds of the audience. The discussion is bound to have unity and coherence because it keeps coming back to the thought expressed in the text.

B. *Repetition of a Pattern.* A device helpful to the speaker and the audience alike is the setting up of a pattern under each one of the divisions of the speech and adhering closely to the pattern throughout the speech. Such a device knits the speech together. It helps the speaker remember his outline, and it fixes the material in the minds of the listeners. For example, if we were to speak on "Commercialism in Athletics," the following pattern might be useful:

I. Past
  A. Major
    1. Football
    2. Basketball

3. Baseball
4. Track

B. Minor
1. Tennis
2. Swimming

II. Present
A. Major
1. Football
2. Basketball
3. Baseball
4. Track

B. Minor
1. Tennis
2. Swimming

III. Future
A. Major
1. Football
2. Basketball
3. Baseball
4. Track

B. Minor
1. Tennis
2. Swimming

If we are discussing an endowment campaign for the college, e might take up the various aspects of the campaign with re-ject to the several members of the college family:

I. Who can give?
A. Faculty
B. Students
C. Administration
D. Trustees
E. Alumni

II. Organization of groups
A. Faculty
B. Students
C. Administration
D. Trustees
E. Alumni

. *Extended Analogy.* Many successful speeches have been organ-ed on the plan of the extended analogy. A parallel is pointed it between one set of ideas and another, and the parallel is ferred to throughout the speech. Alexander Meiklejohn, in a

commencement address, compared the college world to a tennis match, while the world the student enters at graduation was compared to a baseball game. Many points of likeness and difference were brought out. In tennis one does not have an umpire; in baseball there are two. In tennis one in a gentlemanly fashion concedes the point to his opponent, whereas in baseball one "steals" bases. The beauty of this type of organization is that the analogy fixes the speech in the mind of the audience, especially if the analogy is related closely to everyday life. Much of the power of Booker T. Washington's "Atlanta Exposition Address" is due to his employment of the analogy of the ship lost at sea which finally, after much hesitation, cast down its buckets into the mouth of the Amazon River. The Negroes in the audience were told to cast down their buckets among the people of all races:

> A ship lost at sea for many days suddenly sighted a friendly vessel. From the mast of the unfortunate vessel was seen the signal: "Water, water; we die of thirst!" The answer from the friendly vessel at once came back: "Cast down your bucket where you are."
>
> A second time the signal, "Water, water; send us water!" ran up from the distressed vessel, and was answered: "Cast down your bucket where you are." And a third and a fourth signal for water was answered: "Cast down your bucket where you are." The captain of the distressed vessel, at last heeding the injunction, cast down his bucket, and it came up full of fresh, sparkling water from the mouth of the Amazon River.
>
> To those of my race who depend on bettering their condition in a foreign land, or who underestimate the importance of cultivating friendly relations with the Southern white man, who is their next-door neighbor, I would say: "Cast down your bucket where you are". . . cast it down in making friends in every manly way of the people of all races by whom we are surrounded. Cast it down in agriculture, mechanics, in commerce, in domestic service, and in the professions.

It is apparent how effective such a device is. The extended analogy is used in many speech situations with excellent results. The young speaker will find this a comparatively easy way to plan a speech.

D. *Exclusion.* This device might be called by any number of names. It might be called "funneling" or "narrowing the issues." By means of careful exclusion of phases of the subject detrimental

to one's conclusion, the speaker can prove his point. One by one the speaker examines the points of controversy and shows that for one reason or another they do not warrant the interpretation put upon them by the other side. Such a plan of procedure depends for its effectiveness on careful analysis of the problem, to be sure that all important phases are attacked. For example, in the case of child labor, in order to show that Federal child labor laws are not necessary, the speaker can begin by agreeing with the other side on the number of children affected. When both sides have found this common ground, the speaker can show that a large number of the children reside in states already having laws as stringent as, if not more stringent than, the Federal laws proposed. He can continue by showing that school attendance laws, if properly enforced, would take care of a considerable fraction of the total number. He can show that the number of children untouched by his reasoning would be very small, that no doubt this number had to work from necessity or that they worked to keep out of mischief. The conclusion is that Federal laws governing child labor are unnecessary. Similarly the evils that are charged to the jury system can be eliminated one by one. In discussing the decisions of the Supreme Court, it can be shown that only five decisions are cases for controversy. This is a very small number of cases when compared to the number of cases which the court has been called upon to decide. Then the speaker can analyze these five to show that such action as the opposition contemplates is unwarranted.

E. *Pattern for Problem-solution Speech.* Many speeches fall into a class which might be characterized as the problem-solution type. Questions of policy — such as whether or not women should work, how to keep the United States out of war, how to make the chain store contribute more to the community, how to provide medical care for the indigent, how to prevent strikes in the automobile industry, how to create a favorable attitude toward study in a fraternity house — all lend themselves to a treatment based on such a plan as the following:

I. Introduction
   A. Why I am speaking on this problem
   B. Why you should listen to me
   C. The main issues of the problem

II. Problem
  A. The first consideration
  B. The second consideration
  C. The third consideration
III. Solutions
  A. Possible alternatives
    1. First alternative
    2. Second alternative
    3. Third alternative (which is recommended)
  B. Reasons for choice of recommended solution
    1. It is better than alternative one because . . .
    2. It is better than alternative two because . . .
    3. Alternative three will solve our problem because . . .
IV. Conclusion — Plea for action
  A. How it will help you as an individual
  B. How it will help society
  C. What we must do

F. *String of Beads.* This type of organization is helpful in extemporaneous speaking. It was employed with effect by Henry Ward Beecher and C. H. Spurgeon, both of whom spoke to huge audiences. The student may be acquainted with this type of organization in "Acres of Diamonds." One can be sure that the arrangement of this famous lyceum address, which was given more than 6000 times and which made more than one million dollars and did an inestimable amount of good, was never the same. Just as a string of beads can be lengthened or shortened, so this type of organization lends itself to occasions of various time limitations. Such a plan fits the nature of the material it handles, usually a series of illustrations. All the advantages of illustrative materials are the speaker's when he employs this type of organization. Flexibility is the chief characteristic of a speech based on a line of facts or a series of parables.

VII. EXERCISES

1. Give a speech of seven minutes on one of the following subjects in which you use a series of stories to illustrate the point:

a. Get out of your rut
b. Don't die on third
c. The child is father to the man

d. United we stand
e. There is no fool like an old fool
f. A stitch in time saves nine

2. Give a speech on an improvement which you think your community needs, and hand in a logical outline to the instructor. Some possible subjects are:

a. A community church
b. Branch libraries
c. A neighborhood "movie"
d. A community relief center
e. Reduction in taxes
f. A winter recreation center

3. Give a speech of seven minutes which follows a time sequence. Possible subjects are:

a. Wars of the United States
b. Great benefactors of mankind
c. Presidents of my college
d. Donors of our university
e. Great living alumni of our college
f. The freshman dormitory

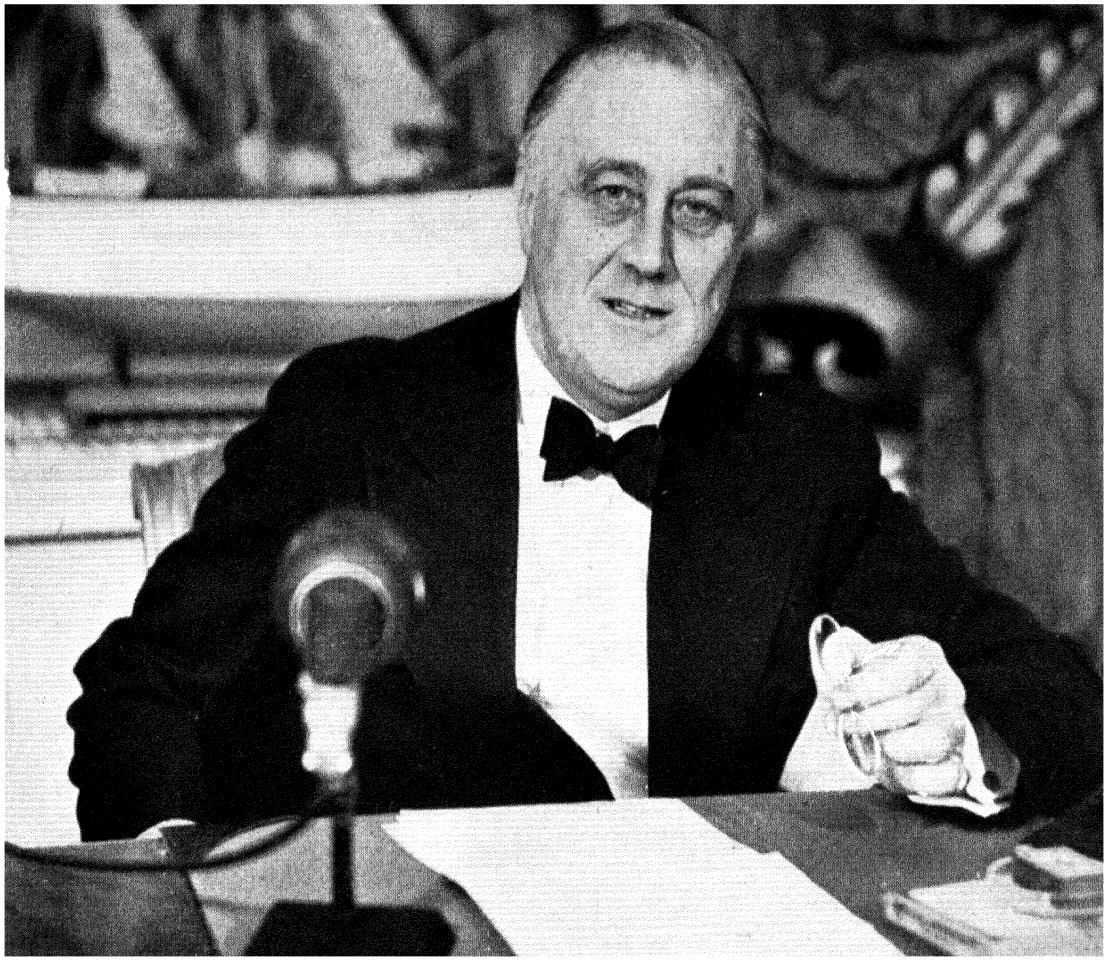
4. Give a travelogue which follows a place-order outline. The following subjects may stimulate your imagination:

a. A canoe trip down my favorite river
b. A camera trip
c. Across the continent in a model T
d. My motorcycle and the Great Lakes
e. Playing one's way to Europe
f. Student relief fund

5. Give a speech of seven minutes in which you use an extended analogy. Some suggestions which may prove useful are these:

a. Life is a battle
b. There go the ships
c. The highway of life
d. The termites of civilization
e. Diadems or fagots?
f. Good fences make good neighbors
g. Dominoes, checkers, or chess

6. Hand in an outline of one of the speeches found in Appendix II.



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Underwood & Underwood

FRANKLIN DELANO ROOSEVELT

It is commonly agreed that Franklin D. Roosevelt will be remembered as the first great radio orator. History will record how effective were his fireside chats during the crisis of 1933. His voice reveals sincerity and good will, kindliness and determination, conviction and strength, courage and an abounding joy in living. He succeeds in communicating his personality to the individual listener. He has learned the difficult art of reading from a manuscript and making it sound like informal conversation. His skill in the use of modulation and emphasis, in the use of rhythm and pausing, in the use of repetition and imagery can be studied by every public speaker with profit. Like President Lincoln, he uses mostly those words that are in the 500 most commonly used. Indeed, his First Inaugural Address has often been compared with Lincoln's Second Inaugural Address. President Roosevelt's skill in composition is illustrated in his ability to phrase — "We have just begun to fight"; "the forgotten man"; "The New Deal"; "the good-neighbor policy." His interest in composition was evident in college, where he served as a reporter and as an editor on his college newspaper.

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CHAPTER XVI

The Ends of Speaking

I. A DEFINITE END

"Well, what of it?" is the disinterested query of an audience that cannot figure out the purpose of a speaker. As you sit down to prepare your speech, let your first question be, "What is the purpose of this speech?" No one builds a house without asking what the function of the various units will be. No one goes on a journey without knowing why he is going. Having in mind the definite effect you wish to obtain will save you from that wearying vagueness which chloroforms so many speeches and sends so many listeners to sleep. Macaulay has made this ability to hit the mark the chief qualification of the orator: "A speaker who exhausts the whole philosophy of a question, who displays every grace of style, yet produces no effect on his audience, may be a great essayist, a great statesman, a great master of composition, but he is not an orator. If he misses the mark, it makes no difference whether he has taken aim too high or too low." The distinguishing mark of the orator is that he aims at a specific result in the audience. The same factors that govern the choice of subject operate in the choice of the speech purpose, *i.e.*, the audience, the speaker, and the occasion.

II. THE AUDIENCE AND THE END

The purpose of the speech should fit the audience. Henry N. Day, in his *The Art of Discourse*, speaks of the relation of the speaker and the orator as constituting the very nature of the speaking situation: "The primary and essential characteristic of oratory as distinguished from other forms of discourse lies in its implying the direct opposition of speaker and hearer, and the aim on the part of the former to produce a certain effect in the mind of the latter." To produce this effect the speaker must

know his audience. A popular lecture audience presents a problem which an audience gathered to hear a lecture on chemistry does not offer. A popular audience wants entertainment primarily. If there is instruction, well and good; but it must not be the controlling purpose. The English debaters have a different purpose from American debaters, and for this reason we find their platform work more agreeable. American debaters, in arguing for a decision, have centered their appeal on one man, the judge, and for that reason have few listeners. Their purpose does not fit fellow students who have come to listen, and they should not complain if no one but the judge listens. Emphasis on nondecision debates and general audience appeal is helping to bring back lost audiences.

A commencement speaker may choose to address his remarks to the graduating class, but he is wise if he addresses everyone present. His purpose can be enlarged so as to include everyone. At a college commencement Dr. Harry Overstreet spoke on "The Ten Dependables of Life," mentioning such dependables as a friend, a work, a mate, and a religion. With this subject he held the attention of everyone present — graduates, parents, and faculty.

III. THE SPEAKER AND THE END

The purpose should fit the speaker as well as the audience. Mark Twain was known as a humorist. Once a women's college asked him to give the commencement address. He wrote out a serious address, and the young ladies refused to believe that anything he said was serious. When he took his manuscript out of his pocket, the audience giggled because they thought that was a signal for a laugh. When he started to read in a serious vein, the audience, thinking he was trying to be funny, burst into laughter. It is said that Mark Twain pocketed the manuscript and gave a humorous talk; he resolved never again to try to be serious. Speakers get reputations for knowing a great deal about certain subjects. An audience expects the speaker to choose a purpose that will suit him. They do not expect a military or naval hero to discuss the latest novel for the purpose of entertaining the audience with his remarks about literature. A speaker is not only what he is but what the audience thinks he is. A professor who had been in Turkey during its social upheaval and

who had suffered persecution lectured learnedly on dictatorships and militarism in Europe instead of telling the audience about his personal experiences. The lecturer wanted to appear as a professor and not as a popular lecturer. The audience was disappointed. The speaker, in the words of Macaulay, was a "great master of composition, but he was no orator." He had been advertised as one who was forced to leave Turkey because of his defiance of the government, and yet during the address he made no reference to this experience.

IV. THE OCCASION AND THE END

In addition to fitting the speaker and the audience, the purpose of the speech should fit the occasion. Because occasions demand different purposes, there are speeches of policy, of promotion, of good will, of entertainment, of courtesy, and of explanations and instruction. When you are invited to speak, find out as much about the occasion as you can: Who else will be on the program? How long will you have to speak? Why is the audience there? These factors will help determine the speech purpose. If you can find the reason for the meeting, you will show wisdom in harmonizing your purpose with it. What would have happened if Patrick Henry had not let the occasion partially determine the purpose of his "Call to Arms" speech? An occasion puts an audience in a certain frame of mind, and if the purpose of the speech does not somehow fit in with this expectancy, failure is likely to result. Webster's "Bunker Hill Address" fits the occasion. So important was the occasion of the dedication of the Gettysburg cemetery that Edward Everett asked that the date be postponed a month in order that he might prepare to make his speech fit the occasion.

An example of fitting the purpose to the speaker, the audience, and the occasion is found in the Phi Beta Kappa Address of Wendell Phillips given at Harvard on June 30, 1881. The Reverend James Freeman Clarke, an alumnus of Harvard, who was present, gave the following account:

When I knew that Wendell Phillips was to give the Phi Beta Kappa oration at Cambridge, I was very curious to know what course he would take. I said, "He has two opportunities, neither of which he has ever had before. He has always spoken to the people. Now he

is invited to address scholars. He has an opportunity to deliver a grand academic discourse and to show that, when he chooses to do it, he can be the peer of Everett or Sumner on their own platform of high culture. He can leave behind personalities, forget for the hour his hatreds and enmities, and meet all his old opponents peacefully, in the still air of delightful studies. This is an opportunity he has never had before, and probably will never have again.

"But there is another and different opportunity now offered him. Now, for the first and only time, he will have face to face before him the representatives of that Cambridge culture which has had little sympathy with his past labors. He can tell them how backward they were in the old Antislavery contest, and how reluctant to take part in any later reforms. If he has been bitter before, he can be ten times as bitter now. He can make this the day of judgment for the sins of half a century. This opportunity is also unique. It will never come again. Can he resist the temptation, or not?"

It never occurred to me that he would accept and use both opportunities, but he did so. He gave an oration of great power and beauty, full of strong thoughts and happy illustrations, not unworthy of any university platform or academic scholar. It was nearly, though not wholly, free from personalities; but it was also one long rebuke for the recreant scholarship of Cambridge. It arraigned and condemned all scholarship as essentially timid, selfish, and unheroic. It gave a list of the leading reforms of the last forty years, in none of which Cambridge scholarship had taken any share, Antislavery, Woman's Rights, the wrongs of Ireland, reform in criminal legislation — and wound up the catalogue by denouncing as disgusting cant all condemnation of Russian Nihilism and its methods. He admitted that, in a land where speech and the press are free, recourse to assassination is criminal, but defended "dynamite and the dagger" as the only methods of reform open in Russia.

Wendell Phillips satisfied himself, the audience, and the occasion.

V. THE FIVE GENERAL ENDS

Cicero stated the ends of public speaking as: to move, to please, and to instruct. And since his time the ends have been variously described. In the eighteenth century George Campbell, in his *Philosophy of Rhetoric* (1776), stated them thus: to enlighten the understanding, to please the imagination, to move the passions, and to influence the will. Today textbooks on public speaking suggest five possible general ends. Cicero's three are easily recog-

nizable in the modern phraseology: to actuate, to entertain, and to instruct. George Campbell's ends can be seen in the terminology "to convince" and "to impress." For the purpose of uniformity in terminology these terms will be adopted for our discussion. We shall take them up one by one.

It must be remembered that no one of these ends is found in isolation. All of them may be found in the same speech, yet, and this is the point, one of them will dominate all the rest. And it is in the ability to make one end dominate the others that the speaker shows his skill. A speech may instruct but have action as its dominant aim; it may entertain but have impression for its object. The ends of speaking are discussed separately for the sake of convenience, but the student must not assume that they are found in isolation.

A. *To Instruct.* The public speaker is a teacher. Albert J. Beveridge well says, "First, last, and above all else, the public speaker is a teacher. The man or woman who presumes to talk to an audience should know more about the subject discussed than anybody in that audience. Otherwise, why speak at all? How dismal an uninformed speech!" Is instruction our controlling purpose? Speeches of exposition have the imparting of knowledge as their aim. A speech on the "Elizabethan Theater" or on "How to Make Marionettes" or on "How to Build a Fireplace" is aimed at telling the audience something it does not know. Lincoln at Cooper Institute had the desire to tell his audience how our fathers looked upon the extension of slavery.

Some pertinent questions which the public speaker who seeks to instruct an audience should ask himself are: Do I know more about this than my audience? Will this audience take kindly to my instructing them on this subject? Does the subject lend itself to instruction as a general end? Does the occasion permit me to have instruction as the dominant purpose?

Instruction may not be the chief purpose of the speech, but often it is necessary to instruct in order to impress or convince or actuate. An insurance agent may have to do a great deal of instructing before he *actuates* his prospect. A preacher may wish to *impress* his congregation with the contribution of Christianity to civilization, but in order to gain his effect he may have to instruct.

The most common form of lecture which has instruction as its end is the academic lecture. The surgeon explaining a technique, the chemist explaining the valance system, the geologist explaining volcanoes, the mathematician demonstrating a problem — all aim to instruct.

B. *To Impress.* Professor A. E. Phillips states an important principle in connection with this general end: "Whenever the specific aim is to arouse in the listener *emotional association* the end is impressiveness." There are few occasions in life when an entire speech has impressiveness as its dominant end. Emotional association is usually brought in to support the other ends. A talk on Father's Day or Mother's Day would in all likelihood have impressiveness as the dominant note. A funeral oration is usually built around the end to impress.

George William Curtis, in his *The Leadership of Educated Men,* seeks to impress upon his listeners the necessity of maintaining their youthful ideals of scholarship. Notice the rhythm of the sentences as you read the following:

There is a modern English picture which the genius of Hawthorne might have inspired. The painter calls it, "How they met themselves." A man and a woman, haggard and weary, wandering lost in a somber wood, suddenly meet the shadowy figures of a youth and a maid. Some mysterious fascination fixes the gaze and stills the hearts of the wanderers, and their amazement deepens into awe, as they gradually recognize themselves as once they were; the soft bloom of youth upon their rounded cheeks, the dewy light of hope in their trusting eyes, exulting confidence in their springy step, themselves blithe and radiant with the glory of the dawn. Today and here we meet ourselves. Not to these familiar scenes alone — yonder college-green with its reverend traditions; the historic bay beating forever with the muffled oars of Barton and of Abraham Whipple; here, the humming city of the living; there, the peaceful city of the dead; — not to these only or chiefly do we return, but to ourselves as we once were.

Happy the worn and weary man and woman in the picture, could they have felt their older eyes still glistening with that earlier light, and their hearts yet beating with undiminished sympathy and aspiration. Happy we, brethren, whatever may have been achieved, whatever left undone, if, returning to the home of our earlier years, we bring with us the illimitable hope, the unchilled resolution, the inextinguishable faith of youth. It was as scholars that you were here; it is to the feeling and life of scholars that you return.

When we get the audience to relive the past, freighted with emotional associations, we are impressing them. Booker T. Washington brought tears to the eyes of his audience when he said:

As we have proved our loyalty to you in the past, in nursing your children, watching by the sickbed of your mothers and fathers, and often following them with tear-dimmed eyes to their graves, so in the future, in our humble way, we shall stand by you with a devotion that no foreigner can approach, ready to lay down our lives, if need be, in defense of yours, interlacing our industrial, civil, and religious life with yours in a way that shall make the interests of both races one.[1]

Students are afraid of the emotions; they carefully guard and hide any suggestion of feeling. Yet man makes most of his decisions when touched by emotion. Cicero put it, "Mankind make far more determinations through hatred, or love, or desire, or anger, or grief, or joy, or hope, or fear, or some other affection of mind, than from regard to truth, or any settled maxim, or principle of right, or judicial form or adherence to laws." [2]

In Chauncy Fay's oration entitled "The Way of Life," [3] there is depicted a scene which is sure to impress an audience:

Wealth and need meet face to face — and for the first time in the history of the world are paralyzed by some ungodly social poison from carrying out natural law.

Come with me into the little tar-papered home of a family of seven. A room whose windows and doors were stuffed with rags to keep out the cold. Here on the only bed lay the body of a five-year-old child. She had died of some strange malady the doctor called malnutrition. See, with me, her little brothers and sisters kneeling at her bedside, hear the cries of the stricken mother and the words of the father — for two days before the little child's death there hadn't been a morsel of food in that house.

And it was at that very same time when the government forced farmers to burn up their corn that there might be bread to eat — and plow up their cotton that there might be clothes to wear.

What a glorious page of history!

One of the common denominators of mankind is pain. Misfortune is the badge of most of the children of men. The speaker

[1] Atlanta Exposition Address

[2] *De Oratore*, Book II, Chapter xlii

[3] Northern Oratorical League Contest, delivered at the University of Michigan, Friday, May 3, 1935

will be sure to strike a human-interest chord if he follows the advice of Rückert to the minstrel:

Wouldst thou seek within man's heart
To strike each secret string?
To thy song sad tones impart,
Not strains of gladness sing.

Many a man hath lived on earth
Whom joy hath seldom blessed!
None but bears, from earliest birth,
Some grief within his breast.

In dramatic literature the plays that are of perennial interest are those of a tragic nature. *Hamlet*, *Macbeth*, *Othello* all deal with somber themes. The public speaker can take a leaf from the dramatist's notebook in this regard. Human beings who overcome disaster are a source of inspiration to the rest of the human family. The stories of Beethoven's overcoming his deafness and of Milton's conquering his blindness are ones which never fail to excite admiration. Too infrequently the beginning student of public speaking draws upon his knowledge of man burdened with difficulty.

C. *To Actuate.* Most platform speeches are made for the sake of action. The speaker wishes the audience to do something about the situation he presents. The speaker will not be content unless he gets a definite overt response. The doctor wants his patient to take care of his body; the lawyer wants his client released; the salesman wants the customer to sign on the dotted line; the Red Cross canvasser wants to enlist new members. Such ends as entertainment, impression, instruction, and conviction may precede the appeal to action.

It is sometimes necessary to tell the audience definitely what action is desired. The appeal to action may be stated in the introduction of the speech and in the conclusion. At other times action may be implied in what the speaker says.

Abraham Lincoln, in the Cooper Institute Address, which had much instruction in it, ended on an appeal:

Wrong as we think slavery is, we can yet afford to let it alone where it is, because that much is due to the necessity arising from its actual presence in the nation; but can we, while our votes will prevent it,

allow it to spread into the national territories, and to overrun us here in these free states? If our sense of duty forbids this, then let us stand by our duty fearlessly and effectively. Let us be diverted by none of those sophistical contrivances wherewith we are so industriously plied and belabored — contrivances such as groping for some middle ground between the right and the wrong, vain as the search for a man who should be neither a living man nor a dead man; such as a policy of "don't care" on a question about which all true men do care; such as Union appeals beseeching true Union men to yield to disunionists, reversing the divine rule, and calling, not the sinners, but the righteous to repentance; such as invocations to Washington, imploring men to unsay what Washington said and undo what Washington did.

Neither let us be slandered from our duty by false accusations against us, nor frightened from it by menaces of destruction to the government, nor of dungeons to ourselves. Let us have faith that right makes might, and in that faith let us to the end dare to do our duty as we understand it.

D. *To Convince.* Often we find a speech situation which calls for appeals to the reason only. Action is not demanded — at least, not immediate action. The preacher who presents arguments for immortality is not asking for action but for belief. A speech on "Democracy Is the Best Form of Government" may aim at convincing. It may be necessary to instruct the audience to affect their beliefs, but instruction here is not the dominant purpose. The young lady who has just returned from a trip around the world and who is trying to justify her expenditures is interested in convincing her father that the side trips were worth the money. In his speech on "What Shall We Defend?" Robert M. Hutchins of the University of Chicago aims to convince. Here are the concluding paragraphs:

To say we are democrats is not enough. To say we are humanitarians will not do, for the basis of any real humanitarianism is a belief in the dignity of man and the moral and spiritual values that follow from it. Democracy as a fighting faith can be only as strong as the convictions which support it. If these are gone, democracy becomes simply one of many ways of organizing society, and must be tested by its efficiency. Today democracy looks less efficient than dictatorship. Why should we fight for it? We must have a better answer than that it is a form of government we are used to or one that we irrationally enjoy.

Democracy is the best form of government. It is worth dying for. We can realize it in this country if we will grasp the principles on which

it rests and recognize that unless we are devoted to them with our whole hearts democracy cannot prevail at home or abroad. In the great struggle that may lie ahead, truth, justice, and freedom will conquer only if we know what they are and pay them the homage they deserve. This is the kind of preparedness most worth having, a kind without which all other preparation is worthless. This kind of preparedness has escaped us so far. It is your duty to your country to do your part to recapture and revitalize those principles which alone make life worth living or death on the field of battle worth facing.[1]

E. *To Entertain.* There are many occasions when the speaker aims to amuse his audience. The audience does not want primarily to be moved, instructed, convinced, impressed, but to be entertained. In the course of a speech to entertain, any one of the other ends may play a part; but it is not the leading part. A speech on "Why We Laugh" may have some bits of instruction in it, but the situations which cause laughter may be told so that they in turn cause the audience to go into gales of laughter. Speakers like Mark Twain, Stephen Leacock, Alexander Woollcott, Will Rogers, Lew Sarett, and Strickland Gillilan seek to entertain their audiences first of all. During their speeches these public benefactors usually have said some instructive things, but their aim has been to keep the audience entertained.

But entertainment is used more often as a subsidiary end than as a dominant end. It can serve the speaker in so many ways. Laughter is one of the best indicators of audience interest, and he who knows how to provoke this overt response from his audience is master of one of the speaker's most useful instruments. Satire, ridicule, sarcasm — all are helpful in entertaining an audience. Illustrations which entertain can be worked into a speech with benefit to attention. In ordinary conversation most people say witty, entertaining things. Laughter often interrupts the narrative. But somehow all but the experienced speakers grow grimly serious on the platform.

VI. SUMMARY

There are five general ends: to entertain, to instruct, to actuate, to convince, and to impress. Each speech situation has a specific purpose which will in the last analysis fall into one of these cate-

[1] *Vital Speeches*, Volume VI, Number 18

gories. For successful speaking, one of these general ends should dominate the speech. Other ends may be present, but they will be subsidiary. The end of the speech should fit the speaker, the audience, and the occasion.

VII. EXERCISES

1. Cite a speech you have heard in which the speaker did not meet the demands of the occasion.
2. Prepare a speech for a national holiday in which you attempt to make the speech fit the occasion.
3. Write a report on some speech and emphasize how the speech purpose fitted the factors of the speech situation.
4. Find a speech to exemplify each of the five general ends.
5. Give a speech on friendship in which the end *to impress* dominates.
6. Give a speech on college politics in which the end *to actuate* dominates.
7. Give a speech on faculty-student relationship in which the end *to convince* dominates.
8. Give a speech appropriate for Father's Day in which the end *to entertain* dominates.
9. Give a speech on how to make something in which the end *to instruct* dominates.
10. Make a short speech on one of the following subjects:

a. Life at its best
b. Science and civilization
c. Phi Beta Kappa, its history
d. Honorary organizations on the campus
e. Languages and culture
f. The junior college: its future
g. Stock speculation
h. State liquor stores
i. Radio and advertising
j. The parole system
k. Is alimony a racket?
l. The life of a "movie star"
m. Prophylaxis

VIII. COLLATERAL READING

1. Dolman, John, *A Handbook of Public Speaking*, Chapter II, Harcourt, Brace and Company, Inc., New York, 1922
2. O'Neill, J. M., and Weaver, A. T., *The Elements of Speech*, Chapter XXI, Longmans, Green & Co., New York, 1926
3. Phillips, A. E., *Effective Speaking*, Chapter II, The Newton Company, Chicago, 1908

CHAPTER XVII

Language in Speech

I. MEANING

A. *Semantics.* The meaning of the signs of communication is a fascinating subject, and many books have been written about it lately. Language may be defined as "any means, vocal or other, of expressing thought or feeling." To understand our language, the person to whom we speak must agree with us that certain symbols stand for certain experiences. Language is thus arbitrary. An infant can communicate with its mother through a set of symbols which both have agreed to understand, but no one outside this two-way circuit can understand them. As a child grows and wishes to communicate with others, he must adopt the symbols of others. So much of the misunderstanding that goes on among men and women is due to the lack of definiteness of some of the symbols. Because the general language is so indefinite, practitioners of medicine speak a professional jargon which the layman cannot understand. For example, do you know what *leucopenia* means? Medical men wish to be more exact, and therefore invent terms which will designate particular experiences. We communicate with others only when we stir up the experience for which the symbol stands. Therefore, in order to communicate with others we must use the terms the audience understands.

To repeat: in order to stir up meaning, there must be associated with these sounds, or symbols, the same sets of experience. For example, those who speak English agree to call the first personal pronoun *I*; those who speak French agree to call it *je;* those who speak German agree to call it *ich;* those who speak Japanese agree to call it *watakushi.* When we study foreign languages, we must learn new symbols for the same experiences. If we should learn the deaf-and-dumb language, we should learn to substitute signs for sounds for the same experience. No matter

what the symbol, if you understand it, you have learned to associate experience with it.

Two Chinese boys, meeting in Shanghai, the one coming from Peiping, the other from Canton, can understand each other's written language but cannot understand each other's spoken language. Written languages change slowly. The spoken language is continually changing. Centuries of poor communication in China caused local dialects to arise. If these two Chinese boys wanted to speak to each other, they would probably use English, for both have studied its sounds in the schools. They have learned a similar set of symbols for the same experience. A Chinese boy studying at Waseda University in Tokyo can understand the written language of the Japanese, but he must learn the spoken language of the Japanese in order to take down the lectures. He must learn to set up associations between the sounds and his experience. Through many centuries the spoken language of Japan has changed so radically that the Chinese no longer recognize it. The same thing happened, but to a much smaller degree, in the use of English in England and in America. The American says *store;* the Englishman says *shop.* We say *conductor;* the English say *guard.* We say *different from;* they say *different to.* But we need not go to England to find different symbols for the same experience. In some sections of America people say *spigot* and have never heard of *faucet;* some say *grass blade* instead of *sickle.*

B. *Symbols of Meaning.* When new experiences arise, new words must be added to the language to cover the experience. Sometimes old words are pressed into service, and thus words take on a meaning which was not originally intended. When one culture comes in contact with another, new experiences demand new sounds. For example, when the Japanese came in contact with the Occident, they were made aware of another civilization. For centuries they had eaten with chopsticks, but foreigners used knives and forks. These instruments became *knifu* and *forku* to the Japanese. Japan made these words conform to her sound system. When Japan came in contact with the terms *democracy* and *boys' work department in the Y.M.C.A.*, she had to borrow these terms to stand for the experience, for she had no adequate terms in her own language. The sports baseball and tennis have tech-

nical terms which have been adopted by the Japanese. If one listens closely to the language of the Japanese, he will detect sounds that are vaguely familiar.

An example of the relationship of symbols and meaning is found in Anne Morrow Lindbergh's *North to the Orient.* There is a lesson in the following experience for every public speaker. Mrs. Lindbergh is speaking of a church service in Alaska:

> Many could not understand English. Even those who had learned it in school were bewildered by psalms sung by a shepherd on a sun-parched hillside.
>
> " '*We have gone astray like sheep,*' " began the reading. Sheep, what did that mean to them? I saw stony New England pastures and those gray backs moving among blueberry bushes and junipers.
>
> "Like the reindeer," explained the minister, "who have scattered on the tundras." The listening heads moved. They understood reindeer.
>
> " '*Your garners will be filled.*' " Big red barns, I saw, and hay wagons rumbling uphill. But the Eskimos? "Your meat cellars," the minister answered my question, "will be full of reindeer meat."
>
> " '*Your oxen will be strong,*' " read the next verse. "Your dogs for your dog teams will pull hard," continued the minister. " '*The Power of God.*' " How could he explain that abstract word *Power?*
>
> "Sometimes when the men are whaling," he started, "the boats get caught in the ice. We have to take dynamite and break up the ice to let them get out. That is power — dynamite — 'the dynamite of God.' "
>
> "For Thine is the Kingdom, 'the dynamite,' and the Glory forever and ever. Amen," I said over to myself.

The minister was unable to substitute one symbol for another, but he had to substitute one set of experiences for another. In talking to children, the adult very frequently has to adopt the same procedure; he must talk in terms of experience rather than in symbols. For any public speaker it is a good practice to think in terms of experience rather than in words. The student of political science would have a richer content for the symbol *democracy* than the man on the street. Years of study of other forms of government would give him a basis for an understanding of the term that the man on the street would not have. Say the word *democracy* to him, and you set going hosts of associations unknown to the man on the street. So it is with other concept

words. We never can be sure that the meaning we stir up in others by such terms as *democracy*, *home*, *fear*, is the same for others as it is for us. They are like receptacles into which experience, in varying degrees, has been poured, or, to change the figure, they are like coins worn smooth by much handling. For some the word *death* may be associated only with the front page of the newspaper; for others it is poignant because of the passing of someone in the family circle. When Shylock cries out, "The curse never fell upon our nation till now; I never felt it till now," he gives utterance to a universal truth. Until we experience the content of a word, we are very likely not to be moved deeply by it. *Home* is a symbol which those who speak English readily recognize. And yet no two people have the same experience aroused when this symbol is uttered. For those who have been brought up in an institution called a *home*, the word means one thing; for those who have been brought up in a beautiful companionship with brothers and sisters and mother and father, it means something deep and inexpressible. We never can be sure that the other person fully understands us, because he thinks with an experience which is different from ours. Words sometimes skip along on the surface of experience just as a flat stone skips along on the surface of water.

The speaker is interested in awakening in his listeners a similar experience — not the same one, for that is impossible. Why is it that in reading the following words of Lincoln's Farewell at Springfield, we feel a glow of warm emotion at the sadness of this parting?

> My friends, no one not in my situation can appreciate my feeling of sadness at this parting. To this place, and the kindness of these people, I owe everything. Here I have lived a quarter of a century and have passed from a young to an old man.

Is it not because we recognize the symbols and because they stir in us a similar experience of sadness at parting?

If this sentiment were written in Greek, we would stare at it unmoved. But let someone read it who has associated meaning with the Greek symbols, and he will be similarly stirred. Since it is within our power to govern the symbols we use to stir up experience in our audience, it is worth while to study symbols and their management.

II. QUALITIES OF A GOOD STYLE

A. *Clearness.* Just as there are three qualities of a good organization — unity, coherence, and emphasis — so there are three qualities of a good style — clearness, ease, and energy. We should employ the word, the phrase, and the sentence that will best serve these three qualities. For example, clearness is aided if we use familiar words; that is, words which are bearers of meaning for the audience. Foreign words which have little or no connotation for an audience would therefore have to be avoided. But if the audience were college cultivated and appreciated foreign words, their use might help the cause of clearness. Words and phrases like *Zeitgeist*, *bête noire*, and *cherchez la femme* should be used with care. Clearness is a relative quality; what is clear to an audience of eighth-graders might bore a college audience because it is too obvious. College debaters, in arguing before high-school audiences, have found that often they have to define terms and use illustrations that are within the experience of the audience. In speaking of the structure of the sentence we pointed out that long and short sentences were acceptable in public speaking provided that the meaning became clear as the sentence unfolded.

B. *Ease.* Ease of comprehension is another quality of a good style. Sometimes this quality has been called beauty, sometimes elegance. But both these words seem more fitted to poetry than to prose. If we think of ease as akin to grace, especially if we think of that which is economical in its action as graceful, we get a fairly good idea of the word. Economy in expression promotes ease of comprehension. Closely associated with economy are simplicity and earnestness. The speaker shuns all ornament which is merely ornament. If what he says is ornamental, well and good; but the speaker never deliberately constructs ornament. In speaking, the purpose which the speaker has in mind is so compelling that there is no time to dally along the way. Beauty of expression comes from directness, from straightforwardness, from sincerity, from earnestness, and from simplicity. Examples of oratorical prose that have this quality of ease are the Gettysburg Address and the Second Inaugural Address.

Euphony and rhythm promote the ease of comprehension. By means of rhythm we help bind the parts of the sentence together

and aid the listener to grasp the entire thought. Apt figures of speech promote understanding and therefore are helps in making our style graceful.

C. *Energy.* In good public speaking there is a drive, a will to enter the minds and hearts of the audience. As John M. Clapp has expressed it, "As compared with writing, most talk — connected talk — has more *will* in it. The speaker is not content with telling you what his ideas are; he is bent on driving them in, making you agree with him and do as he wishes." [1] This urgency finds expression in a style which is energetic and forceful. We can improve our style by paying attention to words and sentences that lend punch to our speech. When Lincoln wanted to say *petered out*, he did. He did not use *exhausted.*[2] Anglo-Saxon terms are usually more energetic than Latin ones. Short sentences contribute to the power of a style. Rhetorical questions give energy to expression. Notice the use of short sentences in the following from Lord Macaulay "On the Reform Bill":

If it be said that there is an evil in change as change, I answer that there is also an evil in discontent as discontent. This, indeed, is the strongest part of our case. It is said that the system works well. I deny it. I deny that a system works well, which the people regard with aversion. We may say here that it is a good system and a perfect system. But if any man were to say so to any six hundred and fifty-eight respectable farmers or shopkeepers, chosen by lot in any part of England, he would be hooted down, and laughed to scorn. Are these the feelings with which any part of the government ought to be regarded? Above all, are these the feelings with which the popular branch of the legislature ought to be regarded? It is almost as essential to the utility of a House of Commons that it should possess the confidence of the people, as that it should deserve that confidence. Unfortunately, that which is in theory the popular part of our government is in practice the unpopular part. Who wishes to dethrone the king? Who wishes to turn the Lords out of their House? Here and there a crazy radical, whom the boys in the street point at as he walks along. Who wishes to alter the constitution of this House? The whole people. It is natural that it should be so. The House of Commons is, in the language of Mr. Burke, a check, not on the people, but for the people.

[1] John M. Clapp, "Oratorical Style and Structure," *Select Orations Illustrating American Political History*, edited by Samuel Bannister Harding.

[2] For a discussion of Lincoln's use of colloquialisms see Carl Sandburg, *Abraham Lincoln: The War Years*, Volume III, pages 336–337, Harcourt, Brace and Company, New York, 1939.

III. STUDY OF WORDS

In order to have the correct symbols to represent our thought we must diligently study words. On every student's desk there should be a good dictionary. A valuable aid for the speaker, besides the dictionary, is *Roget's Thesaurus of English Words and Phrases.* We need constantly to be improving our speaking vocabulary. Of our several vocabularies — the reading, the hearing, the writing, and the speaking — the speaking vocabulary contains the fewest words. Whenever we see or hear words that seem new to us we should take the time to look them up in the dictionary. The student of foreign languages has an advantage in that he knows the derivation of many English words. The highly paid radio commentators like Kaltenborn, Davis, Thomas, and Swing, who use words exquisitely fitted to convey their meaning, are well versed in foreign languages. When we come across a new term, we should mark it and find out its meaning. Rufus Choate tells us, "I have long been in practice of reading daily some first-class English writer chiefly for the *copia verborum* to avoid sinking into the cheap and bold fluency, to give elevation, energy, sonorousness, and refinement to my vocabulary." As public speakers, let us consider some of the interesting aspects of words.

A. *Anglo-Saxon Words.* Sometimes we hear the advice that we should use only Anglo-Saxon words. This advice is like the advice we hear about diets. If one were to follow the advice to avoid all but Anglo-Saxon words, he would deprive himself of richness of expression. While it is true that the great body of words in everyday speech is Anglo-Saxon, it should be borne in mind that other languages have contributed to the wealth and flexibility of English. Not only do we need such Anglo-Saxon words as *death, life, love, hate, bread, salt,* but we need also such Greek words as *drama, scene, biography,* and such Latin words as *congress, constitution, referendum.* Modern languages have contributed many words to our daily vocabulary; *kindergarten* from the German, *kimono* from the Japanese, *kowtow* from the Chinese, *cooky* from the Danish, *piano* from the Italian, *sombrero* from the Spanish, *coffee* from the Arabic, *garage* from the French are but a few of the importations. All these words have made themselves at home in English and are readily understood by an audience.

The public speaker should choose words that conform to the oral style. Distinctly literary words should be shunned by the speaker. We smile at the college professor who, when calling his dog to stop barking, cried out, "James, desist." There is a freshness and a vigor in the spoken language that written language even at its best does not have.

B. *Words as Sounds.* The public speaker often can use words which carry sound images as well as meaning. The origin of words is an interesting question. It seems that in many cases words which were invented sound like the experience they were meant to cover. Words like *crash, bang, murmur, purr, hush* all are especially helpful in arousing the experience of the audience. The study of poetry is recommended for stocking the vocabulary with words of this nature. Patrick Henry employs such effective phrases as "clash of resounding arms" and such words as "clanking":

> Our chains are forged! Their *clanking* may be heard on the plains of Boston! The war is inevitable — and let it come! I repeat it, sir, let it come! . . . The next gale that sweeps from the north will bring to our ears the *clash of resounding arms!*

Stanley Baldwin employs this device in his phrase "the tinkle of the hammer on the anvil in the country smithy." A recent student oration used the phrase "staccato stuttering of machine guns." Words do double duty when the sound reinforces the sense.

There are families of words that carry certain unpleasant sounds as well as unpleasant meanings. There is the *sn* family, with such words as *sneer, sniff, snip, sneak.* In addition to tying together closely the sound and the meaning, these words call for a physical expression which helps stir up meaning. These *sn* words call for a wrinkling of the nose not only in the speaker but also in the listener. Consider the unpleasant family beginning with *gr*, with such words as *greed, grab, grate, grasp, grudge, groan.* This *gr* is formed in the back of the throat and sounds like the growl of a dog. Other unpleasant word families are those ending in *um*, with words like *glum, scum, slum;* those ending in *ump*, with such words as *dump, bump, slump;* those ending in *imp*, with such words as *scrimp, shrimp;* and those ending in *unk*, with words like *bunk, hunk, flunk, punk,* and *junk.* These words are, of course, perfectly good words; they have a function to perform in the language. And when the speaker can use words that unite mean-

ing with sound, he is being doubly sure of securing his way with an audience.

C. *Alliteration.* A device that is especially useful to the public speaker is the repetition of the initial sound of words. The ear delights in hearing the sound repeated. The memory is more easily impressed with the same series of sounds. The Republicans in the campaign of 1936 invented the cry, "Deeds, not deficits." Glenn Frank's phrase "culprits of capitalism" makes good use of alliteration. The orator in our own era who has paid most attention to the sound of his words is Ingersoll. Such phrases as "sad and solemn sea" and "winter's withered leaves" have a pleasing effect on the ear and are easily remembered. Alliteration can be used effectively in titles, such as "France Faces Fascism."

D. *Difficult Words.* In trying to maintain the oral style, the speaker will avoid combinations that are difficult for him to speak and which are difficult for the audience to grasp. Words like *inextricable*, *indissoluble*, *sphygmometer*, *prestidigitator*, *terpsichorean* are tongue twisters and are stumbling blocks for an audience. The audience repeats the words after the speaker. Psychologically, this is known as "inner speech." Some listeners move the lips to such an extent that it is noticeable.

The oral style, however, is not made up only of monosyllables. There are many long words which are perfectly easy to say and grasp, and they add a needed element to produce rhythm and cadence in language. In the farewell speech of King Edward VIII, short and long words are mixed as needed, and give clearness and ease to the style:

> During these hard days I have been comforted by her majesty my mother and by my family. The ministers of the crown, and in particular, Mr. Baldwin, the Prime Minister, have always treated me with full consideration. There has never been any constitutional differences between me and them, and between me and Parliament. Bred in the constitutional tradition by my father, I should never have allowed any such issue to arise.

E. *Rhyme.* The ear of the public speaker, as well as the ear of the audience, is offended by an arrangement of words that rhyme. Rhyme in speaking is to be avoided because it calls attention to

the sounds of the words rather than to the meaning they are supposed to stir up. Such a sentence as "His sentences are fraught with much thought" should be changed to "His sentences carry much thought."

F. *Contractions.* We must continually keep in mind the fact that we are not dealing with written English but with the spoken. We must not talk like a book. Written English demands felicity and permanence; spoken English demands instant intelligibility. Spoken English welcomes expressions that would not be tolerated by written English. Formal English, except in the reports of conversations, does not admit contractions: *can't* is *cannot; don't* is *do not; we'd* is *we should; shan't* is *shall not; won't* is *will not.* Abraham Lincoln, in his debates with Douglas, used contractions, as shown in the following extracts:

> Why, Judge, if we do not let them get together in the Territories, they won't mix there . . .
>
> But if they will have it — for he says that we deny it — that there is any such alliance, as he says there is — and I don't propose hanging very much upon this question of veracity — but if he will have it that there is such an alliance . . .

G. *Clipped Words.* A source of energy in speech is the use of clipped words. Speaking admits such words as *dorm*, *prof*, *frat*, *exam*, *phone*, and *plane*, but writing would demand that they become *dormitory*, *professor*, *fraternity*, *examination*, *telephone*, and *airplane.* Some of these clipped words prove so useful that they find their way into standard English. *Bus* has worked its way up from *omnibus.* Spoken English always demands the shortest way to arouse the experience of the listener. The use of such words will be determined by the audience and the occasion. In talking to a college audience made up largely of students, the speaker may feel free to use many shortened terms. In a commencement speech, however, where dignity is important, such clipped words as have not been accepted would be considered out of place. Taste must dictate their use.

H. *Slang.* Closely related to clipped words is slang, which the public speaker may use more freely than the writer. Frequently a current slang phrase is more expressive than dozens of words. A recent speaker, in addressing college students, not only

got his point over with economy but put himself in rapport with his audience by such slang terms as "big shot" and "dumb bunny." Students have been warned so often about slang that they hesitate to use it, but when it is aptly used it is most effective. Writing avoids slang because it usually aims at permanence; on the other hand, the fleeting character of speech makes it hospitable to slang, which is also fleeting. H. L. Mencken emphasizes the vigor that slang imparts to language:

> Slang originates in the effort of ingenious individuals to make the language more pungent and picturesque — to increase the store of terse and striking words, and to provide a vocabulary for new shades of difference in meaning. . . . What chiefly lies behind slang is simply a kind of linguistic exuberance, an excess of word-making energy.[1]

"Linguistic exuberance" is welcome in the oral style but is tamed down in written style. In Mrs. Jean Austin's speech "Alone Together" [2] we see a wise use of slang. In talking to advertising men, she is addressing herself to people who are unusually sensitive to word values. Advertising men deal all the time in an "excess of word-making." The use of the slang word "guys" gives this sentence a facetious touch: "It's a lovely little aura we editors have, and you are pretty smart guys, but just think what we might do together — my beauty and your brains, instead of alone together!" The use of "crack" in a slang sense in the following sentence also fits in with the intimate and informal character of the speech: "I want to take just two cracks on this song and dance number." Before leaving this interesting subject of slang, it should be repeated that the speaker is less circumspect in its use than the writer. Taste will have to be the final arbiter. Speech situations differ in their degrees of formality. A talk in a fraternity lounging room might be friendly to slang, but a talk at a Mother's Day banquet might not. Moreover, we must keep in mind the fact that it is not desirable to be known as a slangy person.

IV. PHRASES

A. *Slogans.* Words when standing alone mean one thing, but when they find themselves in company with other words in a phrase or a sentence they mean something else. The phrase-

[1] *The American Language* [2] *Vital Speeches*, Volume III, Number 3

maker has always enjoyed extraordinary power in society. Jefferson's phrase "entangling alliances with none" has guided a nation; Seward's "irrepressible conflict" foreshadowed the Civil War; Lincoln's "of the people, by the people, for the people" is the cornerstone of a democracy; Patrick Henry's "liberty or death" mobilized the colonies for the Revolutionary War; Webster's "Liberty and Union, now and forever, one and inseparable" helped to keep the nation intact. In our own day we act on such slogans as "Soak the rich," "Soak the thrifty," "Social security," "Deeds, not deficits," "The New Deal," "The good-neighbor policy." The public speaker should increase his sensitiveness to words in phrases as well as to single words.

B. *Idioms.* A good speaking style is idiomatic; that is, its constructions are native to English. An idiom is an expression that cannot be readily translated into a foreign tongue. Students of foreign languages have difficulty with idioms; they are not easily translatable. Our daily greetings are of this nature. The English greeting "How do you do?" is idiomatic. In learning German, French, or Japanese, we do not translate this expression but learn the equivalent. The Japanese have no equivalent for Shakespeare's "in my mind's eye," which has become a part of the language. They cannot translate it; they have to use another equivalent. Think of the idiomatic expressions one can get in English from using different prepositions with the verb *make: make up* (this may mean "patch up a quarrel," "prepare," "apply cosmetics," or "dress for a part"), *make over*, *make up to.* The verb *put* is used with many prepositions in an idiomatic fashion: *put down*, *put up with*, *put up*, *put over.* In order to translate these verbs it would be necessary to get the equivalent symbols for which these experiences stand. Our ability to speak good English is often shown in our handling of the prepositions. *Enamored of* is an idiom in English; it is incorrect to say "enamored with." *At* is used with *angry* when speaking of things, *with* when speaking of persons.

V. SENTENCES

A. *Nature.* In handling the sentences we, as public speakers, must keep in mind the demands of the oral style as contrasted with the written style. Sentences in public speaking must always

aim at the mark of persuasion, and the auditor must always be aware of the idea that is being unfolded. Such sentences are dominated by a strong will — there is an onward rush in speaking that is unknown to writing. The public-speaking sentence never looks back on itself. It is never involved, parenthetical, or circuitous. De Quincey gives us insight into this characteristic of the oral sentence:

> We may take the opportunity of noticing what it is that constitutes the peculiar and characterizing circumstances in Burke's manner of composition. It is this: that under his treatment every truth, be it what it may, every thesis of a sentence *grows* in the very act of unfolding it. Take any sentence you please from Dr. Johnson, suppose, and it will be found to contain a thought, good or bad, fully preconceived. Whereas in Burke, whatever may have been the preconception, it receives a new determination or inflexion at every clause of the sentence. Some collateral adjunct of the main proposition, some temperament or restraint, some oblique glance at its remote affinities, will invariably be found to attend the progress of his sentences, like the spray from a waterfall or the scintillations from the iron under the blacksmith's hammer. Hence, whilst a writer of Dr. Johnson's class seems only to look back upon his thoughts, Burke looks forward, and does in fact advance and change his own station concurrently with the advance of the sentences. This peculiarity is no doubt in some degree due to the habit of extempore speaking, but not to that only.[1]

In this quotation De Quincey put his finger on the difference between the oral and the written style. Extempore speaking demands a sentence pattern unlike that of written prose. Walt Whitman, in considering the oral style, declared that sentences for public speaking need to be "abrupt, sometimes crackling, with strong contrasts." Let us consider some of the differences in the two sentence patterns. Then let us examine the chief kinds of sentences most suitable to the public speaker's needs.

B. *Rhythm.* The rhythm of the public-speaking sentence is dominated by the thought it is expressing. The rhythm of the public speaker is the rhythm of thought units rather than the rhythm of the balanced sentence or the alternation of accented and unaccented syllables. Notice the rhythm in Webster's famous "Liberty and Union, now and forever, one and inseparable!"

[1] Thomas De Quincey, *Essays on Style, Rhetoric and Language*, edited by F. N. Scott (Boston, 1893)

In the following passage from Pitt, the Earl of Chatham, there is in the phrasing a rhythm arising from the thought units expressed: "If I were an American, as I am an Englishman, while a foreign troop was landed in my country, I never would lay down my arms — never! never! never!" The Gettysburg Address shows the same characteristic: "that we here highly resolve that these dead shall not have died in vain; that this nation, under God, shall have a new birth of freedom; and that government of the people, by the people, for the people, shall not perish from the earth." Such rhythm makes for clearness; the listener is never in doubt as to what the speaker is talking about.

Perhaps an illustration of poor rhythm in public speaking will help to show by contrast what effective prose rhythm is. Prose is not poetry. In prose, thought is uppermost; in poetry, song. When a speaker adopts the iambic or the trochaic, or any other, foot, attention is taken from the thought to the alternation of heavy and light accents. Harry Emerson Fosdick, when at Colgate University, won a prize with his oration on "The Rough Riders." Probably under the spell of Robert Green Ingersoll, who was the beau ideal of all aspiring college orators, he employs the iambic stress. One sentence will illustrate this defect in rhythm, but there are many to be found in the oration: "They struggled through the tangled swamp and tropic forest, where wispy spirits of the fever lay." It would be difficult to find such sentences in Dr. Fosdick's prose today. The point is that as we read sentences like this one we feel that the young orator was concerned with something besides communication. And whenever a public speaker falls in love with his rhetoric, there is mischief in the air.

C. *Repetition.* The use of repetition is more welcome in speaking than in writing. Because we are dealing with the ear rather than with the eye, we can employ the same word over and over again. Such repetition might prove offensive to the eye, but it is welcome to the ear. The same word can be repeated with a different inflection. Irony, derision, shame, contempt, compassion — all can be expressed by the same word with a varying inflection. We have to be reminded frequently that Shakespeare was a playwright and that his plays were meant to be heard, not read. With this in mind, it is not without reason that

we have much repetition in his plays. Shylock repeats the word *revenge* many times; Mark Antony's address over the body of Julius Caesar is a good example of the use of repetition: *grievous*, *grievously*, and *ambitious* are repeated several times. The sentence "But Brutus says he was ambitious" is repeated time and time again, as is the sentence "And Brutus is an honorable man." Lincoln repeated the word *dedicate* six times in his immortal address.

D. *The Refrain.* By the use of repetition we can integrate our material. We can make one word or phrase stand for the central idea. This repetition can be in the nature of a refrain. Edgar Allan Poe [1] has pointed out that the refrain is the most universal device in poetry. It is an instrument of persuasion employable with profit by the public speaker. President Franklin D. Roosevelt repeated as a refrain the title of his address, "We Have Just Begun to Fight." [2] The same address contains other minor refrains, such as, "That omission is deceit." Albert J. Beveridge employs with tremendous effect the refrain "the march of the flag" in the following:

> Will you remember that we do what our fathers did — we but pitch our tents of liberty farther westward, farther southward — we only continue *the march of the flag.*
>
> *The march of the flag.*
>
> In 1789 the flag of the republic waved over 4,000,000 souls in thirteen states, and their savage territory, which stretched to the Mississippi, to Canada, to the Floridas. The timid minds of that day said that no new territory was needed, and, for the hour, they were right. But Jefferson, through whose intellect the centuries marched; Jefferson, whose blood was Saxon, but whose schooling was French and therefore whose deeds negatived his words; Jefferson, who dreamed of Cuba as a state of the Union; Jefferson, the first imperialist of the republic — Jefferson acquired that imperial territory which swept from the Mississippi to the mountains, from Texas to the British possessions, and *the march of the flag began.*
>
> The infidels to the gospel of liberty raved, but the flag swept on. The title to the noble land out of which Oregon, Washington, Idaho, and Montana have been carved was uncertain; Jefferson, strict constructionist of constitutional power though he was, obeyed the Anglo-Saxon impulse within him, whose watchword throughout the world today is "Forward"; another empire was added to the republic, and *the march of the flag went on!*

[1] *The Art of Composition* [2] *Vital Speeches*, Volume III, Number 3.

Those who deny the power of free institutions to expand urged every argument, and more, that we hear today; but the people's judgment approved the command of their blood, and *the march of the flag went on.*

A screen of land from New Orleans to Florida shut us from the Gulf, and over this and the Everglade peninsula waved the saffron of Spain. Andrew Jackson seized both, the American people stood at his back, and under Monroe the Floridas came under the dominion of the republic, and *the march of the flag went on.*

The Cassandras prophesied every prophecy of despair we hear today, but *the march of the flag went on.* The Texans responded to the bugle calls of liberty, and *the march of the flag went on!* And, at last, we waged war with Mexico, and the flag swept over the southwest, over the peerless California, past the Gate of Gold, to Oregon, on the north, and from ocean to ocean its folds of glory blazed.

And now, obeying the same voice that Jefferson heard and obeyed, that Seward heard and obeyed, that Ulysses S. Grant heard and obeyed, William McKinley plants the flag over the islands of the seas, outposts of commerce, citadels of national security, and *the march of the flag goes on!* Bryan, Bailey, Bland, and Blackburn command it to stand still, but *the march of the flag goes on!* And the question you will answer at the polls is, whether you stand with this quartet of disbelief in the American people, or whether you are *marching onward with the flag.*

The repetition of these phrases has hypnotic effect. It is the sort of thing that brings an audience cheering to its feet. In passing, notice the excellent use of historical parallel.

E. *Repetition of Sentence Form.* A source of rhythm is the employment of the same pattern, whether sentence or phrase. Take, for example, the repetition of the same subject followed by the past tense in a series of simple declarative sentences. In the following excerpts from the address on "Public Service" by the late President Marion LeRoy Burton of the University of Michigan, the power gained by the use of the same pattern is quite evident. Put these seven consecutive sentences in the mouth of a good speaker, and there is no denying the rhythmical effect:

He actually said he came to serve . . .
He believed in the efficacy of . . .
He swayed the crowds with . . .
He depended on personal contacts . . .
He associated with . . .
He was willing personally . . .
He did not lack in moral fiber . . .

These sentences, delivered at a fairly rapid rate, compel attention and persuade an audience. To get the full effect of these lines one has to hear them. The ear delights in the repetition of a familiar sentence form, and the mind is pleased by the introduction of new material in each sentence. This sentence form is used in the Psalms. Notice in the Twenty-third Psalm its magical effect:

> He maketh me to lie down . . .
> He leadeth me beside the still waters.
> He restoreth my soul.
> He leadeth me in the paths of righteousness.

Each sentence repeats the simplest grammatical form: subject, verb, object. This repetition of the sentence form works for economy of the listener's attention.

F. *Antithetic Sentence.* The public speaker finds the use of repetition effective when it is employed in the antithetic sentence. The sentence that employs contrasted parts is easily grasped by the audience. We have the famous sentence "Give me liberty, or give me death!" Some of the sentences in the New Testament employ this device with memorable effect: "The Sabbath was made for man, and not man for the Sabbath." William Jennings Bryan understood the effect of antithesis when he said, "You believe in the age of rocks, and I believe in the Rock of Ages."

G. *Questions.* A sentence form indigenous to the speaker-audience relationship is the question. It is part and parcel of the conversational manner of speaking. A conversation cannot take place without the liberal use of questions. A beginning speaker may well throw many of his deliberative sentences into the form of questions. This exercise will teach him that he must consider the opinions of his audience. The question takes into account the fact that someone is listening; the point of view of someone else is being consulted. Listen to an experienced speaker, James Bryant Conant, ply the audience with questions in his address on "The Examined Life":

> The contrary view — the awakened view, if I may call it that — has been given for all time in the words of Socrates, "The unexamined life is not a life worth living." Do you agree with this or not? The issue raised is not unimportant. It affects this educational institution

which you are leaving, but even more your own daily attitude in the hurly-burly life into which you are proceeding. Will you try to think through your own problems? Will you examine critically the prejudices which you acquire as you rub shoulders with your neighbors? Will you try to test your conclusions by the light of your own best rational processes and the knowledge and wisdom of the past? I admit these are unfair and biased questions to ask even in this general way of a group of men just leaving college. No one holding office in an academic community can pretend to ask such questions impartially. In this matter we of the universities are or ought to be hopeless propagandists. If your answer is in the negative, you have indeed escaped our net, for to repudiate the examined life is to repudiate all education.[1]

Such questions indicate a mental give-and-take between the speaker and the audience.

The question promotes persuasion. All of us like to have our wishes consulted. If the speaker states the objections that he thinks the audience would raise, and answers them politely and persuasively, they feel better about yielding their wills to his. Patrick Henry's question "Is life so dear, or peace so sweet, as to be purchased at the price of chains and slavery?" is more persuasive than "Life is not so dear, or peace is not so sweet, as to be purchased at the price of chains and slavery!" There might be those in the audience who would shake their heads and declare, "Well, I am not so sure!"

The question secures emphasis. Notice the energy gained in the following examples by the use of the question:

Accidents must happen? Nonsense! They can be controlled and even eliminated where there is a will to do so.

Accidents must happen? Nonsense! Accidents will not happen if you are determined they shall not. — ALBERT W. WHITNEY

And what did those countries need? Transportation. Transportation, no matter what the cost. — S. W. VAUCLAIN

Cromwell manufactured his army — out of what? Englishmen, the best blood in Europe; out of the middle class of Englishmen, the best blood of the island. And with it he conquered what? Englishmen — their equals. This man manufactured his army out of what? Out of what you call the despicable race of Negroes, debased, demoralized by two hundred years of slavery, one hundred thousand of them im-

[1] *Vital Speeches*, Volume II, Number 21

ported into the island within four years, unable to speak a dialect intelligible even to each other. — WENDELL PHILLIPS

Experiment with these sentences. Recast them into the declarative form and notice the loss of emphasis.

Frequently questions are used to make a transition from one phase of the subject to the next. Such questions as "Why is this so?" "What are the reasons?" act as bridges from one division to the next. Herbert Hoover uses the question to introduce various aspects of his speech on "Effects of the New Deal." [1] A few of his questions are: "Did this administration keep the promises upon which it was elected?" "May I ask, has the problem of unemployment been solved?" "Has the relief problem been solved?" "May I ask, has the problem of Government expenditures been solved?" "May I ask, has the problem of a stable currency been solved?" "But I ask, has the credit problem been solved?" "May I ask, has the question of monopoly been solved?" These are but a few of the subdivisions of his speech, all of which are introduced by means of the question.

Questions are used to puzzle an audience, to confound them. Abraham Lincoln did not propose any answer to his question in the First Inaugural Address: "Why may not any portion of a new confederacy a year or two hence arbitrarily secede again, precisely as portions of the present Union now claim to secede from it?" The audience did not know the answer to the question; neither did Lincoln. He thus perplexed them, awakened their thoughts about the uncertainty of the future. "No foresight can anticipate, nor any document of reasonable length contain, express provisions for all possible questions. Shall fugitives from labor be surrendered by national or by state authority? The Constitution does not expressly say." Such questions show the penetrating insight of the speaker; they show him to be a man who has grappled with fundamental issues. They command attention.

H. *Epigrammatic Sentence.* A witty thought tersely expressed or a concise and pointed expression is another sentence pattern which the public speaker may cultivate with profit. The epigram is born of the intellect. Much thought is packed into small compass. The epigram is easily remembered, brightens a speaker's style,

[1] *Vital Speeches*, Volume II, Number 15

and shows his command over words. Burke put much meaning into his terse statement of political science: "You cannot indict a people." Such a profound truth is expressed in this short sentence that it is repeated time and again in the press and from the platform. Lincoln's epigram will never be forgotten: "You can fool some of the people all of the time, and all of the people some of the time, but you cannot fool all of the people all of the time." Ingersoll's first sentence of his most popular address commanded attention: "There is no slavery but ignorance!"

I. *The Proverb.* Persuasion is often helped if the speaker can tie up what he says with a proverb which the audience already knows and accepts. The proverb, like the epigram, says a great deal in little space. Much experience is expressed in a few words. Every student knows numberless proverbs, maxims of action. A few that are handed down from generation to generation are "A stitch in time saves nine"; "A rolling stone gathers no moss"; "Look before you leap"; "You can lead a horse to water but you cannot make him drink"; "One must creep before he can walk"; "There is no use crying over spilt milk"; "You cannot eat your cake and have it, too"; "A bird in the hand is worth two in the bush."

VI. CONCRETENESS

The concrete is opposed to the abstract. It is difficult for the average person in an audience to follow the abstract for very long. Law schools teach by means of cases; medical schools use patients for clinical teaching. Abstract principles may be drawn from a series of cases, but the speaker should be careful not to deal in the abstract at the expense of the concrete. Concrete nouns name persons or things; abstract nouns name qualities or attributes. When philosophy speaks of the *ideal* and the *real*, it is dealing with abstractions. Another distinction which is useful to the public speaker is that between the *general* and the *specific*. When the soldier speaks of bombers and trucks, he is employing general terms. If the soldier should speak of Sunderlands and Internationals, he would be specific.

Notice the concreteness of the following paragraph from Lloyd C. Douglas's speech "Diadems and Fagots": [1]

[1] See Appendix II.

The general public has visions of your toeing the pedagogical chalk line through at least a half-dozen years while it has been out driving hot rivets, piling brick upon brick, and pouring molten metals. It believes that, not unlike the Strassburg goose, which sits supinely in its narrow pen, receiving hourly lozenges of rich food, to the end that it may develop a liver of startling dimensions, it has been your lot to accept, resignedly, whatsoever pabulum has been thrust down your throat; and that your reputation, as a student, has been determined by the degree of docility wherewith you have swallowed your intellectual manna. The public believes that like a chunk of malleable steel in the grip of an automatic machine, you were slowly fed through — the evident aim being to drop you out of the exit end of the device, at length, diploma in hand, resembling one another, as nearly as possible, in temper, mind, and mood.

Mr. Douglas, not content to say *rivets*, says *hot rivets;* not content with saying *building*, but *piling brick upon brick;* not content with saying *metals*, but *molten metals*.

In order to stir up meaning in an audience, the speaker must use pictures, images, concrete situations. He must make the audience see, as well as feel and hear. When President Franklin D. Roosevelt says, "The Federal Government must and shall quit this business of relief," he is uttering an abstraction; but when he goes on to say, "I am not willing that the vitality of our people be further sapped by the giving of cash, of market baskets, of a few hours' weekly work cutting grass, raking leaves, or picking papers in the public parks," [1] he is painting pictures with words. His sentence "On this tenth of June, 1940, the hand that held the dagger has struck it into the back of its neighbor" [2] inspired hundreds of press cartoons because it was graphic.

When we say, "All men are mortal," we are uttering an abstraction; but when we say, "Socrates died in 399 B.C. by drinking the hemlock," we are giving a concrete situation with specific terms. Vividness is imparted to a style by the use of particulars. A study of poetry is recommended to the public speaker for the development of skill in using vivid words and phrases.

But in connection with vividness the student of language should consider the effects produced by vagueness. Some things are so immense that they cannot be formulated, and yet they do have an effect upon the imagination even when vaguely set forth.

[1] *Vital Speeches*, Volume I, Number 8
[2] *Vital Speeches*, Volume VI, Number 17

Edmund Burke, in his essay "Sublime and the Beautiful," remarked on this aspect of language, "It is one thing to make a thing clear and another to make it affecting to the imagination. I think there are reasons why the obscure idea, when properly conveyed, should be more affecting than the clear. . . . The ideas of eternity and infinity are among the most affecting we have; and yet, perhaps, there is nothing of which we really understand so little, as of infinity and eternity."

Frequently, too, the public speaker desires to use general terms rather than concrete terms when he does not wish to take a position, when he does not wish to be pinned down to a definite statement. It is an easy way of not saying *yes* and not saying *no*. We let the hearer make whatever deduction he wants from our generalization. This sort of general statement abounds in political oratory. It occurs when we do not wish to say things that would be unpleasant.

VII. FIGURES OF SPEECH

A. *Metaphor and Simile.* The most useful of the figures of speech for the public speaker are the simile and the metaphor. Both these figures are important for the public speaker because they are means of getting into the experience of the audience. The metaphor is more striking than the simile because it omits the *like* and lets the audience supply it. "He is a tiger" is more vigorous, more attention-compelling than "He is like a tiger." In a metaphor the likeness is implied, while in the simile the likeness is stated. The audience enjoy seeing the point for themselves; the speaker compliments their intelligence by not being too obvious. The use of the metaphor is an application of *suggestive speaking*. It arouses more lines of association than unimaginative speech. Much of the language we use every day is metaphorical in character. We speak of the "stony heart," "a volley of oaths," "burning words," "dog-eared leaves," "chalky complexion," "horse-and-buggy age," "streamline automobiles," "a velvet tone," all of which are metaphors. Aristotle, in commenting on the metaphor and the simile, remarked that the metaphor was especially useful to the speaker and the simile especially useful to the poet.

In 1924 Japan suffered her most severe earthquake. Lloyd C. Douglas was timely in his simile when he said, "The whole eco-

nomic structure of civilization seemed ready to clatter down like Yokohama." The minds of the audience were filled with the details of the catastrophe, and this slight reference stirred up meaning. The following similes of Benjamin Franklin's are effective because they tie up the point to something that is very close to the experience of the listener: "The destroying of our ships by the English is only like shaving our beards; they will soon grow again. The loss of provinces is like the loss of a limb, which can never be united to the body." Winston Churchill made his speech before the House of Commons vivid to the imagination by use of a simile which later he turned into a metaphor: "However, the German eruption swept like a sharp scythe south of Amiens to the rear of the armies in the north. . . . I said this armored scythe stroke almost reached Dunkirk — almost, but not quite." [1]

The metaphor is more spontaneous than the simile; it is less self-conscious. The simile is less bold, less emotional, and more intellectual than the metaphor. The simile sees resemblances, whereas the metaphor ignores all differences and identifies one object with another. The child, looking into the sky and seeing the moon, says, "Look at the ball!" As the child grows older, it will say, "The moon looks like a ball."

B. *Metonymy and Synecdoche.* These two figures of speech are valuable to the public speaker because they allow the audience to construct the complete image. The speaker, by suggesting something associated or connected with the thing instead of the thing itself, arouses experience obliquely. When we speak of the power of the pulpit, or the boiling radiator, or the majesty of the bar, we are employing metonymy. When we use a part for the whole, we are employing synecdoche. Herbert Bracken, in his winning oration on "The Economic Color Line," skillfully uses a part for the whole in his sentences, "Does it require a white man to push a button? Does it take a white ear to hold a pencil?" The first sentence suggests the Negro's part in the factory, and the second suggests the Negro's part in the office. Vividness is secured by these two figures of speech.

I say again, the Negro's problem is economic. We are told that we have no place in the machine age, that our place is on the farm or in

[1] *Vital Speeches*, Volume VI, Number 17

some other unskilled labor. We acknowledge our responsibility to agriculture and other humble occupations, but to say that the mule and plow should be the Negro's only companions is a stretch of the imagination. Does it require a white man to push a button? Does it take a white ear to hold a pencil? [1]

Sometimes the material is named for the thing made; *gold* or *silver* is used in place of the word *money.* The expression "thirty pieces of silver" employs this phase of the synecdoche. We often speak of "sixty head" for cattle or "cutthroat" for a murderer. This is one of the most common figures of speech.

C. *Personification.* Another way to arouse the vivid experience of the audience is to use personification. When we refer to inanimate objects or abstractions as if they were alive, we vitalize our subject. If we speak of liberty or justice or mercy as if they had personality, we enliven our language. Thomas Erskine chose this figure of speech in his famous peroration on the liberty of the press: "Liberty herself, the last and best gift of God to his creatures, must be taken as she is; you might pare her down into bashful regularity, and shape her into a perfect model of severe, scrupulous law, but she would then be Liberty no longer; and you must be content to die under the lash of this inexorable justice which you have exchanged for the banners of freedom." Henry W. Grady personified the Old South and the New South and in doing so made his remarks more forceful and suggestive: "The New South is enamored of her new work. Her soul is stirred with the breath of a new life. The light of a grander day is falling on her face. She is thrilling with the consciousness of growing power and prosperity."

D. *Apostrophe.* The public speaker can use this figure of speech to animate his language. It has splendid dramatic power. In it the speaker turns from the tenor of his discourse, and rises to a higher strain either by uttering a solemn oath or by addressing directly some person or thing present or absent. Its effect upon the imagination is undeniable. In the following passage, Harry Emerson Fosdick uses such apostrophes as "O my country," "O Church of Christ," and "O my soul " with dramatic effect. This is from his address on "The Unknown Soldier":

[1] See *Orations in the State Contest of the Ohio Intercollegiate Oratory Association,* 1939, Kent State University, page 65.

My friends, I am not trying to make you sentimental about this. I want you to be hardheaded. We can have on the one side this monstrous thing or we can have Christ, but we cannot have both. O my country, stay out of war! Co-operate with the nations in every movement that has any hope for peace; enter the World Court, support the League of Nations, contend undiscouragedly for disarmament, but set your face steadfastly and forever against being drawn into another war. O Church of Christ, stay out of war! Withdraw from every alliance that maintains or encourages it. It was not a pacifist, it was Field Marshal Earl Haig who said, "It is the business of the churches to make my business impossible." And O my soul! stay out of war!

Russell H. Conwell [1] heightened the close of his "Acres of Diamonds" by employing this figure of speech:

We do not know even now where many of those comrades sleep. They went down to death. Sometimes in my dreams I call, "Answer me, ye sighing pines of the Carolinas; answer me, ye shining sands of Florida; answer me, ye crags and rocks of Kentucky and Tennessee; where sleep my dead?" But to my call no answer comes.

VIII. PERSONAL NATURE OF PUBLIC SPEAKING

"You and I" Relationship. Another of the essential differences in the use of language for written and oral discourse is the freedom with which personal pronouns are used in the speech. Effective speeches have their origin in the mutual interests and common problems of the speaker and his listeners. The experience of the speaker, his observation, his environment, his "slant" on the matters under consideration are necessary for the proper motivation of the speech. Young speakers, distrusting their opinions, hesitate to say *I.* They desire to take refuge behind the words of someone else; as a result they give second-hand thoughts. Speakers must not be afraid to tell what they think about the matter under consideration. An audience not only does not object to the use of the personal pronoun but actually welcomes it. The speaker is the most important part of the speaking situation, and he effaces himself only to make the speech flat and impersonal. See to it that there is a good deal of *you* in

[1] Russell H. Conwell gave his "Acres of Diamonds" more than six thousand times and with the proceeds educated many poor boys and founded Temple University. Every student of public speaking should be familiar with this address.

the speech. It is through the speaker that *ethical proof* is wrought. Listen to what Aristotle [1] said about ethical proof:

Ethical proof is wrought when the speech is so spoken as to make the speaker credible; for we trust good men more and sooner, as a rule, about everything; while about things which do not admit of precision, but only of guesswork, we trust them absolutely. Now this trust, too, ought to be produced by means of the speech — not by a previous conviction that the speaker is this or that sort of man. It might be said that almost the most authoritative of proofs is that supplied by character.

Woodrow Wilson's speeches abound with the first personal pronoun, as do those of Theodore Roosevelt. In Wilson's speech on "War for Democracy and Peace," given on April 2, 1917, we find. the following personal pronouns:

I have called . . . I officially laid before . . . I was for a little . . . I am not now . . . We must put . . . I am taking . . . I advise . . . I hope . . . I say sustained . . . I most respectfully urge . . . I shall take the liberty . . . I have mentioned . . . I hope that . . . While we do these things . . . I do not believe . . . I have exactly the same things in mind now that I had in mind when I addressed . . . We have seen . . . We are at the beginning . . . We have no quarrel . . . We have no feeling . . . We are accepting . . . We have no . . . We desire . . . We seek . . . We are . . . We shall . . . I feel confident . . . I have said nothing . . . I take the liberty . . . We are the sincere friends . . . We have borne . . . We shall happily . . . We shall fight . . . We dedicate our lives and our fortunes . . . .

The speech is a conversation. The speaker shows he is aware of this when he addresses the audience as *you.* In the following conclusion from Theodore Roosevelt's speech on "Greatness in Citizenship," notice the freedom with which he employs the second personal pronoun:

Men and women, you the graduates of this university, you the undergraduates, upon you rests a heavy burden of responsibility; much has been given to you; much will be expected of you. A great work lies before you. If you fail in it you will discredit yourselves, you will discredit the whole cause of education. And you can succeed and will succeed if you work in the spirit of the words and the deeds of President Harper and of those men whom I have known so well who are in your faculty today. I thank you for having given me the chance to speak to you.

[1] *The Rhetoric*

If the speaker will talk on those subjects on which he is informed, if he will talk on those subjects that concern him deeply, if he will talk on those subjects with which he has lived for a long time, it will be easier for him to employ the personal pronoun. The speaker is the mouthpiece of all men's experience; he expresses the thoughts and feelings of his less articulate fellow men.

IX. SUMMARY

The purpose behind all language is to stir up response in the audience. Three qualities of language that will guide us in our task are clearness, energy, and ease. The three units to which the speaker wants especially to give attention are the word, the phrase, and the sentence. The guiding principle in the choice of these units is instant intelligibility. Audience receptivity is the determinative factor. The art of public speaking is in the application of the principles set forth in this chapter; no one can tell the speaker when to be concise and when to be diffuse, when to be specific and when to be general, when to use slang and when to avoid it. The judgment of the speaker must decide many of the important questions in his use of language in effecting persuasion. But since there is such room for choice, it behooves the speaker to study the instruments of style set forth in this chapter so that he can make intelligent employment of them in effecting persuasion.

X. EXERCISES

1. Bring in several examples of usage in Great Britain that differs from American usage.
2. Find several examples of onomatopoetic words used in oratorical prose.
3. Give a speech in which at least five onomatopoetic words are used.
4. Make a speech on the necessity of the college student's being a conservator of language.
5. Make a list of idioms from your own speeches.
6. Find five examples of each of the sentence patterns treated.
7. Find examples of the use of the refrain in oratorical prose.
8. Give a speech on the influence of the radio on speech differences in the United States.
9. What is your reaction to Burke's essay on "The Obscure"?

10. Are there other differences of written and oral styles in the language which are not mentioned in this chapter?

11. Find ten uses of alliteration in recent speeches.

12. Find ten uses of onomatopoetic words in recent speeches.

13. List ten words in daily use that come from at least five foreign languages.

14. Write a paragraph in book language, and then translate it into the language of speech.

15. Study "Diadems and Fagots" for the use of terms that are especially understandable by a college audience.

16. By far the greater number of verbs form their past tense and past participle by adding *ed*, *d*, or *t* to the first person singular; these are called *weak* or *regular* verbs. Notice especially the principal parts of the following:

Present Tense	*Past Tense*	*Past Participle*
dive	dived	dived
learn	learned, learnt	learned, learnt
lend	lent	lent
pay	paid	paid
raise	raised	raised
spill	spilled, spilt	spilled, spilt
wet	wet, wetted	wet, wetted

Strong or *irregular* verbs form their past tense and past participle in other ways. Since such verbs always cause trouble to speakers, you can save time by making sure of the most confusing ones:

Present Tense	*Past Tense*	*Past Participle*
awake	awoke, awaked	awaked
bear	bore	borne
bid	bade, bid	bidden, bid
blow	blew	blown
choose	chose	chosen
creep	crept	crept
draw	drew	drawn
drink	drank	drunk
drive	drove	driven
eat	ate	eaten
flee	fled	fled
fly	flew	flown
forget	forgot	forgotten
get	got	got

Present Tense	*Past Tense*	*Past Participle*
give	gave	given
go	went	gone
hang	hung (*on gallows:* hanged)	hung (hanged)
lay	laid	laid
lead	led	led
lie	lay	lain
ride	rode	ridden
ring	rang	rung
rise	rose	risen
set	set	set
shake	shook	shaken
shine (*v.i.*)	shone	shone
sit	sat	sat
swim	swam	swum
take	took	taken
throw	threw	thrown
write	wrote	written

17. Make a short speech on one of the following subjects:

a. Professional ethics
b. Business ethics
c. The devil take the hindmost
d. Waste in education
e. Compulsory schooling for the unfit
f. Smashing political machines
g. The crime of child labor
h. Campus politics
i. Justice at a price
j. Citizens of the world
k. As a man thinketh
l. The power of a purpose
m. The women in Shakespeare's plays
n. Maxwell Anderson, the poet of the theater
o. Graft in my home town

XI. VOCABULARY DRILLS

1. Study the following and be ready to explain the differences between the two words in each pair:

ability, capacity
admission, admittance
affect, effect
allusion, illusion
apparent, evident
avenge, revenge

balance, remainder
book, volume
bring, carry
character, reputation
common, mutual
conscious, aware
consecutive, successive
corporal, corporeal
custom, habit
customer, patron
dress, costume
dumb, mute
education, learning
egoism, egotism
excuse, pardon
farther, further
fiancé, fiancée
genius, talent
happen, transpire
healthy, healthful
ignorance, stupidity
in, into
infer, imply
ingenious, ingenuous
irony, sarcasm
knowledge, wisdom
later, latter
latest, last
learn, teach
liable, likely
lie, lay
loose, lose
love, like
number, numeral
opposite, contrary
perquisite, prerequisite
pity, sympathy
poetry, verse
professor, teacher
respectfully, respectively
rhyme, rhythm
scholar, student
transparent, translucent
verse, stanza

2. Write sentences using the following words:

decrepit
desuetude
desultory
detonate
dilapidate
doldrums
embryonic
formidable
fortuitous
frond
ignominy
ineptitude
insomnia
inviolate
marquee
obsequious
obtuse
pediatrician
potpourri
precedence
restive
risqué
scherzo
staccato
surreptitious
surveillance
vestigial

3. Write sentences using the following words:

agile
amendable
anachronism
anomaly
celerity
cognate
condone
copious
curtail
effete
facetious
feline
flaccid
hiatus
indigenous
obdurate
obese
ostracize
peristyle
proscenium
redundant
rehabilitate
senile
sinecure
soporific
subtle
unicameral

4. Look up in a dictionary the following French words, which are used in English; learn how to pronounce them:

à la carte	esprit de corps	lorgnette
à la mode	fait accompli	noblesse oblige
coiffeur	faux pas	papier-mâché
compote	foyer	pièce de résistance
coup	ingénue	qui vive
denouement	hors d'oeuvre	rococo
double-entendre	je ne sais quoi	salon
élan	laissez faire	savoir-faire
en rapport	lingerie	vis-à-vis

5. Study the following list of words derived from the Greek. Make a list of twenty-five more such words:

Akron (*akron*, tip)
amphibious (*amphi*, of both kinds; *bios*, life)
anonymous (*an*, not; *onyma*, name)
anthropology (*anthropos*, man; *logos*, science)
aristocrat (*aristos*, best; *kratos*, authority)
autobiography (*autos*, self; *bios*, life; *graphein*, to write)
democrat (*demos*, people; *kratos*, authority)
empyema (*en*, in; *pyon*, pus)
eugenic (*eu*, well; *genes*, born)
mausoleum (*Mausolos*, king of Caria, whose tomb was one of the Seven Wonders of the World)
morphology (*morphe*, form; *logos*, science)
orthodox (*orthos*, right; *doxa*, opinion)
perimeter (*peri*, around; *metron*, measure)
philanthropist (*philos*, loving; *anthropos*, man)
philosophy (*philos*, loving; *sophos*, wise)
phonograph (*phone*, sound; *graphein*, to write)
photograph (*photos*, light; *graphein*, to write)
polygamous (*polys*, many; *gamos*, marriage)
protoplasm (*protos*, first; *plasma*, form)
pseudonym (*pseudes*, false; *onyma*, name)
psychology (*psyche*, mind; *logos*, science)
stethoscope (*stethos*, chest; *skopein*, to view)
streptococcus (*streptos*, curved; *kokkus*, seed)
synthesis (*syn*, with; *tithenai*, to place)
taxonomy (*taxis*, arrangement; *nomos*, law)
telegraph (*tele*, far off; *graphein*, to write)
theology (*theos*, god; *logos*, science)

6. Look up these words in the dictionary and show their Latin origins:

abominate	ancestor	extravagant
accost	calculate	impediment
accumulate	companion	inaugurate
accurate	congregation	investigate
acumen	deliberate	manufacture
affluent	delirium	precipitate
aggravate	dominate	precocious
ambiguous	eliminate	recalcitrant
ambulance	exaggerate	versatile

7. Select the correct synonym for each of the italicized words:

amenable — tractable, unpleasant, selfish, grasping
anachronism — chronological error, science, disease
anathema — curse, disease, lessen, bold, explanation, here
ancillary — auxiliary, insect, eyebrow, monk
anomaly — name, irregularity, expiate, consecration
ascertain — find out, choose, undertake, place
audacious — skillful, sad, bold, brave, ugly, pleasant
beguile — trap, satisfy, entertain, corroborate
cessation — crowd, pause, a force, offense
chicanery — chicory, trickery, sneaking, spying
cloy — surfeit, claw, weaken, disturb
culinary — cooking, culminate, carving, auxiliary
deleterious — weak, harmful, delicate, defaming
dilemma — guess, truism, predicament, coterie
diocese — schism, district, clique, death
docile — teachable, stupid, easy-going, dogmatic, silly
enervate — strengthen, clean, energetic, deprive of nerve
equitable — horselike, fair, statistical, sad
exegesis — explanation, disease, jealousy, pioneer
facsimile — an exact copy, a similar copy, a new copy
fillet — colt, strip, girl, fish, utensil, lesson
finesse — grit, honesty, tact, idleness
flaccid — bitter, flabby, fluid, stubborn, vessel
fortitude — weariness, strong, faithful, endurance
glazier — accumulation of ice and snow, fitter of glass for windows, Roman swordsman, maker of glass
henna — female chicken, reddish-brown color, part of a hennery
impious — impish, devilish, ungodly, sweet, powerless
impotent — powerless, mean, unlikable, selfish

indecorous — indecent, disrespectful, flattering, decorative
indurate — radiate, deliberate, harden, shirk
infamous — notorious, famous, lovely, brave, stubborn
inhibit — live in, prohibit, order, reply
insidious — contriving harm, friendly, careful, helpful, mean
inveigle — shun, entice, flatter, discourage
lieu — corner, stance, place, border
limn — delineate, seize, precipitate, idolize
litany — benediction, monk, form of prayer, convocation
lucidity — clearness, vagueness, vision, embarrassment
lugubrious — doleful, charitable, happy, lubricate
malediction — information, curse, misfortune, sin
nonpareil — terrible, unpleasant, notorious, unequaled
nostalgia — homesickness, medicine, infected nostrils, nostology
opulent — thrifty, wealthy, laborer, fair
ostentation — unnecessary show, incident, distance, address
palpable — obvious, pithy, unlikable, pale, sweet, sour
pique — resentment, embroidery, height, sorrow
poignant — piercing, dull, poisoning, bitter
potency — dream, will, courage, power
prestige — reputation, recommendation, good will, authority
prevaricate — carry, suffer, demolish, evade
pyramidal — triangle, Egyptian building, pointed
quay — perspiration, wharf, cavalry, corps
recluse — reclose, sequestered, public building, vulgar
refute — carry, disprove, make up, declaim
requite — repay, return, give up, cancel
restive — restful, unruly, eager, docile, disgusting
retrieve — suffer, restore, punish, hurt, demolish
roulette — game, disease, error, utensil
sadistic — cruel, opposed, clever, well
senile — docile, aged, friendly, lovely
sensuous — beautiful, sensitive, voluptuous, smooth
shibboleth — watchword, drunk, sign, reply
siesta — pleasure, midday nap, festival, villain
sinuous — disease, winding, mean, tempting
solarium — sun parlor, X ray, abrasive, mineral
sonorous — resonant, sloppy, pleasant, pale, harmful
soporific — terrible, soapy, medicine, causing sleep
superficial — helpful, shallow, selfish, friendly
taciturn — mischievous, stubborn, silent, habitual
tenacious — retentive, unpleasant, stubborn, ugly
termagant — turbulent, rough, hard, powerless
tumbrel — weed, cart, crane, instrument

ubiquitous — popular, omnipresent, novel, vixenish
vagary — vulgar, feeling, caprice, vague
vestige — trace, grade, road, article
wainscot — short jacket, wooden lining, suit, formal coat

8. Select the proper synonym for each italicized word:

An *acrimonious* answer — discouraging, friendly, bitter, slangy, haughty
He *ameliorated* conditions — concealed, approved, stated, improved, studied
A marked *antithesis* — development, copy, dislike, contrast, symptom
An *autonomous* people — rebellious, self-governing, mechanical, oppressed
The life of a *celibate* — hermit, imbecile, prisoner, unmarried person
A *complacent* smile — sarcastic, wistful, benevolent, motherly, self-satisfied
Condign punishment — extreme, deferred, inhuman, remitted, well-deserved
He is a *dastard* — illegitimate, coward, orphan, boaster, puppy
Fallen into *desuetude* — disuse, doubt, contempt, ruin, disgrace
Elucidate that statement — reconsider, explain, condense, answer, confirm
In an *equivocal* position — ambiguous, horselike, restful, ludicrous
A *heterogeneous* collection — unorthodox, botanical, queer, precarious, miscellaneous
An *intransigent* person — helpless, dangerous, prejudiced, irreconcilable, scared
His manner was *obsequious* — dignified, attentive, insulting, appealing, attractive
A *pertinacious* attitude — helpful, persistent, sullen, rebellious, contemptuous
He is a *polyglot* — immigrant, linguist, mute, represser of vice, glutton
I knew his *predilection* — limitations, preference, ancestry
He *propitiated* them — evicted, assisted, praised, appeased, angered
The *quiescent* crowd — noisy, inactive, angry, reverent, shouting
Sacerdotal rites — priestly, legal, annual, blasphemous, usual
A *scurrilous* rogue — hurrying, desperate, abusive, frantic, diseased
A *stilted* manner — irresolute, improper, cordial, formal, vicious
Synchronous events — simultaneous, peculiar, timely, alarming, prophetic
A *temerarious* person — rash, cowardly, treacherous, ambitious, moderate
A position of *vantage* — danger, responsibility, honor, advantage, disgrace

They play with *abandon* — enthusiasm, skill, loss, unrestraint, listlessness
An *agglomeration* of roots — examination, fertilization, exhibition, loss, mass
I ignored the *animadversion* — interruption, remark, question, criticism, opposition
We demanded an *autopsy* — automobile cover, apology, hearing, refund, examination
A *bosky* path — narrow, bushy, dangerous, slippery, precipitous
I heard of the *cabal* — hearse, hut, celebration, marriage, plot
A *complaisant* gentleman — well-bred, obliging, vain, self-conscious, kindly
His *diurnal* duties — official, routine, special, fatiguing, daily
The plant has *effloresced* — blossomed, decayed, dried up, sprouted, wilted
An *elusory* answer — impertinent, clever, delayed, evasive, unexpected
A *glabrous* head — bald, oversized, hairy, square-shaped, round-shaped
Impervious to water — similar, impenetrable, opposed, accustomed, unaccustomed
Kismet ordained it so — Mohammed, fate, Buddha, destiny, science
A *lascivious* joke — lustful, funny, mischievous, practical, frivolous
The youth was *obdurate* — wayward, stubborn, steady, reliable, stupid
Opaque cloth — not transparent, oriental, too costly, rough, silken
A *probationary* member — honorary, trial, full-fledged, charter, dissatisfied
The *quintessence* of wit — perfection, charm, opposite, danger, absence
He must *retrench* — excavate, economize, adjourn, refuse, reply
A *ribald* jest — vulgar, mirthful, mirthless, untimely, witty
A *schism* of sects — union, division, agreement, decrease, elimination
The *subtleties* of speech — parts, courtesies, errors, fine points, wonders
That is *tantamount* to failure — equivalent, due, opposed, related, superior
A *tepid* drink — intoxicating, cooling, temperance, lukewarm
The *ventral* cavity — abdominal, mouth, tooth, chest, throat

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Wide World

DOROTHY THOMPSON

Dorothy Thompson began her public-speaking career at Lewis Institute, where she was a star debater, and at the University of Syracuse, where she was much in demand as a student orator. Her first employment, after college, was as a speaker for the suffrage movement in New York State. Today no rally of forces against totalitarianism is complete without her as a speaker. She has received honorary degrees from Syracuse, Tufts, St. Lawrence, Russell Sage, Columbia, and Dartmouth. Her work in journalism followed a period of social-service work in Cincinnati. In 1928 she married Sinclair Lewis, the novelist, who used her years in Cincinnati as background material for his novel Ann Vickers.

CHAPTER XVIII

Humor

I. SENSE OF HUMOR

A. *Tensions.* Lowell Thomas believes that it is well to end his news broadcasts on a light, cheerful note. This humorous ending helps the audience to keep its mental balance. It has been pointed out that laughter releases tensions. Different groups of people have different values and, therefore, different tensions. A group of rural folk does not appreciate the tensions that exist in a college family. All jokes on students, deans, and presidents have little or no effect on their risibilities. Appropriateness and taste are vital tests of when to use humor and when not to use it. A speaker should adapt his humor to the group he is addressing. It is true that the audience is the final judge of whether or not a situation is humorous, as Shakespeare pointed out:

> A jest's prosperity lies in the ear
> Of him that hears it, never in the tongue
> Of him that makes it.

B. *Purpose.* Cicero warned, "Joke with an object, not that we may appear to be jesters." Albert J. Beveridge tells the story of a would-be politician who was to make a speech at the county courthouse. During his political address some of his advisers thought he should tell some funny stories. They gave him a number of stories on cards. He was going along fairly well when one of his advisers thought that it was time for a funny story. The adviser pulled the speaker's coattail and whispered that he should tell his funny stories. Dutifully he obeyed, with painful results. After getting through the dreary process, he went on with his speech. True humor has a close relation to the material. Had the stories illustrated a point in the address, all would have been well.

Perhaps the would-be political orator lacked a sense of humor. It is no mean condemnation to say that a person has no sense of

humor. The ability to laugh helps restore the mental balance of all. As Horace Walpole put it, "To him who thinks, life is a comedy; to him who feels, life is a tragedy." One who cannot see when the joke is on himself makes poor company.

Experienced speakers have frequently used a humorous opening to test the temper of their audience. Alexander Meiklejohn always warmed his audiences to him as he told of the report of a speaking engagement: He once stated in a lecture that more college education was needed. The newspapers reported the speech as follows: "Meiklejohn shows need of higher education." Grove Patterson, editor of *The Toledo Blade*, laughed at himself when he told of stopping with a brand-new car at a gas station. The attendant looked the car over appraisingly and then said, "Who are you driving this through for?"

Two more speakers who showed a sense of humor: During Beecher's addresses in England in 1863, the newspapers were uniformly against his policies, but they were unanimous in praising his good nature and his sense of humor. *The Liverpool Chronicle* of October 17, 1863, said, "We must give Mr. Beecher the credit of being the best-tempered lecturer to whom we have listened. He has an ample store of quiet American humor, which he frequently brought into play to the discomfiture of his assailants, and when there was a lull in the storm, his retorts restored good humor and, to some extent, good feeling." It would have been so easy for Beecher to go into a rage at the treatment he was receiving; and, of course, that is what his enemies wanted. Instead, he saw the incongruity of much that was happening and entered into the humor of the situation. When a policeman hit one disturber, who was yelling like a Bashan bull, in the pit of the stomach with his elbow and knocked him rolling through the swinging doors, Beecher stopped his address and held his sides in laughter. The noisy audience, seeing Beecher laugh, stopped their racket to see what caused the laughter. This pause gave Beecher his opening.

When P. T. Barnum gave his lecture on "The Art of Money Getting" at Oxford University, the students interrupted him many times by means of songs and impromptu speeches from the floor. When the students began, Barnum good-naturedly sat down and enjoyed the fun. When the interruption stopped, Barnum went on with his speech. The students enjoyed the experience so

thoroughly that they invited him to breakfast. In speaking of this episode Barnum says, "But they liked better, they said, to get the party angry. A fortnight before, they told me, my friend Howard Paul had left them in disgust, because they insisted upon smoking while his wife was on the stage, adding that the entertainment was excellent and that Howard Paul could have made a thousand pounds if he had not let his anger drive him away. My new-found friends parted with me at the railway station heartily urging me to come again, and my ticket seller returned 169 pounds as the immediate result of an evening's good-natured fun with the Oxford boys." [1]

II. THEORIES OF THE HUMOROUS

The policeman striking the disturber in the pit of the stomach and college students standing up to sing *Yankee Doodle* struck Beecher and Barnum as enjoyably incongruous. Also, because these actions were sudden and impromptu, they caused laughter. In all discussions of humor the words "suddenly and enjoyably incongruous" are offered as explanations of the humorous. Two commonly accepted theories of the humorous grow out of this concept.

A. *The Derision Theory.* All jests at the ridiculous discomfiture of another, at ignorance and stupidity, at social blunders and deformity, at absurdity of any kind arise from our suddenly feeling superior to the incongruous. For example, we laugh when the first ball, tossed by the mayor at the opening game of the season, falls ludicrously short of home plate. (And if the mayor does not take himself too seriously, and laughs at his weak efforts, he wins the admiration of the crowd, and they laugh with him rather than at him.) We laugh at the fat man in the circus, if we are not fat. We laugh at weak cause-and-effect relationships. We are pleased with ourselves because we notice the poor logic in the following excerpt. Sir William Osler was explaining how he happened to be chosen for a chair at the University of Pennsylvania:

Dr. Mitchell cabled me to meet him in London, as he and his good wife were commissioned to "look me over," particularly with reference

[1] *Struggles and Triumphs of P. T. Barnum*

to personal conditions. Dr. Mitchell said there was only one way in which the breeding of a man suitable for such a position, in such a city as Philadelphia, could be tested: give him cherry pie, and see how he disposes of the stones. I had read of the trick before, and disposed of them genteelly in my spoon and got the chair.

B. *The Disappointment Theory.* The second theory of humor explains that much of what makes us laugh is due to our being fooled suddenly. Our expectations are frustrated without warning. We expect a situation to turn out a certain way, but it takes a sudden twist and surprises us. Baffled, we laugh. In the following story, as told by No-Yong Park, we hardly expect the Chinaman to come back with his reply:

Once upon a time an Englishman was invited to dinner by his Chinese friend. The embarrassing thing was that the Englishman could not speak Chinese and the Chinese could not speak English, so they had to talk with their eyes, heads, hands, arms, or whatever parts of their bodies they could move. In China there is not much conversation during meals anyway, for Confucian etiquette bars one from talking while dining or sleeping. The Englishman, however, found the meat dish so delicious that he felt called upon to inquire what kind of meat was used to concoct it. Thinking that it may have been duck, he smacked his lips, and said, "Quack, quack?" The Chinese shook his head, and answered, "Bow-wow."

These theories take many forms in practice. It might be useful to enumerate a few of the more common ones.

III. COMMON FORMS OF HUMOR

A. *Fun with Words.* The public speaker can often secure humor by the use of words. Lowell Thomas uses alliteration to ridicule and thus secure humor. By means of alliteration he derides the Dies Committee and makes us feel superior to it. In referring to the Dies Committee, he says, "During the summer months there would normally be a scarcity of news — plenty of space available to feature the doings of Congressman Dies and his doughty delvers into dastardly deeds." [1] He also pokes gentle

[1] This gentle raillery was used by Lowell Thomas in a broadcast during September, 1939, before the fifth column appeared such a menace. Public estimate of the Dies Committee's investigation has changed, and the public would not laugh at Mr. Thomas's clever alliteration today.

fun at the long title of an organization for peace: "In the Capitol the Senate Foreign Relations Committee was holding its meeting, when along came Katharine Curtis, Chairman of the Women's National Committee to Keep the United States Out of War. I suppose, alphabetically speaking, you could call this feminine organization the W. N. C. T. K. T. U. S. O. O. W."

Another widely used device to introduce humor into a speech is the pun. The pun is a play on words of the same sound but different meanings or on different applications of a word. Lloyd C. Douglas, in his speech on "Diadems and Fagots" (see Appendix II), refers to the "raucous squawk of the sex-a-phone." A college president, referring to his youth and his sleeping in the attic where the corn was hung to be dried, said that when the moon shone in the window on the corn there was an *eerie* light. His student audience broke into applause at the clever pun.

Fun with words is found in such columns as "Picturesque Speech" in *The Reader's Digest*, "The Bandwagon" in *The New Republic*, and "In the Wind" in *The Nation*. The student might enjoy sharpening his sense of humor by reading these.

Clever sayings are frequently used to produce a smile or a ripple of laughter. Particularly witty are such sayings as, "All generalizations are false, including this one." "Those who can, do; those who can't, teach." "When some men discharge an obligation you can hear the report for miles around." "An egoist is a man who talks about himself when you want to talk about yourself." "Politics consists of two sides and a fence." "A bore is one who, when you ask him how he is, tells you."

Woodrow Wilson frequently used the following jingle to test the temper of his audience. It often broke the ice for him. The joke is on himself and tends to show that he did not take himself too seriously.

> For beauty I am not a star;
> There are others more handsome by far.
> But my face, I don't mind it,
> For I am behind it:
> It's the people in front that I jar.

Parody is another form of fun with words. Ridiculous matter is put into serious form. Distortion from the standard tickles our fancy. The audience must know how the poem or sentence we are parodying should go. Stephen Leacock rocked his college

audience with laughter by parodying the obvious technique of Ibsen. Milt Gross, in his *Hiawatta*, employed the parody:

> On de shurrs from Geetchy Goony,
> Stoot a tipee with a weegwom;
> Frontage feefty fitt it mashered,
> Hopen fireplaze — izzy payments.

Figures of speech offer the public speaker an opportunity to introduce humor into his address. Here are two humorous figures of speech: "Heredity is an omnibus in which all our ancestors ride, and every now and then one of them puts his head out and embarrasses us." "He uses statistics as a drunken man uses lamp-posts — for support rather than for illumination."

B. *Ridicule.* Satire, irony, and exaggeration are all sources of humor for the public speaker. So long as they are used in a kindly fashion, without malice, they do no harm. Frequently, a debater can show the inconsistencies in his opponent's case and gain an advantage by showing that the logic is ridiculous. Robert G. Ingersoll, in his most famous lecture on "The Liberty of Man, Woman, and Child," kept his audience in continual laughter by his use of ridicule. In the following, he is speaking of the old-fashioned New England Sunday, and his exaggeration is delightful:

> I have heard them preach, when I sat in the pew and my feet did not touch the floor, about the final home of the unconverted. In order to impress upon the children the length of time they would probably stay if they settled in that country, the preacher would frequently give us the following illustration: "Suppose that once in a billion years a bird should come from some far-distant planet, and carry off in its little bill a grain of sand; a time would finally come when the last atom composing this earth would be carried away; and when this last atom was taken, it would not even be sunup in hell."

Stephen Leacock lampooned speakers who use notes, by coming out on the platform with a basket of small bits of paper which he dumped on the desk. Every now and then he would walk over to the desk and hunt for one of these scraps, tear it to bits and throw it back on the pile, and go on with his speech. Needless to say, the audience roared at the satire.

C. *Irreverence.* A flouting of tradition, a joke at the expense of constituted authority, a disrespect for what usually commands respect is startling and often causes a laugh. We laugh at the exploits of a speed demon who evades the traffic cop, or at some clever evasion of the traffic laws. Jokes at the expense of the clergy are numerous. The incongruous at weddings, funerals, and solemn occasions is good subject matter for much American humor. The more worthy of reverence an institution is, the more likely it is to form the subject matter of jesting.

D. *The Illuminating Anecdote.* All successful speakers have a fund of humorous stories which can be fitted into almost any speech situation. They constantly add to their store and discard old anecdotes, for an old joke is like a rubber band that has lost its snap. A section of your file box should be reserved for humorous anecdotes. Whenever you hear a good story, take time to make a note of it. Your trouble will be well repaid. Try your stories out on your friends. W. H. P. Faunce amused his audience and also illustrated his point by the following story:

I am reminded of the answer given by a student in an examination in Biblical literature. One question on the paper read thus: "What is the character of the lands beyond the Jordan?" To which the student sagaciously replied, "That depends on which side of the Jordan you are on."

Henry M. Wriston opened his address on fraternities by means of a funny story. Frank A. Arnold, in his speech on "This Business of Broadcasting," used the humorous anecdote:

I am reminded of the little girl in the streetcar approached by the conductor. He was a little bit in doubt by her dress as to whether she was a little girl or a big girl dressed as a little girl. He said, "My young lady, how old are you?" She said, "Mister, if you want my fare, here is my nickel, but my statistics I prefer to keep to myself."

James Schermerhorn, a master storyteller, gives the following advice on how to tell a story:

The compiler has kept in mind that an excess of inconsequential detail is to be avoided by the storyteller. He should defer to the slow-minded, to be sure, in getting his hearers ready for the climax. But it is refinement of the storytelling art to eliminate the irrelevant and begin and end quickly.

IV. THE DELIVERY OF HUMOR

Manner is important in releasing the tension of an audience. Being in a friendly frame of mind and being ready to seize upon anything and everything that can be given a humorous twist is helpful to the promotion of a sense of humor. It is said that Ingersoll's audiences caught the twinkle in his eye as he was about to launch some thrust against a prejudice and would start laughing before the words were out of his mouth. William Howard Taft had a contagious chuckle which set his audiences chuckling with him.

Some speakers are unusually fine mimics and make their audiences roar with laughter as they pantomime a scene. One listener reported that Henry Ward Beecher, who frequently pantomimed his words, was irresistibly droll as he mimicked his stepmother doing a step or two to the tune of *Old Hundred*, played on the violin by his father, Lyman Beecher.

Sometimes the use of bad grammar, a change of voice, or the use of dialect will help put the story over effectively.

Gestures and posture help the speaker get the most out of his stories. The position of the mouth, the way one shrugs his shoulders, the facile use of the hands, the manner of standing, and the position of the feet aid in making the story more effective.

The use of dialogue will often dramatize the story and make it appreciated more. The characters can be differentiated by means of voice changes and gestures. Much skill can go into the effective telling of a story.

Some speakers, on the other hand, never "bat an eyelash" as they get off their choicest bits of humor. This quiet manner of handling humor is often just as effective as the more noticeable technique.

V. EXERCISES

1. Find five examples of the use of the illuminating anecdote in speeches and bring them to class.

2. Make a speech in which you attempt to make fun with words.

3. Give a speech in which you pour ridicule on some campus custom.

4. Give a speech on advertising, and secure humorous effects by means of exaggeration.

5. Make a short, humorous speech on one of the following subjects:

a. They all laughed when I sat down
b. Patent medicines and their claims
c. Amusing "movies" I've seen
d. My most amusing episode
e. My most embarrassing moment
f. We are overorganized
g. My relatives
h. The menace of advertising

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PART III

THE AUDIENCE



CHAPTER XIX

Analysis of the Audience

I. CHARACTERISTICS

Heywood Broun's forte was the short speech. He once addressed the United Mine Workers and failed to connect with his audience because he did not understand, as John L. Lewis pointed out to him, that the miners want a long speech. Heywood Broun chatted with the audience for about twelve minutes and then sat down to the accompaniment of almost complete silence. John L. Lewis grinned and explained that it was customary for the speaker to spend the first fifteen minutes in identifying himself with the movement, and that during this period no one listened. The audience had been waiting for Broun to warm up.

Clarence Darrow, in studying the Loeb-Leopold case, had to make a decision as to the kind of audience he wanted to address. Should he address a jury of twelve citizens or should he address a judge? He chose the judge because he believed that he and the judge would be more likely to see eye to eye on the fundamentals of the case. "Your honor," Darrow said, "will never thank me for unloading this responsibility upon you, but you know that I would have been untrue to my clients if I had not concluded to take this chance before a court, instead of submitting it to a poisoned jury in the city of Chicago. I did it knowing that it would be an unheard of thing for any court, no matter who, to sentence these boys to death." Public speakers may not be able to choose so deliberately their audience or their judge, but they can know in advance certain predispositions of audiences, just as Darrow knew that a court would find it difficult to send his clients to death.

A. *What Does the Audience Know about You?* In effecting persuasion it is necessary to know how we stand with the audience. Is the audience for, against, or neutral toward us and the cause we represent? Famous people have the advantage of prestige;

but most of us are not famous. Yet audiences do know a little about us, and we should proceed on the assumption that they do. What they know may be favorable or unfavorable. We should know how we stand, by all means. If we are favorite sons returning from afar to familiar surroundings, we shall have the benefit of much good will. If we represent a controversial cause, we may be sure there will be in the audience elements opposed to us and our cause.

It may be wise to have important data on a card which you give the chairman of the meeting for use in introducing you. Favorable newspaper advertising will help get the audience in a receptive mood. The effective speaker will use every legitimate means to get the audience in a favorable frame of mind.

B. *What Does the Audience Know about Your Subject?* Is the audience familiar with the material you are going to present? If so, you will be wise to spend much time on the way you present your material. Preachers dealing with familiar themes must depend upon their fresh treatment to hold attention. Manner is as important as matter in dealing with familiar material. Perhaps your subject is an unwelcome one to the audience. A speaker who is to explain to a farmer's organization a bond issue for improvements in the school system may be reasonably sure that his audience will be against his proposition. Again, much will depend upon the approach to the theme or the technique of persuasion, which has been discussed in the other parts of this text. If the audience is totally ignorant of your subject, you will probably begin with the familiar and progress to the unfamiliar. If the audience is indifferent, the speaker will have to show how the discussion is going to affect them and their wants.

C. *What Influence Has the Occasion on the Audience?* A political rally will make an audience very responsive. Usually adherents of but one party are present, and they want to show the candidate that they are behind him. They are volatile and will applaud at the slightest excuse. The occasion of the gathering has much to do with the mood of the audience. If a group is gathered to wish one of its members a happy birthday, the audience will be gay and lighthearted, ready to laugh and to enjoy whatever is said. A faculty member who speaks disparagingly of students'

grades at a Mother's Day dinner will not strike the mood of the audience.

D. *Is the Group Homogeneous?* People of like interests will be better able to follow a speech that is less varied in its appeal than will a miscellaneous group. A woman's club is made up of inquiring women; they are very likely to belong to the high-school or college level. A chapel audience of college students has a common integrating factor. Their driving desire for a college education helps mold them into a homogeneous group. Their age, their cultural level, their mental development make them a select group. Likewise, a farmers' grange is composed of people of like interests. A specialized subject, such as "How to Kill Rats," would hold the attention of farmers, but it might prove of only slight interest to college students.

It is important for the speaker to inquire into the factors that draw the group together. What is the common denominator of their interests? What common chord can be struck which will arouse a similar response in everyone present?

Henry M. Wriston, whose speech is to be found in Appendix II, in speaking to the Interfraternity Conference had a homogeneous group. One common interest brought the group together. Most audiences tend to be homogeneous. But there are church audiences, lecture audiences, parent-teacher audiences which are made up of people of different levels of culture and education. What are some of the forces which help make an audience homogeneous? What characteristics do they have?

E. *Is the Group Young?* Broadly speaking, young people do not have the knowledge of life that comes from years of observation and study, and therefore they are more likely to react to suggestion. Consequences are seldom weighed by young people. Most of the pleas of age to youth ask them to count the cost. Age often knows, to its sorrow, the cost of rash action. Youth is impetuous, likely to be intolerant, likely to take offense easily. Also, youth is impatient of delay in settling disputes. Youth makes friendships easily; loyalty is given without much questioning. Youth likes to be challenged. Instead of comfort and ease youth wants adventure. Youth is easily stirred by the high call of duty. Physical action appeals to youth because it is strong. A public speaker should include descriptions of physical combats in talking

to youth. Youth likes broad humor. Antics that will but make age smile indulgently will raise hilarious laughter in youth. Sex, marriage, friendship, love, careers, speed, sports, clothes, money — these all appeal to young men and women. Life is on the upgrade for youth.

F. *Is the Group Old?* A knowledge of the age of your audience will help to decide your subject and its treatment. For example, older people are full of experience, of thought and observation, which makes them more open to logical appeal than to suggestion. They wish to know how a thing is going to turn out before they attempt it. They do not want to take chances. Frequent failure in solving life's problems has made them critical and cautious of new ventures. They would rather be safe than sorry. With life passing, taking with it the opportunities to make enough money to care for themselves in old age, they tend to preserve that which they have. Old people do not like to see an increase in taxes, regardless of the benefits arising from such taxation. Age tends to take a backward rather than a forward look. While youth lives in the present and the future — mostly the future — age lives in the present and the past — mostly the past. Speakers who talk about the times that used to be and who refer to books that were read by the audience years ago will get attention from an audience of older people. The present and the future are never so good as the past. Times change, but for the worse.

Youth likes to use force to settle disputes; age teaches one to compromise. Age is not so sure that one solution of a problem is better than another. Age tends toward charity in dealing with others. Clarence Darrow knew that age makes a difference in the attitude one takes toward his fellow men:

> I have found that years and experience with life tempers one's emotions and makes him more understanding of his fellow men. When my friend Savage is my age, or even yours, he will read his address to this court with horror. I am aware that as one grows older he is less critical. He is not so sure. He is inclined to make some allowance for his fellow men.

G. *What Is the Sex of Your Audience?* Will the audience be composed of men or of women? There is a difference in the type of material one uses before a group of men and a group of women. Men are, as a rule, less interested in art and music — in cultural

things, so-called — than women are. Men are more interested in business, generally speaking, than women are. To women falls the lot of rearing the children of the family, and all problems relating to this subject are more interesting to women than to men. While men, as a rule, are more interested in politics, women are more interested in morality and religion. The fact that women's interests differ can be seen in their course elections in college. Men will choose courses in economics, political science, and the natural sciences, while women elect courses in sociology and religion. The level of taste in an audience composed of women is higher than that in an audience of men.

H. *What Is the Cultural Status of Your Audience?* A college audience gathered to hear a baccalaureate address will have a different cultural background from an audience of casual laborers in the fruit areas of California listening to a labor organizer. The public speaker who wishes to get quickly into the experience of his audience will refer to those experiences, direct and indirect, of a cultural nature which the audience has had.

A study of Lloyd C. Douglas's "Diadems and Fagots" will show that he aimed at an experience which a college audience has had. Mr. Douglas's reference to "Laodicean listlessness," to Huxley, to Bernard Shaw, to William Jennings Bryan is appreciated by a college audience.

What books has the audience read? Do the people in your audience belong to the book clubs? Do they read biography, criticism, and nonfiction material? Do they know the popular authors? Do they read the "best sellers"? What magazines do they read — *Atlantic Monthly*, *Harper's Magazine*, *Esquire*, *The Nation*, *The New Republic*, *Asia?* Or, do they depend upon newspapers for their information? For example, a speaker to college students cannot be too sure that his audience has read the newspapers and the magazines just mentioned. College students are so busy keeping up with their assignments that they neglect current reading. They depend upon their radios for current events.

What music does your audience appreciate? The radio plays an important part in the musical education of the American people. A college audience will react quickly to the mention of a popular dance band. The average college student is as familiar with dance bands as an anatomy professor is with the bones of

the human body. Does your audience listen to Kreisler, Ormandy, Rose Bampton? A study of Harry Emerson Fosdick's sermons will reveal that his audiences are acquainted with the best in music. A study of Conwell's "Acres of Diamonds" will show that little or no attention is given to musical tastes.

Does your audience visit art galleries? Would a reference to the Metropolitan Museum of Art, the National Gallery of British Art, or the Louvre be appreciated? Are the names of Rubens, Bellini, Van Dyck, Turner, Bellows, and Grant Wood familiar to the group?

Has your audience traveled? Are many people in your group as familiar with London as they are with New York? The automobile has made the American public quite well acquainted with their own country. The radio has brought far places into consciousness. Shanghai and Berlin are in the everyday conversation of people in every walk of life. The effective speaker will take into account the change wrought by the radio in the way people think about the geography of the world in which they live.

I. *What Are the Affiliations of Your Audience?* Much can be learned about the habits of people by noticing the groups to which they belong. Man is a gregarious animal and likes to associate with his kind. A quick survey of different organizations will show how important it is to know to what groups an audience belongs.

1. RELIGIOUS GROUPS. Is your audience composed of Protestants or Catholics? Many subjects — for example, birth control — are considered from different points of view by adherents of these two branches of the Christian church. On speaking before a group made up of Protestants, Catholics, and Jews, the speaker should avoid all controversial subjects that touch on religion. A knowledge of the religious affiliation of an individual or a group will tell you much about that person. Persuasion is not effected by running afoul of religious beliefs.

2. POLITICAL GATHERINGS. Usually politics, like religion, is not a matter of reflection but of inheritance. Sons are Republicans because their fathers were. Many nonpolitical speakers make it a point not to speak on any subject of a political nature because of the political alignments of audiences. Such arguments stir up more heat than light.

3. SECRET ORDERS. A speaker can tell much about his audience if he knows that they are members of such organizations as the Masons, the Knights of Columbus, the Knights of Pythias, the Eagles, the Elks, and the Moose. Members of such organizations do many things in common and share the fundamental beliefs of the group; they are rather sensitive about their membership.

4. LUNCHEON CLUBS. A speaker may size up his audience by the service-club buttons he notices in coat lapels. Usually men wearing such buttons are successful men of the middle class. They are more interested in civic affairs than is the average citizen. As a rule, they are thoughtful and will act upon reason rather than upon suggestion.

J. *Personality of the Group.* A group of people gathered together for a specific purpose and absorbed in a common interest has a personality which is not in any of the people who compose it. A group of fifty people is something more than fifty people. Latent forces are set free, and heightened capacities of thinking and feeling are unfolded as people sit down together. There is more receptivity in a group than there is in an individual; the desire to refute, to set up objections, is more or less absent. The common emotional ties that bind man to man have a chance to operate. A group tends to forget its selfish interests and to act nobly and with self-abnegation.

The effective speaker opens his speech by stressing those things which he and the audience have in common. By thinking together the audience tends to become one. Sometimes the singing of hymns or the recitation of a common creed helps the individuals to blend their personality and individual interests with that of the group. It is wise to have the group sit together so that their elbows touch. If the audience is scattered over the hall, the chairman or the speaker may ask them to gather toward the front of the room. An audience will usually respond to the request to occupy a certain section of the auditorium.

II. THE EMOTIONS OF THE AUDIENCE

A. *The Common Denominator.* The common denominator of every audience is their emotion. Love and grief and their opposites of hate and joy, with all their various gradations, run through every audience, no matter what the cultural status of the group.

Broadly speaking, those acts which lead toward the unification and upbuilding of individuals and society are the acts which evoke admiration; acts which tear down individuals and society awaken disdain. Loyalty that binds people together wins our respect; disloyalty calls forth contempt. Self-sacrifice for the group or for an individual wins our love; selfishness that disintegrates the group repels us.

For the sake of convenience we may say that there are three types of emotions: (1) those which depress us and dissuade us from action, like sorrow, fear, shame, and humility; (2) those which elevate us and stimulate us to action, such as hope, patriotism, ambition, emulation, and anger; and (3) those which can both dissuade or persuade us — joy, love, esteem, and pity.

B. *How to Awaken These Emotions.* We cannot move people to tears or laughter by saying, "Now, I am going to make you cry" or "I am sure you will laugh at this." Instead, we must be objective. It is the technique of showing rather than that of telling. In the following account taken from *Time*, we have a story of a heroic little boy of seven years. A public speaker could use this illustration and awaken the emotion of admiration for this youngster. Pity for his plight would also be evoked.

When Sara Pizarro, who had been shopping, returned to her small apartment on New York's lower East Side, she told her seven-year-old son Tony she had a pain in her chest, was going to lie down for a moment.

Night came, and Tony's mother was still asleep. Tony's father was at sea on a freighter bound for the Philippines. So Tony got supper of dry cereal and milk for his younger sister Judy and himself. Then they quietly undressed, crawled into bed beside their mother.

When they woke in the morning, they tiptoed into the kitchen, where Tony fixed cereal and milk for breakfast. He decided he had better stay home from school to take care of Judy. By the end of the long day he was wishing mightily that his mother would wake up. Judy and he had finished what little milk there was and all the cereal. When they climbed into bed that night they were pretty hungry.

It was late the next afternoon — though Tony lost track of time in the hushed rooms where the only sounds were Judy's and his voices — that he heard someone knocking. He opened the door. There stood his teacher, and the lady from across the hall. "Mama's asleep," he told them uncertainly.

The two women came in anyhow, went into the bedroom. They tol Tony and Judy to put their coats on. Tony was told that he did nc have to keep his vigil any longer, that his mother was dead. Crying lonely, bewildered, Tony and Judy spent that night in a shelter of th New York Society for the Prevention of Cruelty to Children. A wire less was sent to their father.[1]

C. *Knowledge of the Human Heart.* Public speakers must know th emotions, the motives, the yearnings of mankind. They mus mingle intimately with all groups of people. Hospitals, prisons reformatories, schools, colleges, dormitories, churches — all shoul be visited by the public speaker. Phillips Brooks was observe one day standing in the slums of Boston, mingling in the miser of the inhabitants; the following Sunday he gave a powerfu sermon on helping the poor. Wendell Willkie taught schoo Albert J. Beveridge sold books during his vacations. Great speak ers have been great-souled individuals. The student who live in a fraternity house has an unusual opportunity to observe hi fellow men. The student who takes his roommate's last clea shirt may well expect the roommate to be displeased at th action. Students who accept acts of kindness from their fellow without ever trying to pay them back soon become "spotted" and are left to themselves. Freshmen in a fraternity learn tha they get along better if they show deference to their superiors The student learns that modesty is a becoming quality. Th student who is willing to forgive the errors of others and who i quick to seek the pardon of others for his own misdeeds is appre ciated by his fraternity brothers. Graduates often look back t their fraternity with gratitude for the lessons it taught them i getting along with others. Public speakers who are unaware o the problems that beset mankind will soon find that they hav no audience.

D. *Overt Responses.* The two great overt responses which are sur signs of emotional reaction are laughter and tears. Motion pic tures and the radio plan to call forth these responses in thei audiences. Why does an audience laugh? Professor Edwin R Guthrie has suggested a reason:

We speak of laughing things off or of having a good cry. Bot actions are capable of erasing a pattern of tension. . . . Laughte

[1] "Vigil," *Time*, January 22, 1940

is important because it can be used to displace a state of irritation or anxiety. With such states it is somehow incompatible. By means of laughter associative inhibitions can be set up that help to restore mental balance and mental health. Laughter is more available for the cure of tension and anxiety than it is for the cure of grief because in grief and depression there are no tensions to relax and laughter depends on initial tension. In embarrassment the tensions are already present and laughter is easy. Social taboos enter into most social laughter. The reason for this is that the taboo creates the tensions that are necessary before laughter can occur.[1]

It is true, too, that large audiences will laugh at situations that would not evoke a smile from an individual. We see this in the response of studio audiences to jokes that do not make any impression on a sole listener. A large audience will laugh at jokes with a sexual implication, involving a social taboo, that would embarrass a small audience. In the large group the individual laughs off his discomfiture.

Comedians are faced with a real difficulty in trying to please both the rather large studio audience and the lone listener at his loud speaker. Fred Allen, in an article in *The New York Times*,[2] stated that he does not believe that the studio audience ever should have been permitted, but sponsors want to hear laughter. The radio comedian is torn between entertaining an audience of 1300 people and an unseen audience of millions. The problem is not the same at all.

The public speaker must remember that laughter has a stimulating effect on others. Often the speaker can, like a cheerleader, direct laughter. Study experienced speakers and notice how their mood affects the mood of the audience. We may chuckle a little as we read good jokes, but we do not laugh outright unless a friend hands us the item or tells the joke to us so that we can laugh with him. There is, in other words, a definite facilitating stimulus in the sound of another's laugh. This sound helps to release and augment our own laughter response once we have been brought almost to the point of laughing through the comic story itself.[3]

[1] *The Psychology of Human Conflict*

[2] January 28, 1940

[3] See the chapter on "Humor." The student might enjoy reading the discussion of laughter by Floyd Allport in *Social Psychology*, pages 255 ff., Houghton Mifflin Company, Boston, 1924.

Tears also, as Professor Guthrie suggests, help to relieve pat terns of tension. The public speaker, then, must build up thes patterns by means of situations. The sight of a blind studen walking across the platform to receive his degree *magna cum laud* may make an audience applaud and cry at the same time. Th story of a noble man who is accused unjustly and finally acquitte by a jury is one that will bring tears to the eyes of an audience Bravery, generosity, unexpected kindness may bring tears.

E. *Warning.* The speaker must be sure that emotion is always re inforced with reason. The insurance salesman who plays upo the emotions of his prospect and oversells him will in all likelihoo be called upon to reduce the amount of the face of the policy Stephen A. Douglas knew the truth of this maxim when, in th course of his first debate with Lincoln, after being interrupted b applause, he said, "My friends, silence will be more acceptabl to me in the discussion of these questions than applause. I de sire to address myself to your judgment, your understanding, an your consciences, and not to your passions or your enthusiasm."

III. THE MOTIVES OF THE AUDIENCE

That people act from motives is an accepted fact. Lawyer seek to show why the defendant acted in such and such a manner If we want our audiences to perform our will, we must under stand the springs of human conduct. Every public-speaking situ ation will differ in detail, and the skilled speaker will study hov best to apply the various appeals to conduct, just as a physician studies each individual who comes to him for treatment. Her it is possible only to state broad general motives of action A. E. Phillips [1] described these seven appeals in categories, whic he termed *self-preservation*, *power*, *property*, *reputation*, *sentiment*, *taste* and *affection.* Such a classification is arbitrary and might easil be designated in another manner. We might say that the motive of mankind are life and health, security and ownership, pride an love, duty and justice, efficiency and skill, and so on. For th sake of conformity to practice we shall use the seven impellin motives given by Phillips.

[1] *Effective Speaking*, Chapter V

A. *Self-preservation.* By and large most of us are activated by the demands of food, shelter, and clothing. A little reflection will show how much of our existence is covered by the term *self-preservation.* All the subtleties of sex attraction are bound up in the survival of the race. We desire to be comfortable: air-conditioning is now becoming a major industry. To keep free from pain, to be clean, and to supply bodily needs are a few of the desires that come under this motive. We always listen to the speaker who tells us how to preserve the self.

Preservation of the race also makes a strong appeal. The cry of Australia to "Keep It White" is a slogan of racial origin. England abrogated her treaty of 1902 with Japan because Canada could not conceive of herself fighting on the side of the yellow race against the United States. Segregation of Negroes and whites makes an appeal to both races where racial pride exists. Henry Woodfin Grady, in his speech on "The Race Problem in the South," makes an appeal on the basis of the survival of the race which his audience would readily understand. Our repugnance to interracial marriages arises from our desire to keep the race pure.

We must remember, however, that although self-preservation is a powerful drive, it does not always dominate man's actions. It would be impossible to explain the action of some of the world's great men on this basis. Pasteur, Livingstone, Walter Reed, Noguchi, to mention but a few, were impelled by other motives.

B. *Power.* The appeal to be a leader is a strong one. We want to command men and things. In all our relations with our fellow men we are ambitious to make the most of the abilities we have. Men will listen eagerly to addresses on how to improve their income because money is power. Boys in their teens are anxious to improve their physical prowess. They want to know how to be at home in the woods, how to dive beautifully, and how to hunt. College men and women are ready to listen to the speaker who will tell them how to develop mental power. The skillful speaker will graduate to the interest levels of his audience his appeals based on power.

Russell H. Conwell, in "Acres of Diamonds," appeals to man's desire for power.

"Oh," you will say, "Mr. Conwell, can you, as a Christian teacher, tell young people to spend their lives making money?"

"Yes, I do. You ought to make money. Money is power, and it ought to be in the hands of good men."

Men desire power over themselves. Harry Emerson Fosdick, in his sermon on "The Power to See It Through," appealed to this need. The three points he made show how he revealed to men the secret of power to finish: "Staying power is always associated with a certain central integrity of conscience. In the second place, staying power is always associated with the experience of being captured by a cause, laid hold on by something greater than oneself to which one gives one's loyalty. Finally, staying power is commonly associated with profound resources of interior strength replenished by great faiths."

Besides appealing to the desire for inner power, the speaker can appeal to the desire for outer power, as in the speech of Major Al Williams on "Real Air Power for the Defense of the United States":

> With real air power we could treat any invader of our shores or the shores of any of the Americas to a series of Skagerraks and the Norways. If they (whoever they might be) should attack Central or South America, what would our defense be? If the attack is by air, will we invite disaster and defend the Monroe Doctrine with warships? That would be folly, after what we have seen happen in Europe. Is it not sensible that our defense of the entire Western Hemisphere should be attempted with an overwhelming air power that America can and must build — an air power that will strike and return home in far less time than warships would require to reach a distant scene of action. Air power has a most dominant place as an independent factor in the hemisphere defense as well as in the national defense of America.[1]

Most of the strikes of labor in 1935 and 1936 were for the right to organize. Power, prestige, desire for position are motives of no mean consequence in securing action.

C. *Property.* The economic system under which we live places a premium on owning. From the cradle to the grave the struggle for possession engrosses our attention. Ownership is a reward for conduct which our economic order considers good. We must

[1] *Vital Speeches*, Volume VI, Number 18

not think of property as meaning real estate exclusively. Furniture, radios, refrigerators, books, silverware, linens, automobiles, surgical instruments — all these are property. A salesman will increase his quota to own a new radio for his car. A boy wants a dog and will be a good boy for a week to get one. A housewife wants to own a vacuum cleaner. A hunter wants to own a good gun. Conduct will be so ordered as to earn these articles. The desire to own is so strong that a clergyman will frequently buy a farm or property on a lake so that he can feel his own land beneath his feet.

Albert J. Beveridge makes an appeal to our collective sense of ownership in this passage:

> Our trade with the Philippines has increased from a few thousand dollars to almost twenty-five million dollars annually. These islands are the richest on earth and will soon develop a commerce with us of at least one hundred million dollars a year. They are the American commercial outpost in the Pacific, our center of trade at the door of the East. What would we think of Holland if she abandoned Java? of Great Britain if she surrendered Ceylon? or of France if she fled from Morocco and Algiers? An administration that would strike the flag in the Philippines ought not to be kept in power.

Edmund Burke appealed to the Englishman not to destroy the American colonies by force:

> A further objection to force is, that you *impair the object* by your very endeavors to preserve it. The thing you fought for is not the thing which you recover — but depreciated, sunk, wasted, and consumed in the contest. Nothing less will content me than *whole America.*

D. *Reputation.* We all care what other people think of us. It is next to impossible to think of an individual as divorced from his relations to other people. The reputation we have determines to a very large extent our position in society. Whether or not men are promoted depends largely on what their colleagues think of them. Students attend this or that institution because of its reputation. Being well thought of has an economic value. It is only an asocial individual who cannot be appealed to on the basis of how his action will affect his reputation. "What will people say?" is a powerful deterrent or prod to action.

Groups also are careful of their reputation. Individuals within groups can be restrained from certain actions because of their respect for the reputation of the group.

In the following excerpt from Henry M. Wriston's speech,[1] there is an appeal to reputation:

The audit ought to do one more thing. There is nothing in the world today that so tends to dishearten me as the defensive character of modern civilization. I am sick of "safety first." We want safety, but let us have it last. Let us have some sense of adventure. Let us take some chances. Security is no ideal for a nation. I do not like the fact that the fraternities, being under fire and getting bad publicity — and they have gained a bad press in several institutions — have taken a defensive tone. Let us get off the defensive.

E. *Sentiment.* This impelling motive deals not so much with man's physical or mental life as with his emotional self, with his aesthetic, social, and religious attitudes. The degree to which one is motivated by sentiment varies with the conditioning of each individual and the occasion. One's religious training greatly affects one's susceptibility to being influenced by sentiment. A familiar hymn played in church may start the tears streaming from the eyes of one individual but may not affect another individual at all. A speaker who dwells upon reminiscences of boyhood attempts to awaken sentiment. Robert Burdette, in his "Rise and Fall of the Mustache," touches the chords of sentiment in the following passage:

Day by day, great unprinted books, upon the broad pages of which the hand of nature has traced characters that only a boy can read, are spread out before him. He knows now where the first snowdrop lifts its tiny head, a pearl upon the bosom of the barren earth, in the spring; he knows where the last Indian pink lingers, a flame in the brown and rustling woods, in the autumn days. His pockets are cabinets, from which he drags curious fossils, hideous beetles, and bugs and things that you never saw before, and for which he has appropriate names of his own. He knows where there are three orioles' nests, and so far as you can remember you never saw an oriole's nest in your life.[2]

Sentiment is more easily communicated than physical pain. It is next to impossible to communicate the feeling of a pinched

[1] See Appendix II.

[2] From *Old Time and Young Tom* by Robert J. Burdette. Copyright, 1912, 1940. Used by special permission of the publishers, The Bobbs-Merrill Company.

finger, but the feeling one has towards his college can be communicated. A speaker to the alumni can warm the hearts of his audience by recalling the sight of the tower of the chapel from the summit of a distant hill, the playing of the alma mater song on the chimes at sunset, the view across the lake from the top floor of Old Main. We all respond to the call of patriotism. Arnaud C. Marts arouses his audience by his reverence for the flag and what it stands for:

> When I came to Bucknell four and a half years ago there were many needs clamoring for action. It was obvious that I would have to ask many friends for many gifts. The very first thing I asked for was an American flag that I could stand on the platform on occasions like this. An alumnus of Bucknell responded to my request and bought this beautiful flag — the finest he could find. It was the first gift to Bucknell under my leadership.
>
> When Old Main was rebuilt, I instructed the architect to provide a place for the flag over the center of Roberts Hall. On the first day we moved into Roberts Hall, I took an American flag in my hands, climbed the ladder up through the trap door which leads onto the roof, and personally broke out the flag on the halyard, and gave instructions that the flag should fly there every clear day.
>
> I love America.[1]

F. *Taste.* Here again we have a motive that varies in its power to actuate an individual. Some people have, through exercise, developed their discrimination in the selection of books, in music, and in art. After the demands of the physical self have been satisfied, men and women begin to exercise taste. The speaker must study his audience to know whether they can be brought to accept his proposition by the exercise of taste. Taste is usually associated with the beautiful in its manifold expressions: taste in clothes, in interior decoration, in painting, in music, in sculpture — the things above the subsistence level which interest one. An automobile is primarily for locomotion, but who would deny that it is often the color, the upholstery, the shape that sells the car?

We speak also of taste as a matter of tact. In this sense it is a motivating factor. A preacher refrains from buying an expensive car because it would be out of place for him to do his calling on the poor in anything but a modest car. No one wants to be guilty

[1] *Vital Speeches*, Volume VI, Number 19

of poor taste, and action is often qualified if the person thinks that it would be a breach of etiquette to commit a social error.

Deems Taylor, in his broadcast on Intermission Talk, shows that taste is frequently a motivator of human conduct:

> Yes, but, as we all say, "It isn't that *I* mind so much. I can hear that stuff without harm, because my taste in music is already formed. It can't be corrupted. But think of the others. Think of the thousands of children whose taste is being ruined by that jazz stuff. Think of the thousands of men and women who are eager to hear music but don't yet know the good from the bad. It's the damage to *their* taste that worries me." Well, as far as the children are concerned, if you don't want your child to be corrupted by listening to jazz and swing arrangements, I might point out that the average parent is physically stronger than the average child; and whether or not he is to listen to any given program is partly *your* problem. As for the grownups, nine times out of ten, while you are busy worrying about what's happening to somebody else's taste, you would discover, if you could meet him, that he was engaged in worrying about what's happening to *your* taste. So don't waste too much energy worrying about other people or becoming indignant over cheap music. If your radio set insults your ears with a swing arrangement of Bach, don't get red in the face and roar and write to the *Times*. Just exercise the right of individual censorship that is the glorious privilege of every American radio listener. In other words, just grasp that little knob marked "Station Selector," and start turning it. And sooner or later, I guarantee you, you will discover that, after all, that was not the only program your radio had to offer. [1]

G. *Affection.* As sentiment is concerned largely with things, so affection has to do mostly with persons. This motive is altruistic. It concerns the welfare of others. Man cares for others and often will risk his all for their sake. Alumni have affection for their fraternity brothers and for their teachers. A devoted father and mother will go without necessities themselves in order that their children may have the benefits that they had to do without. A father will go without a new suit of clothes in order that his son at college may have a tuxedo, something which the father never owned. We may think of affection as love, admiration, regard, sympathy, fellow feeling.

[1] From *Best Broadcasts of 1938–1939.* Used by permission of Deems Taylor and McGraw-Hill Book Company, Inc., publishers.

The love of Henry Woodfin Grady for his father, expressed in the following excerpt, would be readily understood by his audience:

In my native town of Athens is a monument that crowns its central hill — a plain white shaft. Deep cut into its shining side is a name dear to me above the names of men — that of a brave and simple man who died in brave and simple faith. Not for all the glories of New England, from Plymouth Rock all the way, would I exchange the heritage he left me in his soldier's death. To the foot of that shaft I shall send my children's children to reverence him who ennobled their name with his heroic blood.

IV. SUMMARY

You will be a better speaker if you ask yourself these questions as you prepare for your speaking engagement:

1. What does the audience know about me?
2. What does the audience know about my subject?
3. What influence will the occasion have on my audience?
4. What integrating factor is at work in assembling my audience?
5. Is my audience composed of young people?
6. Is my audience composed of old people?
7. What is the sex of my audience?
8. What is the cultural background of my audience?
9. What are the affiliations of my audience?
10. What are the common ties?

You will be a more effective speaker if you do not ignore the emotions of your audience. The speaker must know all sorts and conditions of people and why they act the way they do. The emotions can be awakened obliquely rather than directly. Laughter and tears are the two most obvious responses a speaker can evoke, and every speaker should develop his skill in awakening these responses. Our emotions are awakened by oblique appeals to the basic drives in our natures. The speaker in going over his speech should ask himself these questions:

1. Have I appealed to self-preservation?
2. Have I appealed to power?
3. Have I appealed to interest in property?
4. Have I appealed to reputation?
5. Have I appealed to sentiment?
6. Have I appealed to taste?
7. Have I appealed to affection?

In conclusion it should be said that seldom are these motives found operating singly. As in the illustration from Henry W. Grady, where there is an appeal to affection and sentiment, we frequently find several of the impelling motives employed to effect a response.

V. EXERCISES

1. Study Lloyd C. Douglas's "Diadems and Fagots" and state some conclusions regarding his audience. (See Appendix II.)

2. What can you say of President Cowley's audience, judging from his language and illustrations? (See Appendix II.)

3. Study Russell Conwell's "Acres of Diamonds" and state your conclusions as to the cultural background of the audiences he addressed.

4. List ten books which you think everyone in your class in public speaking has studied or read.

5. Make an analysis of every member of your class for his wants.

6. List five subjects that would be more interesting to women than to men.

7. What fraternity experiences does Henry M. Wriston refer to? (See Appendix II.)

8. Make a speech of seven minutes which will include at least four of the impelling motives.

9. Make a speech of seven minutes in which you praise the affiliations of your audience.

10. Make a speech of seven minutes in which you take special pains to make references to interests of the men and women in the audience.

11. The following speech subjects might be used for making a speech which stresses one of the impelling motives:

Self-preservation

a. How to stay in college though married
b. Working nights and studying days
c. I married a Chinese girl
d. I had tuberculosis
e. Saving on textbooks
f. Let's abolish fraternities
g. Streptococcus and its conquest
h. The yellow peril

i. Labor's fight for a living wage
j. The Negro's invasion of the North
k. The wives of our children

Power

a. How to get A's
b. How to study
c. How to manage a budget
d. How to influence others
e. How to master fear
f. Conquering laziness
g. Power over handicaps
h. Gaining social prestige
i. Poetry can give you power
j. The power of a good doctor
k. Getting along with people

Property

a. Building a fraternity
b. Fraternity jewelry: its cost
c. Drive a car home
d. Buying clothes
e. Saving on cosmetics
f. Your college investment
g. Reduce the cost of shaving
h. Saving on cigarettes
i. Little economies in college
j. Dormitories *vs.* fraternities

Reputation

a. Establishing a reputation for getting good grades
b. The reputation of this institution
c. Relation of character to reputation
d. Do employers consider a student's reputation?
e. Extracurricular activities and a student's prestige
f. The prestige of your fraternity
g. Alumni and university prestige
h. The reputation of your faculty
i. What do people say about you?
j. What is your rating?
k. Building a reputation
l. Getting credit for what you do
m. Never belittle yourself

Sentiment

a. What you owe your alma mater
b. Man does not live by bread alone

c. Help the Boy Scouts
d. Our ties with England
e. What my fraternity means to me
f. Books I love
g. My ivory tower
h. An alumni plan for financing scholarships
i. Why I would die for my country
j. The Old South
k. The glory of the flag
l. My mother's Bible

Taste
a. Taste in language
b. Jazz *vs.* classical music
c. On buying a car
d. Your taste in poetry
e. The treatment of chaperons
f. The taste of this community
g. It just isn't done
h. The books you read
i. Your treatment of professors
j. Color in advertising
k. Social mishaps that amuse us
l. Don't be a boor

Affection
a. The president of our university
b. My roommate
c. My favorite teacher
d. The underprivileged
e. What we owe our parents
f. My grandfather
g. College friendships
h. Great friendships of history

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CHAPTER XX

Persuasion

The ultimate object of all speaking is persuasion. The immediate aim may be that of instruction, but the speaker hopes that his words will result in action of some sort. The surgeon lecturing on the principles of surgery may instruct his audience, but only as a step in aiding the student to perform an operation to relieve suffering humanity. Harold J. Laski records an instance of a delayed response to a speech of instruction:

> I have, I suppose, been a socialist in some degree ever since the last years of my schooldays. . . . I learned a good deal from books, especially from those of Sidney and Beatrice Webb. They made me realize that a whole class of human beings was overlooked in the traditional liberalism of the family to which I belonged. And there stays in my mind a speech I heard in Manchester as a boy on the threshold of a university career from Keir Hardie, whose account of the effort of the Scottish miners to form a trade union made me begin, at least dimly, to understand the price the workers have to pay for the social reform they achieve.

The speaker seeks to influence conduct. Henry Ward Beecher's definition of oratory is a good statement with which to begin this chapter: "Oratory [public speaking] is influencing conduct with truth sent home by all the resources of the living man."

Persuasion is effected in two ways — by suggestion and by deliberation. In practice these two are not employed separately, but it is profitable to discuss each process by itself.

I. SUGGESTION

We are told by psychologists that every idea of an action will result in that action unless hindered by an impeding idea or physical action. Suggestion is based on this law. We may suggest to the listener an idea which will result in an action unless

deliberation takes place. It is impossible for us to wait for proof in many situations; we have to take someone's word that what we are going to do will be all right. Suggestion usually results in immediate action. There are many characteristics of suggestion which it might be worth while to keep in mind.

A. *Attitudes*

1. SUGGESTION AND THE BUILDING OF ATTITUDES. Suggestion works best when some attention has been paid to getting the audience into the right mood. We want the audience to be friendly. We should leave undone nothing that would create an attitude of open-mindedness toward the speaker. To this end the speaker should be careful that he does not build up within himself the wrong attitude toward the audience. All pretense must go. The senator who donned a pair of overalls in order to speak to the people along the river offended the voters. They resented his condescension.

We must appear as an authority to the audience. There must be a build-up of our prestige in order that the audience will be submissive to us.

Belief in our personal integrity is absolutely necessary on the part of the audience. "Honest" Vic Donahey, when he was auditor of Ohio, refused to pay sixty cents for a baked potato on an expense account and won a name for uprightness in financial affairs. Mr. Donahey has consistently been one of the largest vote-getters in the State of Ohio.

The speaker can do much to create the right attitude in his audience by his smile, his walk, his pantomime, his manner of speaking. Charles H. Spurgeon, in talking to young preachers, realized the importance of gesture in building attitudes in an audience. He said, "When you speak of Heaven, let your face light up, let it be irradiated by a heavenly gleam, let your eyes shine with reflected glory. But when you speak of Hell, your ordinary expression will do."

Demosthenes, in his "Oration on the Crown," is careful to build up the attitude of sympathy in the minds of the audience:

> Many advantages hath Aeschines over me on this trial; and two especially, men of Athens. First, my risk in the contest is not the same. It is assuredly not the same for me to forfeit your regard, as for my adversary not to succeed in his indictment. To me —

but I will say nothing untoward at the outset of my address. The prosecution, however, is play to him. My second disadvantage is, the natural disposition of mankind to take pleasure in hearing invective and accusation, and to be annoyed by those who praise themselves. To Aeschines is assigned the part which gives pleasure; that which is (I may fairly say this) offensive to all is left for me. And if, to escape from this, I make no mention of what I have done, I shall appear to be without defense against his charges, without proof of my claims to honor: whereas, if I proceed to give an account of my conduct and measures, I shall be forced to speak frequently of myself. I will endeavor then to do so with all becoming modesty: what I am driven to by the necessity of the case will be fairly chargeable to my opponent, who has instituted such a prosecution.

2. RELEASING ATTITUDES BY SUGGESTION. Not only does the public speaker use suggestion to build attitudes in the audience, but he uses suggestion to release attitudes. Of course, he must be fully aware that such attitudes exist before he tries to release them. The toastmaster who says after someone has made a speech, "Let's give this man a hand," is releasing an attitude. The speaker who gives an audience a chance to applaud a patriotic remark, a denunciation, an idealistic statement, is providing relief for the audience. Norman Thomas is skilled in releasing attitudes, and it is not uncommon to hear an audience burst into applause as he speaks.

An example of an inability to release the attitude occurred recently when a newly elected college president met his faculty for the first time. The faculty had for two years struggled along without leadership because the former president was in bed with an incurable disease. As one faculty member said, "The faculty was hungry for leadership; they would have gone more than halfway to meet a president with a program." The newly elected president, on the first day he met his faculty, said, "Now, I did not hire any of you men and women, and so you will have to prove your worth to me." This remark dispelled the attitude. A more skillful speaker would have sensed the attitude and utilized it for implementing his program. If this new college president had said something like the following, he would have released the attitude of co-operation in the group: "The entire college family appreciates the loyal service you have given these past years. I feel sure that if we all work together we can make our

college a better place. We can indeed make it a fellowship in learning. No one appreciates more than I the services of the man who has just died. I hardly feel capable of carrying on his work, but with your help we may in a measure fulfill the promise of his life."

3. ATTITUDES AND OCCASIONS. Only the inexperienced speaker does not make the most of the occasion in building up in the audience moods favorable to suggestion. A funeral gives the preacher the best setting for his sermon on the sanctity of human life. A wedding is a solemn ceremony which provides the preacher with an opportunity to impress upon his audience the beauty of holy matrimony. A "pep" meeting gives a speaker an opportunity to say some effective things about alma mater which the audience will take to heart because it is aroused to an emotional pitch seldom reached. Memorial Day provides the patriotic orator an uncommon chance to make the audience reflect on the principles of free government.

Daniel Webster, in the opening paragraphs of his Bunker Hill Address, is careful to conserve whatever attitudes are in the occasion. Skillfully he builds and consolidates the group attitude of love for one's country:

> This uncounted multitude before me and around me proves the feeling which the occasion has excited. These thousands of human faces, glowing with sympathy and joy, and from the impulses of a common gratitude turned reverently to heaven in this spacious temple of the firmament, proclaim that the day, the place, and the purpose of our assembling have made a deep impression on our hearts.
>
> If, indeed, there be anything in local association fit to affect the mind of man, we need not strive to repress the emotions which agitate us here. We are among the sepulchers of our fathers. We are on ground distinguished by their valor, their constancy, and the shedding of their blood. We are here, not to fix an uncertain date in our annals, nor to draw into notice an obscure and unknown spot. If our humble purpose had never been conceived, if we ourselves had never been born, the 17th of June, 1775, would have been a day on which all subsequent history would have poured its light, and the eminence where we stand, a point of attraction to the eyes of successive generations. But we are Americans. We live in what may be called the "early age" of this great continent; and we know that our posterity, through all time, are here to enjoy and suffer the allotments of humanity. We see before us a probable train of great events; we know that

our own fortunes have been happily cast; and it is natural, therefore, that we should be moved by the contemplation of occurrences which have guided our destiny before many of us were born, and settled the condition in which we should pass that portion of our existence which God allows to men on earth.

B. *Suggestion and the Group.* Individuals gathered together for a common purpose tend to react readily to the suggestions of the speaker. A congregation in church is made up of individuals who have much in common. Their community of interest is furthered by singing the same songs, reciting the same prayers, and rising and sitting together. The preacher finds that after half an hour of group action he has individuals ready to listen to a sermon addressed to men in general rather than to men in particular. An audience that sits elbow to elbow will co-operate much more readily than one that is separated by widely scattered seats. Each individual reacts on the other. Each communicates his interest or disinterest. One restless member of an audience will create a pool of restlessness in his area. A crying baby will disturb a large section of the audience.

The teacher who always opens his class with a five-minute quiz impresses individuals with their need to learn. They become receptive for the lecture that follows. That speaker is wise who employs devices that will get individuals to think and to feel along the same lines. Reference to the community will often secure attention.

Individuals thinking and feeling along the same lines tend to react to suggestion. One large university had the custom of rising to a man when the president entered the stadium. The president's entrance released the common attitude shared by each individual — loyalty to alma mater.

C. *Types of Suggestion*

1. DIRECT. The speaker may suggest the action directly to the audience. Like the radio announcer, he may say, "Go to the corner drugstore and buy a bottle of Blister's Mouthwash. Do it now."

You will remember the scene in *Hamlet* in which Polonius is told that a cloud looks like a camel, and he agrees. In the next breath Polonius is told that the cloud resembles something else, and he agrees. We have all had the experience of hearing someone

say, "My, you look well today." This direct suggestion makes us feel even better than we are. Doctors often do their patients more good by means of suggestion than by the drugs they administer. Quacks keep their victims coming to them by direct suggestion.

The public speaker can help himself master stage fright by the use of direct suggestion. If he keeps telling himself, "I have nothing to be afraid of," "I have done this many times before," "I have a good speech," he will keep himself in hand.

2. INDIRECT. Often we find it advantageous to suggest our idea indirectly to our audience. We are afraid that the direct suggestion might have the opposite effect. For many reasons a man might have his friends promote his candidacy for an office rather than promote it himself. Often in trying to get our friends to change their conduct we use illustrations. We speak in parables so as not to offend — and hope that he who has ears to hear will hear. We hint. Or, we may throw out a number of suggestions to the audience which may come back from them in the form of direct suggestion as to the action that should be taken. One successful executive got his staff to promote ideas in which he was interested by planting those ideas in the minds of small groups as he met them informally.

Today we find many manufacturers using indirect suggestion by promoting the products of their customers. A manufacturer of tin cans may advertise a brand of peas which is put up in his tins. He hopes to profit through the good will which is secured indirectly.

When an advertiser suggests that "There is beauty in every jar," he is using indirect suggestion. Perhaps, you, too, will gain beauty by buying this face cream. How much spinach Popeye has sold, nobody knows, but youngsters by the thousands have eaten it so as to be strong like him.

Bruce Barton, in his speech "Which Knew Not Joseph," uses an example of an advertising man employing indirect suggestion on a prospect:

> Coming one day to a crossroads town, our friend found that there was only one store. The proprietor did not receive him enthusiastically. "Why should I advertise?" he demanded. "I have been here for twenty years. There isn't a man, woman, or child around these parts that doesn't know where I am and what I sell." The advertising

man answered very promptly (because in our business if we hesitate we are lost), and he said to the proprietor, pointing across the street, "What is that building over there?" The proprietor answered, "That is the Methodist Episcopal Church." The advertising man said, "How long has that been there?" The proprietor said, "Oh, I don't know; seventy-five years probably." "*And yet*," exclaimed the advertising man, "*they ring the church bell every Sunday morning.*"

3. COUNTER. Some people lean over backwards so as not to do the thing suggested to them. When such traits of stubbornness are known, the speaker can suggest an opposite course of action. A few years ago a young man of my acquaintance wanted to go on the Floating University, but his father wanted him on graduation to stay and work in his store. The father was afraid of wanderlust. The young man suggested to the recruiting officer that he write the father, suggesting that the young man should not be allowed to go. The letter was written as directed. As a result, the young man did go. He knew his father so well that he was certain a countersuggestion would secure the desired action. Parents often use countersuggestion in the control of their children. Perhaps without knowing it you have been controlled by some such suggestion as, "If I were you, I would not do that." And you have done it, which was what your parent hoped for.

D. *The Use of Suggestion.* When is it wise to use suggestion? There are four rather well-defined situations in which suggestion seems to work: (1) when the audience has confidence in the speaker; (2) when the idea harmonizes with elementary impulses or instincts; (3) when the idea fits in with convention; (4) when the suggestion clicks with our special interests and prejudices.

1. CONFIDENCE IN THE SPEAKER. We have all heard of "confidence men." These gentlemen are testimony to the effectiveness of suggestion when used by one in whom the audience has confidence. When confidence is set up in the mind of the listener, the attitude of submission takes hold, and the listener does whatever is suggested to him. The child has complete confidence in his father and does what the father wants. The speaker can aid in many ways in fostering confidence in himself so that he may use suggestion.

It is said that Nebraska voters adopted the unicameral form of legislation largely on the word of George W. Norris. For

thirty years Norris had labored as a lawyer and judge and senator in that state, and the common man had confidence in his judgment.

We use suggestion to build up in the audience attitudes toward the speaker. It was my pleasure to introduce Lew Sarett before a college audience, and I asked him what he wanted me to say about him. He replied that since it was a college audience they would be interested in his college degrees and in his prizes for poetry.

The chairman of the meeting can do much to build up confidence in the speaker. Just as friends in introducing their friends to one another establish credibility by speeches of warmth and cordiality, so the chairman can help promote the atmosphere in which suggestion will be effective.

The speaker, by means of his speech, can build up the belief in the audience that he knows what he is talking about. In the introduction especially, the speaker can tell why he is talking on this theme. You will remember that Shakespeare has Antony say, "I am here to speak what I do know."

In the following speech of introduction, William Green, president of the American Federation of Labor, gets the audience, through suggestion, to accept Peter Heenan as a spokesman of labor:

> We are very happy to have with us this morning the Minister of Labor of the Dominion of Canada and the Secretary of Labor of the United States of America. They come to us this morning in response to our invitation to address the convention. I know that each of them will bring to us a message of very great interest and of inspiration. Brother Heenan — I think I can call him brother — the Minister of Labor of the Dominion of Canada, has long been associated with the problems of labor in relation to the problems of administration and of government. Because of his long association with labor and the work of labor he is eminently fitted to speak to us as an authority and as an expert upon these problems.

2. ELEMENTARY IMPULSES. The beggar with his cup appeals to an elementary impulse within us, and we toss him a coin. Deliberation might say that giving directly is a poor form of charity, but suggestion is more powerful. Clothing stores devote most of their space to show windows because they are forms of suggestion. Food, shelter, clothing — these satisfy elementary urges; and often suggestion is used to get us to buy. The cafeteria which puts the

desserts first is suggesting to us food which we might not buy after we have bought more filling foods. One restaurant owner found that he saved money by not serving the customer with a knife until the soup was served because the customer ate butter and crackers when they were placed before him.

On Father's Day in a fraternity a collection for funds will yield a tidy sum because the impulse to help the son's group is strong. At Christmas time a service club can take up a collection for crippled children because of the appeal to the desire to help the unfortunate.

3. CONVENTION. Man is a creature of fashion. He wants to do what others do. He wants to keep in step. A suggestion that such and such a course of action will put the listener in fashion is all that is needed to stimulate action. A speaker can appeal to an audience to take a course of action because others have taken it. If everybody is doing it, it is easy to suggest that this audience fall in line.

In the following excerpt from her speech on "Color in Industry," Margaret Hayden Rorke suggests that any business, to be fully alive to its opportunities, must begin to use color in order to keep up with the trend of the times:

> All industries today are realizing the stimulating power of color and its psychological reaction on the consumer. Color is the most vital factor in the merchandising of any product. The line of demarcation is well defined, however, between the purely esthetic and the commercial value. It is because of this aspect, the importance of which is recognized by all industries, that the American producer is recognizing the great economic value of color standardization as promoted by the Textile Color Card Association of the United States. . . .
>
> Everywhere our eyes turn advertising brings its color message, a message that grows more beautiful each year, because of closer study of color and composition, line and form. Softly tinted slate in dulcet mauve, green, and blue tops our roofs. Slate no longer gray, drab, and prosaic takes on the personality of color and ceases to be passé.
>
> Woods no longer in vogue turn to chromatic values. Witness the bird's-eye maple which, once beautiful in its native hue, lost its prestige. It now assumes a sartorial dress and — presto — a new wood in lovely mellow tones of wine, frosty green, and rosy beige becomes another fashion for interior trims. . . .

And so runs the tale. All of which is another way of saying that color has acted like a blood transfusion to many industries and trades. It has revived some that were rapidly sinking into a coma or state of inertia that presaged the coming of the end. Industry has opened the door to color and will *never* close it. There can be no more graphic illustration of this than our automobile industry. It has developed a highly sensitized color appreciation, with the result that it has been stimulated and aided through keeping in tune with the color scheme of fashion and woman's taste.

4. PREJUDICES. A knowledge of our audience will give us the special interests of the group we are addressing. We know that an audience will not resist a suggestion if it fits in with a previously accepted judgment. In the matter of politics and religion, we can feel sure that people will react to a suggestion which agrees with their peculiar prejudices. Racial prejudice, tradition, the customs of the group are sufficient background to call forth courses of action through suggestion. The preacher who speaks on beliefs which the audience already holds need not go into proof of these ideas.

Patriotism, like religion, is an emotion which responds quickly to suggestion. Bands play, flags fly, women weep — and men march off to war. Suggestion is largely responsible. Brutus excuses his murder of Caesar because of his love of Rome: "Not that I loved Caesar less, but that I loved Rome more." Stalin, likewise, excuses his murdering of thousands because of his love for Russia. Mussolini exiles his enemies because he, too, loves Rome. Hitler excuses his blood purge on the ground of loving Germany. Reason might ask whether those murdered did not also love their country.

The suggestion that we might be attacked by a foreign foe drives out all thought of balancing the budget. After the suggestion has been made, it is difficult to give reason a chance to explore the statement that the United States is capable of being attacked.

II. DELIBERATION

Deliberation means "delayed action." Action resulting from deliberation is likely to be more lasting because all the alternatives have been studied and the chosen course seems to be the best under the circumstances.

We may say that suggestion is efficacious in matters that are relatively unimportant, but in matters of consequence deliberation is depended upon. Because it is realized that a large group cannot deliberate as effectively as a smaller group, we have in a democratic country the committee system. Usually three to five members of the larger group are chosen to study the proposition and report to the larger group the course of action which they think is best.

In the committee, deductive and inductive, as well as causal-relation, reasoning are employed. All angles of the subject are explored, and the committee reports its findings to the larger group. The committee explains its conclusions, and the larger group votes to accept, reject, or recommend that the subject be studied further.

Every executive officer has a group of individuals with whom he may consult. In everyday matters, a man may consult his wife and family before reaching a decision. In this way, the chosen action is a result of deliberation, not suggestion.

The dependence of the democratic process upon deliberation has been stated by the late Marquis of Lothian, Ambassador from Great Britain:

> The genius of Democracy depends upon freedom of speech. That means that every true democracy wants to hear all sides of every great question, whether it is domestic or whether it is international. It must do so if it is to arrive at sound judgments. I don't believe that you want me merely to utter a few meaningless diplomatic commonplaces tonight. I believe that you would prefer to hear an honest account of what we in Britain think and hope and fear about the most serious problem in the world today — the European war. So I am going to take my courage in my hands and talk to you about the war.
>
> To do this is not, I think, propaganda. The free peoples, I believe, are entitled to speak to one another, provided they tell the truth, as I shall endeavor to do. I do not see how we can arrive at any sane program for peace unless we do talk frankly to one another.
>
> Propaganda, as I see it, is quite a different thing. Propaganda is the deliberate attempt to influence your own countrymen, or other nations, to a particular course of action, by lies or half truths or tendentious innuendoes. The truth is never propaganda; it is the very staff of public life. The mark of a good citizen in a democracy is his or her capacity to distinguish between truth and error. The subjects of a dictatorship are never given any training in this vital

function. The government, and the party which controls it, does their thinking for them.

That is why democracies turn out citizens of independence and character, and why they are so difficult to propagandize for long. And that is why the subjects of the dictatorship, who are taught only to obey authority, fall such ready victims to propaganda.[1]

The Use of Deliberation. There are classes of subjects which demand deliberation, and for the sake of convenience we may enumerate four of these. Undoubtedly there are more, but these four are the basic ones: (1) important matters, (2) ideas with unusual talking points, (3) new ideas, and (4) complicated ideas.

1. IMPORTANT MATTERS. When we are asking for an expenditure of large sums of money, we need to present the arguments pro and con. We must show how the pro arguments outweigh the con arguments. If the college proposes to build a men's dormitory, it is not sufficient to say, "Let's build a dormitory." There are so many considerations to be met in the problem that it takes weeks of study by several people to ferret them out. It might even be decided that it is not wise to build a dormitory. The committee might discover that another type of building is needed more.

In such matters as the Ludlow Amendment, neutrality, isolation, enlarging the Supreme Court, there are many issues that are not immediately apparent. The final decision on these controversial subjects may be a compromise because no clear-cut action along one line seems to satisfy all parties concerned.

2. IDEAS WITH UNUSUAL TALKING POINTS. When a speaker has an opportunity of bringing before an audience an array of strong arguments for a certain action, it is folly not to use these to induce belief. A speaker urging child-labor legislation has unusually fine arguments to make and should take the opportunity to deliberate on them with his audience rather than use suggestion alone in trying to secure action.

Edmund Burke, in his "Speech on Conciliation with America," believed that he had a strong point in his favor in the extent of the trade with the colonies. He was unwilling to suggest merely that Parliament should think twice before jeopardizing this trade. He wanted them to hear the argument:

[1] *Vital Speeches*, Volume VI, Number 7

The trade to the colonies, taken on the export side, at the beginning of this century, that is, in the year 1704, stood thus:

Exports to North America and the West Indies	£483,265
To Africa	86,665
	£569,930

In the year 1772, which I take as a middle year between the highest and lowest of those lately laid on your table, the account was as follows:

To North America and the West Indies	£4,791,734
To Africa	866,398
To which if you add the export trade from Scotland, which had in 1704 no existence	364,000
	£6,022,132

From five hundred and odd thousand it has grown to six millions. It has increased no less than twelvefold. This is the state of the colony trade, as compared with itself at these two periods within this century; and this is matter for meditation. But this is not all. Examine my second account. See how the export trade to the colonies alone in 1772 stood in the other point of view, that is, as compared to the whole trade of England in 1704:

The whole export trade of England, including that to the colonies, in 1704	£6,509,000
Export to the colonies alone, in 1772	6,024,000
Difference	£ 485,000

The trade with America alone is now within less than £500,000 of being equal to what this great commercial nation, England, carried on at the beginning of this century with the whole world!

3. NEW IDEAS. In introducing a new line of action to an audience, it is well to use deliberation. When the matter of a war referendum is broached, it must be supported by arguments. Our form of government is that of representative democracy, and any direct form of action in time of war must be supported or defeated by all the arguments that can be said in favor of or against it.

An automobile manufacturer, in putting a new car on the market, exploits every new device, every angle, including price, which will make the public consider his product.

Edwin Grant Conklin, Princeton University, employs deliberation in putting forth the idea that science as well as religion con-

sists of both faith and works. To many people the thought that science needs faith is new. Not all the address can be given here, but the following paragraph will be sufficient to show how deliberation is used in putting forth the new idea:

> Science as well as religion consists of both faith and works, principles and practice, ideals and their realization. The faith, ideals, and ethics of science constitute a form of natural religion. Scientists generally would agree, I think, that the faith and ideals of science include the following: (1) Belief in the universality of that system of law and order known as nature. (2) Confidence that nature is intelligible and that, by searching, our knowledge of it may be increased. (3) Recognition of the fact that knowledge is relative, not absolute, and that only gradually do we arrive at truth concerning nature. (4) Realization that there is no way to avoid temporary error, since in unexplored fields we learn largely by trial and error. (5) The necessity of freedom, open-mindedness, and sincerity in seeking truth. (6) Confidence that truth is mighty and will prevail and that even unwelcomed truth is better than cherished error. (7) Realization that truth cannot be established by compulsion nor error permanently overcome by force. (8) Belief that the long course of evolution which has led to man and society, intelligence and ethics, is not finished, and that man can now take an intelligent part in his future progress. In these articles the faith of science does not differ essentially from that of enlightened religions.[1]

4. COMPLICATED IDEAS. A speaker who is trying to show that man should make more use of wind and less of water in making electricity is faced with a complicated idea. He must depend upon argument; he must use contrast and comparison to make his point.

When Lincoln and Douglas were on the stump in Illinois, it was sufficient to suggest to the audience that the fathers of the country looked toward the total extinction of slavery in the territories. But, when Lincoln went to Cooper Institute in 1860 to speak before thoughtful men, he had a speech which went into detail as to who the fathers were and what each stood for.

Paul W. Garrett, Director of Public Relations, General Motors Corporation, in his address on "Public Relations — Industry's No. 1 Job" delivered at the Twenty-First Annual Convention of the American Association of Advertising Agencies on April 22, 1938,

[1] *Vital Speeches*, Volume IV, Number 7



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Acme Photo

HARRY EMERSON FOSDICK

! H. Conwell, who founded Temple University with funds secured from speaking, declared that if you want to be an orator as a man you must your piece as a boy. Harry Emerson Fosdick followed this formula. gate University he was in the thick of debating and oratory. He praises blic-speaking experience at his alma mater: "I never can be sufficiently l for the fact that in my undergraduate days public speaking was re- as one of the most important enterprises on the campus and we were rigorously disciplined and drilled in it."

deals with many complicated problems. Here is an example of his use of deliberation in dealing with one of them:

THE BUSINESS SIT-DOWN FALLACY

I refer to the fallacy that business went on a "sit-down" strike to bring on this depression to embarrass the New Deal and to embarrass labor. That somehow or other business has secured the magic key by which prosperity can be turned on and off as from a spigot. This makes a very exciting story. It is probably the most flattering left-handed tribute paid to business in many a day. But does it not ignore the cold, prosaic fact that industrial production and business volumes depend not upon the capital under control of managements but upon the capital in the pockets of potential customers? Is it not the customer who says how many days a week the factory is going to run? Is it not the customer who says whether a new plant addition is going to be built? One thing is sure. Nobody in government or in industry, or anywhere, yet possesses the power or the knowledge to control the swings in the economic cycle.

I refer to the fallacy that the way to create buying power is to level down from the top. That the way to spread wealth is to divide it, not multiply it. It is a shameful commentary upon our neglect of elementary business interpretation that such a doctrine, based upon the outworn philosophies of Karl Marx and the Socialist school, should ever have gained a foothold in these United States. For does this theory not ignore the fundamental fact that production of goods precedes distribution of goods — that increase in wealth can only come through producing ever more and more things to distribute?

I refer to the fallacy that the machine is driving men into idleness. Does this theory not ignore the fact that jobs for workers increase almost in direct proportion as workers can call upon horsepower to help them? Does it not ignore the fact that during the last 50 years of machine development the population of the nation has doubled but the number of wage earners in factories trebled? Does it not ignore the fact that for every person given a job in manufacturing enterprise four others automatically were given jobs as suppliers and in corollary services thereby created? Does it not overlook industry's use of the machine to build automobiles by which jobs were eventually provided for 6,000,000 — jobs that would never have been created under handcraft methods — as against 60,000 jobs furnished through buggy building in its heyday? Does it not ignore the fact that industry must be dynamic, ever-progressing, ready to capitalize upon technology in order to force costs lower and lower? That it must make ever more and ever better goods if a higher standard of living is to be created for

all and if people are to be enabled to partake of the spiritual and cultural values of civilization?

Should we permit fragmentary and hand-picked testimony in regard to the machine to circulate as factual findings? Should we confess that our present stage of progress in the production of goods represents the peak, and that we are willing, through the misguided imposition of artificial restraints, to sink back to the level of the handcraft age?

III. SUMMARY

Students of public speaking should be warned to be very much on the alert not to substitute suggestion for deliberation, or vice versa. A sense of the audience is necessary, and such a knowledge comes only through study and experience. There is nothing tricky about the use of suggestion; it is a useful device which should not be abused. Like every useful tool it can be abused and used for antisocial ends. In decisions that are to be lasting the speaker should not despair of the long road of deliberation. Only in dictatorships, where one man has absolute power, can the minority opinion be ignored. Often in the hands of the minority is the saving grace of society. What would have happened if Edmund Burke and Alexander Stephens had been listened to! As public speakers we do want to persuade people, but to persuade them against their will is futile.

IV. EXERCISES

1. Give a speech in which you attempt to build up, by means of suggestion, attitudes which will result in taking up a collection for the Red Cross.

2. Give a speech of introduction for your favorite professor which will create an attitude of attention and good will.

3. Give a speech in which you provide several alternatives, and ask the group to deliberate on the alternative solutions of the problem.

4. Study the introductory paragraphs of the speeches in Appendix II and notice the use of suggestion aimed at persuading the audience that the speaker is worth listening to.

5. Listen to a commercial broadcast and report on the use of suggestion by the speaker.

6. Make a speech on one of the following subjects:
   - *a.* Join the Red Cross
   - *b.* Let's buy teacher a present
   - *c.* Let's back the team
   - *d.* Return that book to the library
   - *e.* Safety first, last, and always
   - *f.* Let's be partners
   - *g.* Why I love my college
   - *h.* Duty to one's parents
   - *i.* Write a letter home
   - *j.* How to be happy
   - *k.* Good neighbor, good customer
   - *l.* Pensions for World War veterans' orphans

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CHAPTER XXI

Patterns of Persuasion

I. TEN PATTERNS

A. *Appeal to Competition.* Sometimes the individual or group can be made to act when the sense of rivalry is stirred. "Keeping up with the Joneses" is a motive upon which most of us act at some time or other. We buy automobiles, clothes, houses which are probably beyond our needs, in order that we may keep abreast of the competition. "We must keep up appearances," we say. Not only individuals and groups but also nations are appealed to on this basis. In the following excerpt from a speech by Karl T. Compton on "The Government's Responsibilities in Science," [1] it is shown that foreign governments are aiding science and that the United States should do likewise in order to keep up with them:

It is interesting and somewhat disheartening to note that our country, with all of its boasted progressiveness, has paid less attention to science as a means of combating our present difficulties than any of the other great powers.

Russia, seeing what science has done in raising the standard of living in other countries — especially in our own country — is centering her whole economic program on science. She has used, as the central feature of this program, the Academy of Science, founded by Peter the Great. Under this have been established more than two hundred great Research Institutes for work in pure science and engineering. Her annual appropriations for these institutes are reported to be larger than any other item in her budget — even the military and defense item. Many of her scientific laboratories rank among the best equipped laboratories in the world at the present time. Though short of trained workers, they are already turning out some first-class work, and a well-considered program of selecting and training research workers has been instituted.

[1] *Vital Speeches*, Volume I, Number 21

Great Britain also has taken decisive steps to utilize science for social and economic improvement, despite the fact that she was harder hit than we by the war, her unemployment crisis came sooner, her taxes are higher. She has called her leading scientific men to advise her Privy Council on scientific and technical policies through three Advisory Councils composed of Britain's most noted scientists. It is on advice of these councils that the programs and budgets of the government's scientific bureaus are determined. The government, furthermore, appropriates about a million pounds annually, to be used for research. On advice of the Advisory Council, appropriations are made to governmental scientific bureaus and grants for research are made to educational institutions and scientific societies; also for research fellowships, and for support of industrial research by trade associations provided these associations match the grants with similar contributions from their own funds. In this latter way, programs of research have been inaugurated in twenty-one of the most important industrial associations.

Italy has mobilized her research facilities in a broad-scale effort to rehabilitate her economic position and to counteract her deficiency in raw materials through application of her "brain power" to the most effective use of what she has. The government has appropriated large sums for the better equipment of university research laboratories, and all work in these institutions and in governmental laboratories is supervised by a National Research Council. Furthermore, no governmental financial assistance is given to industries unless this Research Council certifies that the industry maintains a progressive policy of research and development.

Until recently Germany led the world in her sustained efforts to maintain a strong economic position through scientific research, notably in the fields of chemistry and metallurgy. Everyone knows the success of this policy, until it was largely wrecked by other circumstances. Her scientific strength, however, is still probably Germany's strongest economic asset.

Japan, for years, has been bending every effort to introduce Western technology into her industrial procedures. Begun as a policy of copying technical processes and products which have been developed elsewhere, it was accompanied by an intensive program of scientific education of her own scholars. She is now in a position to lead as well as to follow in scientific work of high quality, and this is bearing fruit in her industrial position.

Compare this picture with that of our own country. As soon as we got into trouble we cut our governmental expenditures for scientific work *more* severely than those of any other government activity. We gave no consideration either to unemployed scientists or to the public

value of their work in our emergency measures for relief of unemployment or for economic rehabilitation. And yet we have prided ourselves as being the most advanced nation on earth.

B. *Appeal to Co-operation.* We may think of this appeal as the opposite of the appeal to competition. Man has to live and work with his fellow man in order to attain a complete existence. Community betterment, the welfare of the schools, the life of the churches, the morale of the lodges — all depend upon working together. The speaker can often secure action by asking that individuals forget their own prejudices and work for the common good.

The appeal to purchase uniforms for the high-school band, the appeal to raise funds for the crippled children, the appeal to keep high the standing of the fraternity — are based on an appeal to co-operation. A common ideal motivates all concerned. Abraham Lincoln makes an appeal for co-operation at the conclusion of his Second Inaugural Address and at the conclusion of his Gettysburg Address.

C. *Appeal to Immediacy.* Opposite to the appeal for deliberation is the appeal for immediate action. The proverb that tells us to "strike while the iron is hot" is a guide to much of our action. Inertia, putting off a decision, forgetting the circumstances that brought about the crisis — all prevent action. Thomas D. Thacher,[1] former Solicitor General of the United States, in his address on "Trial by Newspaper," attempts to get immediate action by capitalizing upon the public opinion aroused by the Hauptmann case:

> We must act quickly, while the public is still aroused by the incidents of the most notorious criminal trial in the history of the United States, or we shall slip back into an attitude of complacency and the habit of blaming the other fellow and letting it go at that. Certainly there is today no task of greater public importance, so far as our two professions are concerned. These two professions are aroused to a deep sense of their own responsibility, and as I said in the beginning, there has never been as much promise of real accomplishment as there is today.

D. *Appeal to Delay.* In presenting a proposition with which the audience may not be in entire sympathy, it is best to delay a

[1] *Vital Speeches*, Volume II, Number 25

decision. A speaker who does not attempt to hurry an audience into a decision will appear to be fair. There are many questions which people like to sleep on. Especially is this true of matters that are of great importance, matters involving the expenditure of considerable time and money. As has been pointed out, in weighty problems deliberation rather than suggestion is more advisable; solutions arrived at slowly will be more acceptable than those made in a hurry. There will be less backfire. Whenever strange, uncertain, or doubtful situations which require decisions are met, the audience demands reflection. On the other hand, suggestion works best where much can be taken for granted. The wisdom of this appeal is summed up in the proverb "Look before you leap!"

Henry Clay, in his speech delivered in support of the Compromise of 1850, on February 6 of that year, asked for deliberation:

Can you, Mr. President, lightly contemplate the consequences? Can you yield yourself to a torrent of passion, amidst dangers which I have depicted in colors far short of what would be the reality, if the event should ever happen? I conjure gentlemen, whether from the South or the North, by all they hold dear in this world — by all their love of liberty, by all their veneration for their ancestors, by all their regard for posterity, by all their gratitude to him who has bestowed upon them such unnumbered blessings, by all the duties which they owe to mankind and all the duties they owe to themselves — by all these considerations I implore them to pause, solemnly to pause, at the edge of the precipice before the fearful and disastrous leap is taken in the yawning abyss below, which will inevitably lead to certain and irretrievable destruction. And I implore, as the best blessing which heaven can bestow upon me on earth, that if the direful and sad event of the dissolution of the Union shall happen, I may not survive to behold the sad and heart-rending spectacle.

Woodrow Wilson, in his advocacy of the League of Nations in his Kansas City speech on September 6, 1919, made an appeal to thought:

Is it not a great vision, my fellow citizens, this of the thoughtful world combined for peace, and this of all the great people of the world associated to see that justice is done, that the strong who intend wrong are restrained, and that the weak who cannot defend themselves are made secure?

We have a problem ahead of us that ought to interest us in this connection. We have promised the people of the Philippine Islands that

we will set them free. It has been one of our perplexities how we should make them safe after we set them free. Under this arrangement, they will be safe from the outset. They will become members of the League of Nations, and every great nation in the world will be obliged to respect and preserve against external aggression from any quarter the territorial integrity and political independence of the Philippines. It simplifies one of the most perplexing problems that has faced the American public.

E. *Appeal to Precedent.* Persuasion is often a comparatively easy matter if we can show that the action we propose has been accomplished in the past with no disastrous results. When we remember that the legal profession is based upon precedent, we realize how important the appeal to precedent is in the life of mankind. Human beings seem unwilling to change their ways. It is easier to act in conformity with some past action than to initiate an untried course. Beveridge, in pleading that the United States should extend its sway to the Philippine Islands, appealed to past action in the acquisition of territory. Lincoln, in his Cooper Institute Address, showed the stand which the fathers of the country took on slavery.

In his speech on "Epidemic Experimentalism," Glenn Frank [1] makes an appeal to precedent:

Agreeing, then, that the sole test of the Constitution should be its utility under current circumstances, the question is this: Did the framers of the Constitution produce a charter of government which, however well adapted to the needs of 1787, has been invalidated by the changed circumstances of 1935? Or did the framers of the Constitution avoid detailed provisions, which social change so quickly makes obsolete, and produce a charter which grounds the national being on sound principles of government which must be progressively adapted to changing circumstances but cannot be adjourned without destroying the central principle of self-government?

In the light of historic experience, I must say no to the first question and yes to the second. And here are my reasons for these answers:

There are but three directions in which a people can go governmentally: A people can ground its government on a centralization of power, a decentralization of power, or an organized balance of powers. There are these three ways and none other. The constitutional fathers chose or were shoved by the compulsions of compromise into the third way. With all its shortcomings, it has proved itself historically su-

[1] *Vital Speeches*, Volume II, Number 3

perior to the other two. This is not an offhand opinion. The historic record is plain. Down the ages each of these three modes of government has run true to form in development and results.

F. *Appeal to Ideals.* The power of this appeal will differ with various audiences. Idealism burns most brightly in youth. Age tends to trim the lamps of idealism; the years make one more practical-minded. But within us all, except the criminal-minded, there is the desire to do what is right. Most of us have a fairly strong sense of duty. It is best for the speaker not to presume to tell the audience what their duty is; but if he can make the appeal skillfully, there is nothing more powerful in moving men than this sense of "ought." Lloyd C. Douglas [1] makes this appeal to his audience of graduating seniors in his address "Diadems and Fagots":

This is the befuddled public with which you are now to make adventure; and I charge you, by all that is good and right — by all that is decent and sportsmanly, by all that is holy; I charge you, in the name of your high privileges, and the honor of your alma mater, whoever is going to be a quack, it dare not be you. Whoever is going to make money by imposing upon a heartsick and unbalanced public, it must not be you. Whoever is going to make capital of the fact that this generation would rather be lifted up through the magic and miracle of soothsayers, than through the honest ministry of scientized altruism; whoever is going to teach the mob to howl sentimental slogans, and incite stupidity to hate — IT MUST NOT BE YOU!

President W. H. P. Faunce makes an appeal to ideals in his talk on "Afraid of That Which Is High": [2]

We need men today who dare to stand for high standards in athletic sports. Low standards are everywhere around us, and in professional baseball and football men are bought and sold like cattle. Every man who plays on a varsity team in any sport has constantly presented to him the question whether he is afraid of that which is high. Is it not necessary to stoop in order to win? Does not the opposing college team include men who were secretly hired to play against us? Has not that team, that other college, a system of "scouts" and "athletic scholarships" and "proselyting" so that its team represents not the ability but the purse of our opponents? Does not the other team frequently adopt underhand methods "and get away with it"? Must we not meet the

[1] See Appendix II. [2] *Facing Life*

opponent on his own level, unless we are prepared to face the chagrin of our own college and the ridicule of the press? Do we dare to be what we profess to be? What we really need is not so much a winning team, as a strong team — too strong to stoop to foul play, strong enough to accept defeat without whining and victory without boasting.

G. *Appeal to Conformity.* This appeal is not exactly like that of the appeal to competition, but there is a slight resemblance. This one is more that of keeping in step, or keeping in fashion. Conformity is a powerful coercing factor in society. If the speaker can show that it is "the thing to do," he nearly always gets his way. The audience reasons that there cannot be anything wrong with the proposed action if everyone does it. Whether the speaker uses this motivation for low or high purposes is a matter of ethics.

Darrow tried to show that Judge Caverly would be in step with public opinion if he did not send Loeb and Leopold to the chair:

> What is the law of Illinois? If one is found guilty of murder in the first degree by a jury, or if he pleads guilty before a court, the court or jury may do one of three things: he may hang; he may imprison for life; or, he may imprison for a term of not less than fourteen years. Now why is that the law?
>
> Does it follow the statute that a court is bound to ascertain the impossible, and must necessarily measure the degrees of guilt? Not at all. He may not be able to do it. A court may act from any reason or from no reason. A jury may fix any one of these penalties as they see fit. Why was this law passed? Undoubtedly in recognition of the growing feeling in all the forward-thinking people of the United States against capital punishment. Undoubtedly, through the deep reluctance of courts and juries to take human life.

H. *Appeal to Adventure.* What with driving a car at the rate of sixty miles an hour or buying a house in a new suburb or buying a block of stock, man is always taking chances. The gambling instinct in most of us does not need a great deal of prodding to make us act without going into the matter thoroughly. If the audience is in the right mood, all the speaker has to do is to suggest a line of action and they will respond. Suggestion rather than deliberation operates in this pattern of persuasion. Faith in the speaker makes it easier for an audience to follow his directions without deliberation. Youth especially responds to the challenge of taking a chance. Youth looks at the adage "Genius and ambition laugh at precedent" and believes that it has ambition

and genius on its side. There is another wise saying that youth is the time for action and old age the time for counsel.

Sometimes affairs get into such a condition that no one knows what to do. Any one of a number of plans might be tried. Such a condition occurred in the United States during the depths of the depression. The following quotation from Hugh Johnson's [1] speech is a justification of following this behavior pattern:

I am not here to condemn or commend anything that was done or not done — but only to voice a conviction that something had to be done — and done without a moment's hesitation or delay. There was armed resistance to legal process in the West. The cities were full of homeless, hungry men — rapidly growing sullen and resentful. A vast ferment was working. It produced such figures as Huey Long and Father Coughlin. It was stirred again, more than a little, by the heat of the last campaign, and it recorded itself once more in the last election.

I honestly believe that exactly what was to be done was not half so important as that *something* be done, even if it was wrong. This I know — the instant it was certain that *inaction* was at an end and before anybody knew what *action* would be, every economic barometer shot upward to the greatest recovery in so short a time in ours or any other history. It was a spurt. But a magnificent spurt. The country changed in a fortnight from black despair to hope and courage. The depression state of mind was broken. The recovery complex came.

I. *Appeal to the Status Quo.* The public speaker can appeal to man's desire to resist change. "Let matters be," says the speaker who does not want to see any action. The negative side in a debate leans heavily upon the desire of most of us to take things as they are. The negative asks the affirmative to show a need for a change, and this is usually the affirmative's most difficult task. There is a strong tendency to believe that it is better to bear the ills we know than to fly to those we know not of. Dr. Floyd S. Winslow,[2] in the following address on "We Do Not Want Security," gives an analysis of the attempts by doctors to meet the medical needs of society and shows that the present system is more desirable than state medicine:

It is not my intent here to labor the point, or to bore you with details of the work of the various committees. But in passing, I should mention the committee on scientific work, in whose charge is the im-

[1] *Vital Speeches*, Volume III, Number 6
[2] *Vital Speeches*, Volume II, Number 26

portant task of arranging the scientific programs at the meeting of the state society; the public relations committee, whose chairman directs the activities of his group in such matters as the examination of school children and the problem of the care of the deaf and hard-of-hearing children of the state. It is clear how these matters fulfill our supreme obligation to provide the public with medical care of the highest possible quality. Two other standing committees remain to be examined. These are the legislative and economics committees. The former is active at all times to "spot" provisions in bills proposed to the legislature which may be damaging to the public because of the effect they have upon medical care. Often these provisions are thoughtlessly inserted by their proponents, who are ignorant of the effect of some minor provision in a law. Inasmuch as there are 6000 bills introduced in every session of the legislature, it is easy to see the need, in protecting the public against inferior medical care, for active effectual work on the part of this committee. The economics committee easily fits into the latter section of our original definition, "to protect the public from the results of inferior service." We all know how ably the committee has presented the facts concerning compulsory health insurance, how in every foreign country where it has been tried, medical care has suffered deterioration. We need to be told these things over and over again. The advocates of socialized medicine lure the profession with the siren song of bureaucratic jobs, assured income — security — false security. We do not want to be secure. We want to remain insecure. We want to continue to be required to give our very best to every patient, or lose out in the gentlemanly competition which exists within our ranks. This is an incentive that operates to our insecurity, but to the security of the patient. We prefer the discipline of private practice which keeps us on our toes, to an assured income under bureaucratic control where our highest ambition is more likely to be to keep ourselves solid with the politicians who have taken over the job of running our profession.

I repeat, security for the doctor means insecurity for the patient.

Alexander H. Stephens, in his address on "Secession" delivered at the Georgia State Convention in January, 1861, made an appeal to his audience to maintain the *status quo:*

Leaving out of view, for the present, the countless millions of dollars we must expend in a war with the North; with tens of thousands of your sons and brothers slain in battle, and offered up as sacrifices upon the altar of your ambition — and for what, we ask again? Is it for the overthrow of the American government, established by our common ancestry, cemented and built up by their sweat and blood, and founded

on the broad principles of right, justice, and humanity? And as such, I must declare here, as I have often done before, and which has been repeated by the greatest and wisest of statesmen and patriots, in this and other lands, that it is the best and freest government — the most equal in its rights, the most just in its decisions, the most lenient in its measures, and the most aspiring in its principles, to elevate the race of men, that the sun of heaven ever shone upon. Now, for you to attempt to overthrow such a government as this, under which we have lived for more than three quarters of a century — in which we have gained our wealth, our standing as a nation, our domestic safety, while the elements of peril are around us, with peace and tranquillity accompanied with unbounded prosperity and rights unassailed — is the height of madness, folly, and wickedness, to which I neither lend my sanction nor my vote.

J. *Appeal to Be Exclusive.* Men like to belong to clubs that are hard to get into; they like to buy things that are difficult to purchase; they like to live in a suburb where every house is different; they like to wear clothes which express their individual personalities.

Roe Fulkerson, in his speech to the Kiwanis Club, appeals to this desire to be one of the chosen:

I am no elocutionist, nor trying to be one, but if anything could make me one, it is Kiwanis and its work, bringing the Golden Rule into the business life of men. We all think of Kiwanis in different terms. You have your name for it. I like to think of it as God's work. I like to think that God looks down with a benign smile every time a Kiwanis Club meets.

The certified public accountants would be pleased by the following closing thought of John Atkinson's speech of welcome:

I used to think the laws of our legal association made us the closest union in the world. That isn't so any longer. I bow low to you, the C.P.A.'s, the best union in the world. From all I know, nobody gets into your ranks unless he jimmies his way in, and I don't find any fault with you. You keep it as it should be. The Bar Association is in such shape they cannot control it. A man can be a lawyer and not belong to his association, but he can't be an accountant and amount to much unless he is a C.P.A.

This motive is deep rooted in man. The preacher uses it when he calls the believer to live a life apart, to be different from other

people. The exclusive woman's college uses it in limiting its enrollment. The automobile salesman employs it in suggesting a custom-made car.

II. SUMMARY

For the beginning speaker it is helpful to know that there are some well-established patterns of persuasion. The ten patterns treated here do not exhaust the different kinds of appeal. It is to be hoped that the student will observe human nature and work out other classifications of appeals. In the list of ten given in this chapter the use of suggestion and the use of deliberation are mingled. Our speaking can become more effective if we set out to accomplish our purpose by adopting one or more of these types of appeal.

III. EXERCISES

1. Make a speech in which you ask the audience to deliberate.
2. Make a speech in which you ask the audience to take a chance.
3. Make a speech in which you ask the audience to consider precedents.
4. Make a speech in which you appeal to competition.
5. Make a speech in which you appeal to co-operation.
6. Make a speech in which you appeal to the *status quo*.
7. Attempt persuasion in a speech by appealing to conformity.
8. Try to move your audience by making an appeal to ideals.
9. Find examples of speeches to illustrate each of the patterns discussed.
10. Make a short speech on one of the following subjects:

a. Diminishing Federal powers
b. Uncle Sam's pension payments
c. Force that is not violence
d. Inner dignity
e. Knowing you know
f. Selling one's heritage
g. Man's primary concern
h. Laws governing liquor
i. War as a symptom
j. Are you a hypocrite?
k. Man's greatest enemies

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PART IV

THE OCCASION



CHAPTER XXII

Speech Situations

I. SPEECHES OF COURTESY

A. *Types.* Often we find it necessary and pleasant to say a few words when we present a friend with a gift or when we receive a token of esteem from our friends. We may be asked to take part in the dedication of a building or some other object. We may wish to present a friend for an office or commemorate the service of a loyal citizen. There are many other ceremonial occasions when we may be asked to speak. All such speeches may be called speeches of *courtesy.*

1. THE SPEECH OF PRESENTATION. We may be asked to present a brief case to a member of our group who is going away. We should not be too doleful. The bright, cheerful note can be struck and will be appreciated by the audience and the recipient. If you know in advance that you are going to be called upon for the speech, you may write it out in order to clarify your thought. The various relations of the speaker, the audience, and the occasion and the symbolic nature of the gift may be made the subject of the talk. Of course, the speech should not be given from a manuscript but should be free and spontaneous.

2. THE SPEECH OF ACCEPTANCE. Sometimes we are fortunate enough to be on the receiving end of a speech situation. We may be asked to respond to the kind words of a friend who is presenting us with a book, a desk set, a wrist watch, or what you will, or, rather, what your friends will. What will you say in response to these words? You may take your cue from what has already been said, or you may stress your unworthiness; you may talk about the co-operation of your friends; you may speak of the occasion which brings you all together. All cant, all showiness, all flowery speech is taboo. Simple sincerity springing from the heart will be appreciated far more than honeyed words. Humbleness is the keynote.

3. THE SPEECH OF DEDICATION. We may be asked to help dedicate a library, a post office, a bridge, a new clubroom. Here the history of the object we are dedicating may be used as the subject. If a man is being honored in the dedication, we may stress his good points. The future may be spoken of as being, with the new equipment, more glorious than the past. The symbolic nature of the object may be a point of departure for the speech. For example, a bridge may be used in a figurative way to link the past with the present and the future. Read the Gettysburg Address again and notice the things spoken about by Lincoln.

4. THE SPEECH OF NOMINATION. We may wish to urge one of our friends for a position. Here action is the end of the speech, and we want to be careful not to stir up latent prejudices. We should know the group well enough to steer clear of any personal animosities. We should point out the nature of the position to be filled, the necessary requirements of any candidate who is capable of filling the position, and show how our candidate is the person for the opening. The qualities of animation, enthusiasm, and sincerity should be evident in the speaker and the speech.

5. THE SPEECH OF EULOGY. Sometimes it falls to us to speak in praise of the living or the dead. The importance of the life of the individual to his times and his fellow men can be stressed. One must beware of the obituary. The speech should be more than just dates. Trends, accomplishments, contributions to human welfare may be stressed. A classic eulogy is *The Life and Character of James Abram Garfield* by J. G. Blaine.

6. THE SPEECH OF COMMEMORATION. We like to celebrate a man's term of years in office; we like to commemorate a hundred years' service of a college to the nation; we like to honor our prominent men and women. These meetings call for appropriate speeches. What shall we speak about? The contribution of the man to his times; the strong points of his character; what men admire in him; the esteem with which he is held by all the elements of the group; a look into the future under his guidance, as well as a résumé of the past; an anecdote illustrating the greatness of the individual — all these may form the basis of our talk. Humor has a place in such speeches to save them from becoming too solemn. Give the audience a chance to laugh as well as to feel deeply.

7. THE SPEECH OF INTRODUCTION. The most common speech of courtesy which all of us have to make is the one in which we introduce a speaker to a group. Sometimes little or nothing has to be said because the audience and the speaker are well acquainted. On other occasions we may be able to serve a purpose in preparing the audience for the speaker. Some interesting data on the speaker will be welcomed by the audience. Care must be exercised not to be insincere. The speaker must not be embarrassed. Understatement is better than overstatement in presenting a speaker to an audience. Has the speaker published any books? Maybe you can read one of these to make yourself more acquainted with the speaker. What cities and countries has he lived in? What is to be the title of his address? Are you sure you can pronounce his name? Speakers appreciate a courteous, well-prepared introduction. Look in *Who's Who* for important data. Write to the person whom you are going to introduce and ask him for the data he wishes used in the introduction, if there is no other way to secure it. The speech should do two things: (1) make the audience appreciate their opportunity and (2) bring the speaker to his feet with a genuine feeling of welcome.

B. *Characteristics Common to Speeches of Courtesy*

1. BREVITY. Such speeches usually are emotionally intense, and because it is difficult to maintain a high pitch emotionally for any length of time, the speech should be brief. Another reason for brevity is that there are usually other speakers on the platform.

2. SUBJECT MATTER. The four fundamentals of the speech situation may be used as starting points for such speeches; the relation of each of these to the subject may be stressed. The audience, the speaker, and the occasion may give suggestive angles from which to take up the speech.

3. FORMALITY. Such situations are usually formal. All ceremonials tend to strike a serious note. Too much levity, too much of the colloquial, too much of the vernacular, too little respect for the occasion are not welcome. Taste dictates the manner of dress of the individual and the dress of his thoughts.

4. STYLE. The style of such speeches tends to become a bit elevated. Attention to the choice of words and to the nature of the sentences is welcomed by an audience. Poetry, if not over-

used, provides an excellent source of quotation and sentiment. Since poets have characterized most of the tender, noble moments of life in words more felicitously than have average mortals, poetry frequently offers a happy source of material and inspiration. Bartlett's *Familiar Quotations*, edited by Christopher Morley, will be found most useful.

C. *Exercises*

1. Give a three-minute speech in which you present a brief case to the teacher of the class.
2. Make a three-minute speech in which you present a sum of money from the graduating class to the college.
3. Give a three-minute speech in which you accept a book from a member of the class.
4. Give a three-minute acceptance speech on being tendered the gavel of an organization.
5. Give a five-minute speech of dedication of the library at the fraternity house.
6. Give a three-minute speech in which you dedicate a plaque to a deceased member of the fraternity.
7. Give a three-minute speech in which you nominate a candidate for president of the men's student government association.
8. Give a three-minute speech in which you nominate someone for the presidency of your fraternity.
9. Give a five-minute talk in memory of departed members of the fraternity.
10. Give a five-minute talk in which you eulogize a prominent member of the faculty.
11. Give a five-minute talk in which you commemorate a year's service of the president of your fraternity.
12. Commemorate in a three-minute talk the service of your cook.
13. Give a three-minute talk in which you introduce a visiting speaker to the student body.
14. Give a three-minute talk in which you introduce a father to a group of fathers and sons.
15. Bring to class Robert Green Ingersoll's eulogy of his brother and discuss it.
16. Make a short speech introducing one of the members of the class to the rest of the class.

II. THE AFTER-DINNER SPEECH

The term "after-dinner speech" is not a very clear one. All sorts of speaking around a dinner table are covered by the term. Situations are so individual that, in fact, no definition could adequately cover every occasion. Such speeches may range from a toast to a serious discussion of a question on national affairs. Frequently dinners are arranged to honor a public man, a novelist, a diplomat, a returned ambassador, a retiring schoolteacher. Any and every conceivable subject may be treated around the dinner table.

A. *Characteristics*

1. GENIAL. The nature of the occasion demands a good-natured approach to the problems under discussion. Eating together puts people into a happy frame of mind. The speech may not be boisterous, but there is a happy, friendly tone in all that is said. The after-dinner speaker knows that a telling point may be made with a humorous anecdote as well as with a heavy argument. The speaker should capitalize upon the carefree, buoyant, cheerful atmosphere.

2. ENTERTAINING. After-dinner speeches should entertain. The successful speaker includes much narrative material in his speech. He tells stories about people and places. In other words, the after-dinner speaker must be more careful than any other type of speaker not to bore an audience by a dreary recital of statistics. Give the audience a chance to laugh, and help thus to digest their meal. Collect funny stories. Try your best anecdotes out on your friends to discover whether they are any good. Develop your ability to tell a funny story. Listen to radio comedians to discover how they get off their best stories.

3. BRIEF. After-dinner speeches, as a rule, are not long. More often than not there is a long list of speakers to be heard. Each speaker will win the gratitude of the audience if he stays within the time limit. Again, it is difficult to maintain for any length of time a high pitch of witty talk. In preparation for the speech the speaker should prune his material and select the very best he has. In cutting out material, leave out all stories of doubtful taste. It is not pleasant to be remembered as the purveyor of dirty stories.

4. SIMPLY CONSTRUCTED. The wise speaker gives his after-dinner speech a construction which can be altered at the last moment without upsetting the continuity of the line of thought. A previous speaker may say something to awaken a thought that has not occurred to you until the moment and which may be very acceptable to the present audience. The introduction and the conclusion should be carefully prepared. The conclusion should represent the best you can do. Do not leave the audience cold. Have a dramatic story, a strong line from some poet or dramatist or philosopher, a rousing funny story with which to close. Make the conclusion the climax of your speech; do not let it dawdle or die on your hands.

If your speech is simply constructed, you may be able to take advantage of much that the occasion has to offer. If the outline is simple and thoroughly embedded in your mind, there is no danger of your getting sidetracked and forgetting your main theme. You can keep returning to your prepared speech after indulging in some excursion of thought suggested by the occasion.

5. IMPROMPTU AND EXTEMPORANEOUS. These two methods combine in the good after-dinner speech. It goes without saying that the after-dinner speech should not be read. Notes may be used, but it is preferable not to be confined in any way to written material. The use of notes is an admission that the speaker has not gone to the pains of getting the outline embedded in his mind. The audience should feel that the speaker is happy to be speaking and is not restricted in any way. The audience does not like a manuscript; the paper stands between them and the speaker. The speaker, feeling that he must get through his manuscript, does not take advantage of the spirit of the occasion, which may prompt some of his wittiest remarks. Without the hindrance of a manuscript the speaker is freer to fit in with the atmosphere of the occasion. The speech can be shortened or lengthened to fit in with the time element. A story may be added or dropped out, as occasion demands, if there is no manuscript in the way. But impromptu remarks cannot be added to nothing. The speaker should be very well prepared. It is good practice to go over aloud the substance of the speech so that you are thoroughly familiar with the ideas. You may garnish the main ideas as the mood and occasion prompt. The beginning and middle and end of the speech should be kept well in mind.

B. *The Audience.* As far as possible the speaker should ascertain who is to be in his audience. By talking to the chairman and others who are going to be at the dinner, the speaker can get an idea as to whether the people are of like interests or whether they are from all walks of life. One's material is in large part determined by the make-up of the audience. For example, a high-school alumni dinner will be pretty uniform in its audience; likewise, a college alumni society will be composed of people of similar interests; but a church dinner will present a cross section of life. The audience will determine our material. For example, a speech before a Hi-Y group will carry emotional appeals that might go flat before a dinner at a college fraternity. Stories at which a group of boys of teen age will laugh heartily may not affect a group of girls. Moods will also determine what material may be used. Will the mood be one of victory? Will it be a mood of reunion? Will it be a mood of sadness at farewell?

C. *The Toastmaster.* The toastmaster has the responsibility of seeing that the dinner goes off smoothly. He should have the program thoroughly worked out so as to prevent worry at the time of the dinner. He should consult with committee members and be sure of every detail. He should be sure the speakers are going to be on hand and that he knows their names and something about them. A committee member should be on hand to greet the speakers as they enter, so as to make them feel welcome.

Much of the mood of the occasion will depend upon the toastmaster. The committee will get off to a good start if they choose a jovial fellow for this important position. The friendly, alert toastmaster, by capturing some gay remark of the previous speaker, may help carry along the theme of the evening in a happy way.

Sometimes the toastmaster must arrange the seating of the guests. He can see to it that they are not sitting at one long table but that the table is arranged in a U shape so that the guests are closer to one another. He should prevent the breaking up of the party into small tables, which makes it hard for the speaker and the other diners to feel as one.

D. *Exercises*

Arrange to have a dinner at one of the near-by restaurants. One member of the class may serve as the business manager,

another as the toastmaster. These positions may be chosen by lot. If the class is large, it may prove necessary to have two sessions. The following is a list of subjects which may be used on such an occasion:

a. Co-education, blessing or evil?
b. Democracies *vs.* dictatorships
c. The price of an education
d. Culture — what is it?
e. What is the matter with college?
f. Public relations
g. You can't lose
h. Pensions, is there no end?
i. If I were president of this college
j. Mass education, success or failure?
k. How to lose friends and alienate people

E. *Collateral Reading*

1. Burton, Alexander, *After-dinner Speeches; How to Make Them*, E. J. Clode, New York, 1921
2. Judson, Lyman Spicer, "After Dinner Speaking" (a bibliography), *Reference Shelf*, Volume XXIV, April, 1938
3. Judson, Lyman Spicer, and Lambertson, F. W. (editors), *Intercollegiate After-dinner Speaking*, Noble and Noble, Publishers, Inc., New York, 1937
4. Nesbit, Wilbur D., *After Dinner Speeches and How to Make Them*, Reilly & Lee Company, Chicago, 1934
5. Reager, R. C., and McMahon, E. E., *Speech Is Easy*, Rutgers University, New Brunswick, 1938
6. Schermerhorn, James, *Speeches for All Occasions*, A. L. Burt Company, Inc., New York, 1930
7. Stafford, William Y., *Toasts and After-dinner Speeches*, Frederick J. Drake & Co., Inc., Chicago, 1902
8. Wright, Milton, *What's Funny — and Why*, McGraw-Hill Book Company, New York, 1939

III. GROUP DISCUSSION

A. *Values of Discussion.* The values of group discussion are self-evident in developing an intelligent public opinion in a democracy. Individuals must find ways of expressing themselves; otherwise free speech is merely a term. As individuals learn to express themselves in the group they begin to feel their share in the

development of public opinion, and as a corollary they will feel a sense of responsibility in carrying out the policies of which public opinion will approve. Realizing how fundamental to good government thorough discussion is, college faculties are being asked to participate in the selection of college presidents, students are being invited to help determine the educational policies of institutions, social groups are urged to develop their own rules and regulations through the interchange of ideas. Good government rests upon the consent of the governed.

To illustrate how a discussion group proceeds, the experience of a faculty group which met to discuss the selection of a new college president may be illuminating. One of the members of the faculty was chosen to represent it on a central committee to select a new president. This instructor in turn invited small groups of about twenty faculty members to his home to discuss the qualities of a man for such a position. The chairman sought to direct the discussion along three lines: (1) What are some of the needs of our college at this particular time? (2) What qualities should the new president have to meet these needs? (3) What suggestions as to names have already been made? If a suggestion were made which fitted under a head other than the one being discussed, the leader gently attempted to focus attention on the general consideration in hand. In this way each member felt that progress was made during the discussion. Under the first division the members expressed themselves that: (1) there should be more emphasis upon the intellectual life of the college; (2) there is a vital need for new buildings; (3) the college needs to be made more aware of the outside world; (4) departments should be more closely integrated. Under the second division it was suggested that: (1) the president should be young; (2) he should be a man of character; (3) he should not be a dictator; (4) he should be familiar with college work. Under the third division the names of some twenty candidates were read. Each was discussed as to his qualifications. Out of this illustration grow several considerations.

B. *Duties of the Chairman.* The chairman, in preparing the group for the discussion, should (1) give the history of the question if it is not known to the group; (2) give the suggested solutions of the problem so as to provoke discussion; (3) give the group the

opportunity to decide which solution is best; (4) give the group the opportunity to decide which is the best way to put the solution into effect. It is well for the chairman not to state too dogmatically his own belief on the matters in hand or he may stifle discussion. This does not mean that the chairman should be devoid of conclusions, but in order to stimulate discussion he should not appear too certain that one course of action is better than another.

Sometimes the chairman may have to stimulate discussion in a group not accustomed to taking part naturally and with ease. He may employ any one or all of the following tried methods: (1) The leader may ask for written questions which he attempts to answer. (2) He may put the questions in a hat and have the group draw a few, which they should attempt to answer. (3) He may go around the group asking each one to say something about the matter in hand. (4) The roll may be called and each one attempt to speak on the subject. (5) The leader may ask questions of fact, opinion, history, or possible action in order to stimulate discussion.

In order to further discussion the chairman should attempt to make each person feel that his contribution is important. Comments on remarks by participants, such as, "That's a good point," "That is a helpful suggestion," will please the members of the group. Any ironical or sarcastic comment on what is said will stifle discussion. Members of the group should feel that the leader is their friend, one who values their contributions. The chairman should relate such contributions as are made to the main line of thought. In a group that is not well prepared, the leader may ask a few people to read up on the subject and be ready to speak authoritatively for a few minutes. These speeches will lay the groundwork for the discussion. It is well to tell the group about these informed persons. If members of the group will take hold of the discussion without the use of these prepared speakers, so much the better.

The chairman will provide the meeting with whatever additional supplies are needed: books, pamphlets, resource material. Copies of previous deliberations will prove helpful.

At important places in the conduct of the meeting the chairman will wisely evaluate the material that has been presented. He will weigh, balance, and summarize.

Much of the success of any discussion group will depend upon the qualities of the leader. His belief in the discussion method as a way of solution of difficulties must be strong. He must not be impatient with the seemingly slow, cumbersome method of sifting material.

C. *Participation in the Discussion.* Before going to the discussion the members should prepare themselves to take an intelligent part. What is the subject for discussion? What phase should I prepare? Who will be present? What plan of action do I want to see adopted?

Frequently we are prompted to speak impromptu on the subject. Some of the occasions on which it is wise to speak are the following: (1) when we can clarify the point; (2) when we can add something to the discussion; (3) when we can inject a bit of humor into an otherwise tense or dry situation; (4) when we think the meeting should come to the point; (5) when we have a report; (6) when we want to correct a wrong impression. Naturally, there are some warnings which need to be kept in mind about participating in discussion: (1) We must not speak merely for the sake of speaking. (2) We must not speak too frequently in one meeting. (3) We must speak sincerely and simply. (4) We must not digress. (5) We must speak briefly and to the point. (6) We must speak so as to be heard. (7) We must face the group and look at its members. (8) We must take disagreement and criticism good-naturedly.

D. *Types of Discussion.* The nature of the discussion changes with the number of speakers and the size of the audience. Some of the types have become more or less fixed and have been given names by which they are commonly known.

1. INFORMAL DISCUSSION. Such discussion does not differ much from informal conversation, when friends talk things over. Anyone may take part at any time on any phase of the subject being discussed. This type of group discussion encourages all to take part. No one attempts to formulate any action. Such conclusions as each forms are for himself and not for the group. Such groups help individuals express their opinions about any number of matters and thus make them potential leaders in other groups. Spontaneity is the keyword of these discussions.

2. THE PANEL DISCUSSION. If the group is so large that it would be impossible for all to take part, it is sometimes helpful to have four or five well-informed persons sit at a table on a platform before the group. All members at the table face the larger group. A leader should sit in the center of the group. The subject is developed by the give-and-take method. A time limit for the entire discussion should be set, after which the audience is asked to join in the discussion. Individual members of the panel may answer the questions or carry on the discussion with the members of the audience. The panel is merely a clearinghouse for ideas; it does not attempt to settle any question. Panel discussions are for the purpose of getting the audience and the participants awakened to all the implications of the questions discussed. Although every member of the panel is qualified to speak, no one has a set speech to deliver. Each member speaks as he feels he has something to contribute. The panel discussion is sometimes called a *round-table discussion.* The round-table discussion may take place in the presence of an audience, or it may be held with just the participants present, as on the radio.

3. THE SYMPOSIUM. The symposium gives the opportunity of presenting many sides of the question rather than one side, as in the lecture. Speakers come prepared to discuss phases of problems arising from the question under discussion. By previous arrangement it may be decided not to cover identical angles. The symposium is more valuable than the panel discussion in treating subjects which necessitate careful research and statement. The chairman may summarize the main points of the several speakers and open the meeting for audience participation.

4. THE LECTURE-FORUM. Sometimes it so happens that several well-informed speakers cannot be obtained; then it is necessary to have one speaker address the group. Again, it might be advisable to have one speaker go more thoroughly into one phase of the subject than is possible with several speakers treating various aspects. A discussion from the floor may follow the lecture and may be handled by the leader or the speaker.

E. *Parliamentary Procedure.* To persons unfamiliar with parliamentary procedure the conduct of a meeting seems hopelessly complicated. Yet, if the beginner realizes that the aim of such meetings is to express the collective desire of the group, he need

have no fear. The technique of conducting a meeting is to aid the discussion; it is not an end in itself. A few simple pointers may make the handling of a meeting a bit easier.

The proper form in making a motion is to say, "I move that . . ." not "I make a motion that . . ." Then someone who believes the way you do seconds the motion. After the motion has been seconded the group is asked if they wish to discuss the motion. When the discussion seems to be complete, the chairman may call for a vote on the question. The motion either passes or fails. If a member feels that the motion would better express the sentiment of the group if an amendment were added, a modification is offered. This amendment must be made in the form of a motion and seconded. It is passed or rejected. If passed, the original motion as amended is then voted on.

Since entire books have been written on parliamentary procedure, it is impossible to treat the subject fully in this book. The student, however, might get a bird's-eye view of the subject from the chart on page 364. At a glance it can be seen that all motions are classified into (A) Main, (B) Subsidiary, (C) Incidental, (D) Privileged, and (E) Miscellaneous. The seven questions that should be asked of any motion are these: (1) Does it need a second? (2) Can it be debated? (3) Can it be amended? (4) Can it be referred to a committee? (5) Is the main question amendable while pending? (6) Can it be reconsidered? (7) What portion of the group is necessary for passage?

F. *Suggestions for Conducting a Class in Discussion.* For a group engaged in discussion *The Congressional Digest* offers a splendid source of material. In each issue there is a Pro and a Con. Participants in a panel discussion can prepare on phases of the subject as suggested in this publication. One half the class hour can be given to the members seated on the platform, and the other half can be given to the class to discuss the points of view which have been presented. The chairman may state these so that the audience can take hold of them. It is necessary for the chairman to prepare even more carefully than members of the panel.

The controversial speeches in *Vital Speeches* may be used as material for group discussion. The entire group may read a certain speech as class preparation and come prepared to uphold or refute some of the assertions. One section of the class may

Classification of motions and order of importance	Need a second?	Can it be debated?	Can it be amended?	Can it be referred to committee?	Is main question amendable while pending?	Can it be reconsidered?	Requirement for passage
A. The Main Motion							
Any main question or independent matter of business before the meeting for the purpose of action	Yes	Yes	Yes	Yes	Yes	Yes	Maj.
B. Subsidiary Motions							
1. To postpone indefinitely	Yes	Yes	Yes	No	Yes	Yes	Maj.
2. To amend	Yes	Yes	Yes [1]	Yes [2]	No	Yes	Maj.
3. To refer to committee	Yes	Yes	Yes	Yes	No	Yes	Maj.
4. To postpone definitely [3]	Yes	Yes [4]	Yes	No	No	Yes	Maj.
5. To call for previous question [5]	Yes	No	No	No	No	Yes	2/3
6. To limit debate [6]	Yes	No	Yes	No	No	Yes	2/3
7. To lay on table	Yes	No	No	No	No	No	Maj.
8. To take from table	Yes	No	No	No	No	No	Maj.
C. Incidental Motions							
1. To suspend a rule	Yes	No	No	No	No	No	2/3
2. To withdraw a motion [7]	No	No	No	No	No	No	Maj.
3. To object to a consideration	No	No	No	No	No	Yes	2/3
4. To appeal from the decision of the chair	Yes	Yes [8]	No	No	No	Yes	Maj.
D. Privileged Motions							
1. To make matter of business "special order," for the given time — when all other business yields	No	No	No	No	No	Yes	Maj.
2. To change order of the day	No	No	No	No	No	Yes	Maj.
3. To question concerning rights and privileges of members [9]	No	No [10]	No	No	No	Yes	Maj.
4. To adjourn	Yes	No	No	No	No	No	Maj.
5. To fix the time at which to adjourn	Yes	No	Yes [11]	No	No	Yes	Maj.
E. Miscellaneous Motions							
1. To reconsider [12]	Yes	Yes	No	No	No	No	Maj.
2. To rescind	Yes	Yes	Yes	No	No	Yes	Maj.

[1] An amendment to an amendment cannot be amended.
[2] It takes the whole question with it.
[3] You cannot postpone beyond the second meeting. If the question cannot be considered at the time designated, it must be postponed again.
[4] Propriety of postponing only.
[5] Object is to stop debate and obtain a vote on the pending question.
[6] This may be extended in the same way that it may be limited.
[7] Only the one who offered the motion can withdraw it.

prepare to lead the discussion. *The New Republic* and *The Nation* have articles which can be made the basis for class discussion.

Any one of the various types of group discussion may be used with such interesting college subjects as fraternities, coeducation, intercollegiate athletics, the policies of the college president, the faculty-student relationships, requirements for graduation, the University of Chicago plan, vocational *versus* cultural education.

The danger of this form of class procedure is that the student may be tempted to come to class unprepared and depend upon his fund of general information to pull him through the discussion. He does no reading or serious thinking on the matter in hand. The instructor can insure preparation by asking for written material which he will examine and return to the student.

G. *Collateral Reading*

1. Elliott, Harrison S., *The Process of Group Thinking*, Association Press, New York, 1928
2. Foster, W. T., *Argumentation and Debating*, Houghton Mifflin Company, Boston, 1932
3. Gregg, F. M., *Handbook of Parliamentary Law*, Ginn and Company, Boston, 1940
4. Judson, Lyman S., and Judson, Ellen (compilers), *Modern Group Discussion*, H. W. Wilson Company, New York, 1937
5. Leigh, Robert D., *Group Leadership*, W. W. Norton & Company, Inc., New York, 1936
6. McBurney, J. H., and Hance, K. G., *The Principles and Methods of Discussion*, Harper & Brothers, New York, 1939
7. Martin, E. D., *The Behavior of Crowds*, Harper & Brothers, New York, 1920
8. Sheffield, Alfred Dwight, *Creative Discussion*, Association Press, New York, 1927
9. Tead, Ordway, *The Art of Leadership*, McGraw-Hill Book Company, New York, 1935
10. Walser, F., *The Art of Conference*, Harper & Brothers, New York, 1933
11. Wileden, A. F., and Ewbank, H. L., *How to Conduct Group Discussion*, Circular 276, Extension Service of the College of Agriculture, University of Wisconsin, Madison, Wis., 1935

[8] Only if question for which appeal is taken is debatable.

[9] Point of order is of the same importance as of privilege; decided by the chair, subject to appeal.

[10] Chair may allow debate on a point of order if so inclined.

[11] As to time and place only.

[12] You cannot reconsider: (*a*) adjournment; (*b*) suspension of rules; (*c*) to put on the table; (*d*) to take from the table.

IV. THE BOOK REVIEW

We are often called upon to give a book talk. How shall we do it? The ends of the speaking situation are to entertain and to instruct, with the possibility that the speaker may wish the audience to buy the book.

What do you know about the author? Can you find something about him that your audience does not know? Anecdotes make authors appear more like human beings. What other books has the author written? Is there any similarity in the theme? Where did the author live? What is the locale? Is the book biographical?

What do the reviewers say about the book? Do you read the book-review columns in *The New York Times*, *The Nation*, *Christian Century*, *Saturday Review of Literature*, *New Republic*, *Books* (a publication of the *New York Herald Tribune*), *The Literary Supplement of The London Times?* The *Book Review Digest* will be helpful in giving extracts from reviews and will tell where to find reviews. Preferably these reviews should be read after you have formed your own opinions, so that your review is original. The reviews, however, may stimulate your thinking and cause you to consider other angles of the book which had escaped you.

Read the book several times. First read it for the pleasure of reading it. Do not think about the review you are going to make. Then read the book for the sake of finding the salient points which appeal to you. Why did the author write this particular book? Does he have a message? What can you say about the plot of the book? Is it well constructed? Does it move toward an inescapable climax? Are there situations which are well drawn? Do the situations show up the characters in a clear fashion? Do you feel refreshed in spirit after reading the book? What about the characters? Do they remind you of other characters? Are they real? Do they come alive? What can you say about the style? Does the author write with facility and felicity? Do you think the book will enhance the reputation of the writer?

Write out the speech. Practice giving it before an imaginary audience. Time yourself. If you are to speak for half an hour, be sure that you have material that will consume that much time. Do not resort to reading passages from the book to take up the time. Can you give the review without the book in your hand? Limit any quotation to one hundred and fifty words.

V. RADIO SPEAKING

Any intelligent person these days is likely to find himself before a microphone. Everyone should be prepared to do his best when the opportunity comes. To become an ideal radio speaker takes many natural gifts and long years of training. Not every amateur has the gifts, and not many amateurs care to take up radio work as a career. The following catalogue of desirable qualities in a radio announcer will impress one with the necessity of making the best of what personal gifts one may have to do his best before a microphone:

> An announcer in the NBC is expected to average well in the following: a good voice, clear enunciation, and pronunciation free of dialect and local peculiarities; ability to read well, sufficient knowledge of foreign languages for the correct pronunciation of names, places, titles, etc.; some knowledge of musical history, composition, and composers; ability to read and interpret poetry; facility in extempore speech; selling ability in the reading of commercial continuity; ability to master the technical details in operating the switchboard; a college education.[1]

Amateurs cannot be expected to possess all these abilities. There are, however, a few generalizations gleaned from experience which may be passed on to the amateur to help him be more effective in his radio appearances. The preparation of the script and the delivery of it can be executed better if the following suggestions are heeded.

A. *Composition.* As most radio speeches are read from a manuscript, it is necessary to prepare the manuscript with great care. The fundamental characteristic of radio speeches is their oral style. The speech must appear like a conversation even though it is read. This ability to converse naturally with an unseen audience requires insight and skill. The radio speech should be informal, familiar, and friendly. Keep as close to the vernacular as possible.

1. WORDS. Norman Corwin suggests the value of word study for the radio speaker in these words: "Since in radio the word has no visual collaboration, it bears the entire burden of communication and therefore assumes far more responsibility." [2]

[1] Vida Sutton, "The Selection and Training of Radio Announcers"
[2] "The Sovereign Word," *Theatre Arts*, February, 1940

First of all, stick to familiar words. The meaning must be apparent at once. There is no objection to long words if they are familiar. *Streptococcus* is as familiar as *germ* to the average listener. Second, select image-provoking words. Here are some examples from Lowell Thomas's composition: A sentence originally read, "An eyewitness *looking* from his bedroom window through his field glasses." The word *looking* was changed to *gazing*. In the phrase "like the *closing* of a vise," Lowell Thomas substituted the word *grip* for *closing*. Third, be sensitive to the emotional tone of words. Lowell Thomas had first written, "Mothers don't stand weeping and sobbing when their *kids* are just going away for an outing." He changed *kids* to *their little folks*. What a vast difference!

2. PHRASES. Use familiar phrases that appear in the everyday speech of your listeners. Here are some everyday phrases taken from Lowell Thomas's broadcasts: "a fine kettle of communist fish," "not much to shout about," "throwing in with Hitler," "climbing on the Nazi-Bolshevik bandwagon," "throw the Nazis out the window."

3. PERSONAL PRONOUNS. Part of the secret of making the radio speech a familiar conversation is the use of the personal pronouns *I, you, we, our*. We listen to radio speakers when we feel that the speaker is talking directly to us about some problem that concerns us.

President Franklin D. Roosevelt, in his Fireside Chat (the very title suggests the intimate touch) of April 28, 1938, worked over his manuscript to be sure that it was personal. Notice the following changes. Here is the way he first wrote a paragraph:

> Today I sent a message of far-reaching importance to the Congress. I want to read to you tonight certain passages from that message and to add certain observations by way of simplification.

In working over the manuscript, the paragraph was changed to this:

> Therefore, I have today sent a message of far-reaching importance to the Congress. I want to read to you tonight certain passages from that message and to talk with you about them.

Two long Latin words were omitted, and another personal pronoun was inserted.

Deems Taylor, in an Intermission Talk, makes his remarks personal by the use of such phrases as, "Now, I hadn't intended . . . ," "Don't misunderstand me . . . ," "Do you know, I'm afraid . . . ," "And sooner or later, I guarantee you, you will discover that, after all, that was not the only program your radio had to offer."

4. CONTRACTIONS. Deems Taylor used the contraction *hadn't*. A characteristic of speech for the ear is that we use short cuts in language. *We've*, *can't*, *he'll*, and *won't* are necessary to effective radio speech.

5. WORDS AS SOUNDS. A careful composition of the radio script will include a consideration of the use of words as sounds. Difficult combinations of sounds in words will be avoided. A word like *prestidigitator* is difficult to say and is difficult for an audience to grasp. *Magician* would be much easier. The use of words that rhyme will be avoided. The sentence "They went to the fair and while they were there" is weak because the rhyme attracts attention. The script will avoid prepositions and relative pronouns that get in the way.

What Robert Louis Stevenson has said about the importance of sounds should be borne in mind by every radio speaker:

> Each phrase of literature is built of sounds, as each phrase of music consists of notes. One sound suggests, echoes, demands, and harmonizes with another; and the art of rightly using these concordances is the final art in literature.
>
> The beauty of a phrase or sentence depends implicitly upon alliteration and upon assonance. The vowel demands to be repeated; the consonant demands to be repeated; and both cry aloud to be perpetually varied. You may follow the letter through any passage that has particularly pleased you; find it, perhaps, denied awhile, to tantalize the ear; find it fired again at you in a whole broadside; or find it pass into congenerous sounds, one liquid or labial melting away into another.

In the following excerpted sentences from a broadcast by Lowell Thomas notice the use of words as sounds:

> Today they had an uproarious time at Aberdeen, Maryland — uproar plus! It was a spectacular exhibition of the latest weapons of war, most of which are explosive — and noisy. The bang-up show was staged by the Army Ordnance Association . . . A fourteen-inch seacoast cannon blasted away with fifteen-hundred-pound shells . . . And

there were two-thousand-pound bombs bursting and thundering. . . . With all those weapons of war blasting away in a spectacular display, the noise was stupendous. The spectators had to stuff their ears with cotton. The explosives rocked them right back on their heels. Windows of automobiles had to be rolled down to keep them from being shattered by the detonations.

Archibald MacLeish, in this line from "Air Raid," has made his words do double duty: "You think you hear the sudden double thudding of the drum. . . ." Notice the assonance in *sudden*, *double*, *thudding*, and *drum*.

6. SENTENCES. The length of the sentence is not of importance if the meaning is clear as the sentence is pronounced. Involved, circuitous, parenthetical sentences are taboo. Sentences with qualifying phrases are not conducive to instant intelligibility and should be avoided. Variety in the length of sentences may well be observed. While the length of the sentence should be dictated by the thought being conveyed, the radio speaker might well check his sentence length and deliberately insert short sentences into a series of long ones.

President Roosevelt varies his sentence length, as is illustrated in a paragraph taken from one of his Fireside Chats:

> I want our great democracy to be wise enough to realize that aloofness from war is not promoted by unawareness of war. (22) In a world of mutual suspicions, peace must be affirmatively reached for. (12) It cannot just be wished for. (6) It cannot just be waited for. (6)

7. REPETITION. The sentence pattern may well be repeated, as in the illustration just given. Phrases may be repeated with effect. Notice the strength of *reached for*, *wished for*, and *waited for*. Key words and key phrases should be judiciously repeated. Such repetition serves to give coherence to the talk. If you find a word which expresses your idea do not be afraid to repeat that word.

8. TRANSITIONS. Use liberally such expressions as *moreover*, *now*, *in the next place*, *but consider next*, *on the other hand*, *thus*, *yet*, and so on. Sometimes a key word in the preceding sentence can be used to open the next sentence and thus make the transition from one to the other.

9. ORGANIZATION. The organization of the speech should be easily grasped. There should be a beginning, a middle, and an end. The audience should be able to tell at any moment where

you are in the speech. The speech that tells the audience what is going to be discussed, discusses it, and then tells the audience what has been discussed will be listened to. There should be movement within the speech. The speech should march right along. It should get somewhere. It should arrive at a solution. The conclusion should be swift. It should not be long and drawn out. Conclude the speech before the audience turns the dial.

B. *Delivery*

1. "MIKE" FRIGHT. Beginning speakers are likely to be frightened by the thought of their voices going out into space. Thoughts of the millions of people listening in scare them into silence. A sense of personal inadequacy, a feeling that what is going to be said does not deserve all this trouble, a feeling that one's voice will not carry well all go to make the speaker nervous.

To overcome "mike" fright first get rid of the concept that you are addressing millions. You are not. At best you will be talking to a few people seated in a home. You may even be talking into the ear of one person.

In the next place, get a good manuscript. You may profit from professional help in the preparation of your composition. The English teacher at the local high school or at the near-by college will be glad to advise you. Perhaps the manager of the radio station might help you if you should seek his advice. If the material is well written and if it discusses some human problem in understandable terms and in a constructive way, you will have gone a long way toward getting a hearing. If you are sure one person is listening attentively to what you are saying, you can proceed without any fear.

In the third place, you can help conquer "mike" fright by practice. Do not depend on practicing in the studio. Practice at home into your own telephone. The receiver need not be lifted. In talking into the mouthpiece you get the same sense of addressing an inanimate object that you get in talking into a microphone. Get used to the lack of circular response. Here, too, there is no audience stimulus, no applause, no sense of talking to anyone. The radio speaker is a monologist who must give the impression of speaking to a friend.

2. YOUR VOICE. A good voice is not a prime requisite to a good radio speaker. Intelligence in using what voice you have is of

more importance than a beautiful quality. Pat Kelly, supervisor of the NBC announcing staff, who, along with his many other duties, auditions over 1000 prospective announcers a year, says the following about Lowell Thomas:

> Take Lowell Thomas, for example, one of the greatest radio speakers of the day. Stand him up before a "mike" to say *ah*, and it might be any one of a number of voices of good, sound timbre. But let him say even a few words, and there is a difference.
>
> Thomas knows when to use a rising inflection and, what is equally important, when not to. He gives feeling to his words. In the theater we call it showmanship.

3. MELODY. The public speaker on the platform must raise his voice in order to be heard. If the speaker lowers his voice, except under the most ideal conditions many in the audience will miss his meaning. The melody which the platform speaker employs is confined to the middle and upper ranges of the voice. The radio speaker, on the other hand, has the sensitive microphone which can pick up the lower pitch range and make it intelligible. The ordinary inflections of conversation in the living room and the familiar accents of talk around the dining table are at the command of the radio speaker. These lower tones are intimate and are capable of carrying shades of meaning unknown to the middle and upper ranges of the voice. *This difference in voice production for the two types of speaking is one of the most important that can be pointed out to the radio speaker.* In practicing the speech the radio speaker should consciously favor the lower notes in the voice. Remember that the radio speaker is a guest in the home, and guests speak quietly and not stridently or loudly.

4. YOUR SPEECH TUNE. Mark Twain, we are told, was given to profanity. His wife endured it as best she could. On one occasion she attempted to cure him of his weakness by giving him a taste of his own medicine. While Mark was shaving, he heard his wife in the kitchen saying words that were vaguely familiar. On going into the kitchen he recognized the jargon as profanity. He was amused, and said, "My dear, you have the words, but you don't have the tune."

We have all heard foreigners speak English and noticed that while they say the words correctly, they do not give the proper pitch and intonation to the words and phrases. It is difficult for us to catch the meaning because the tune is off.



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Acme Photo

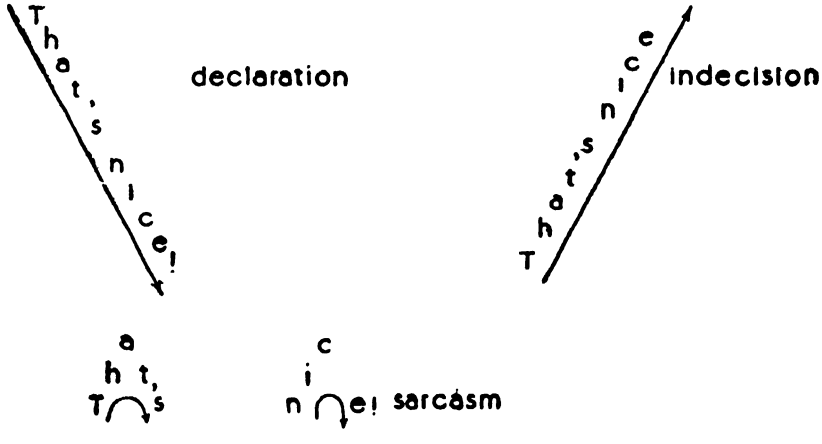
LOWELL THOMAS

Lowell Thomas taught public speaking at Kent College of Law and at Princeton University. Of the effect of his study of public speaking on his broadcasting, he says, "My public-speaking training has always had an immense effect on my presentation of material — the importance of organization, how to dramatize it, how to make the most of a story." Lowell Thomas speaks five times a week to an audience of about 10,000,000. In a letter in The Speaker *of Tau Kappa Alpha, he declares, "As I look back on it now, if given the chance to do it all over again, and if obliged to choose between four years in college and two years of straight public speaking, I would take the latter, because under the proper direction it could include most of what one gets from a four-year Liberal Arts course, and then some."*

We must be careful to allow the thought to dominate the tune we speak. We must be careful not to fall into a singsong pattern in which we rise and fall at definite time periods, regardless of the sense of the words we are uttering. Meaning should determine the melody or tune of our words.

When we talk to people and expect a reply, we do not fall into a singsong pattern; but when we speak without interruption, we are likely to let the voice rise and fall in a monotonous pattern. Radio speaking is conducive to this type of singsong, and the speaker must be on his guard.

5. INFLECTION. The falling inflection indicates finality. We use it at the end of a sentence to indicate the close of a thought. The rising inflection suggests indecision or deliberation. It signifies that the meaning is not complete, that something more is coming. The rising and falling inflection on the same word gives a questioning, sarcastic, ironic twist to the word. For example, take such a phrase as "That's nice." If we say it with a falling inflection, it means that we have reference to something that is pleasant. If we say it with a rising inflection, it means that we are in some doubt about its pleasantness. And if we use an upward and downward inflection on the words, we cast a sneer on what's nice.



6. THE PAUSE. The radio speaker does not make such long pauses as the platform speaker, but he makes them nevertheless. The platform speaker has body movement and gesture to reinforce his pauses. The pause, too, is used by the platform speaker so that he can tell how his ideas are getting across. The platform speaker needs more time for this response than the radio speaker.

A pause may be used before a word, after a word, or both before and after a word, to give it emphasis. The pause is used also by the speaker to group his words to make the meaning more clear. The pause is the speaker's most important punctuation mark.

President Franklin D. Roosevelt uses the pause with great skill. The student will profit from a study of records of his speeches. Notice the use of the pause in the following selection taken from the Inaugural Address of March 4, 1933:

> They only know the rules of a generation of self-seekers . . .
> They have no vision . . .
> And where there is no vision . . .
> The people perish . . .
> Yes . . . The money changers have fled. . . .
> From the high seats in the temple of our civilization . . .
> We may now restore that temple . . . to the ancient truths.

7. VOLUME. The public speaker must address people in the back of the room and therefore must speak in a louder voice than he uses in ordinary conversation. The radio speaker should attempt to make his volume that of a speaker to a group of people listening quietly in the heart of a home.

A few warnings may be issued about volume in radio speaking. Shouting may blast the microphone. The speaker should maintain an even distance from the microphone. Weaving back and forth will give the effect of fading in and out. The studio manager gives the speaker a standing position, which he should keep throughout his speech. The radio speaker can secure emphasis by intensity of utterance rather than by more volume. The platform speaker must project his voice, but radio supplies a mechanical aid in sending out the voice.

8. RATE. The successful radio speaker adopts a somewhat faster rate than the platform speaker. There is a need of greater variety in rate in radio speaking than in platform speaking. Suit the rate to the nature of the ideas being expressed. Since the radio speaker is speaking to a small audience, with little or no distraction, his remarks can be taken in much more quickly. The individual who is listening can react much more quickly to changes of pace than can a large audience.

9. MOOD. The platform speaker depends as much on body posture for the conveyance of his mood as he does on his voice.

As the radio speaker is deprived of the visual stimulus in conveying mood, he must convey his mood through his voice.

To show what can be done with mood, take some simple sentences such as the following and show the inflections necessary to convey the meaning:

1. A small boy who wants to go to a picnic sees that it is raining and says, "It is raining."
2. A farmer who is afraid his strawberries will dry up says, "It is raining."
3. A lady who is wearing a new hat for the first time is caught in the rain and says, "It is raining."

The announcer reading an advertisement for insurance should read in a voice suggesting stability rather than drive. His voice quality should suggest the solidity which is one of the virtues of his company. Notice the mood attempted by various radio announcers as they read commercial script. It will give you a new interest in radio reception.

10. GESTURES. The platform speaker often loses his stage fright by entering his speech with his whole body. He uses his facial muscles; he uses his arms and hands; he takes a step forward or back. These movements help him to forget himself. The radio speaker is very likely to "freeze" into one position and thus increase his body tensions. The radio speaker may help himself to relax by using his hands to aid in conveying his meaning, even though the audience will not see his gestures. Gestures have a subtle influence upon vocal production. Just try to say rapidly, "He moved his finger around slowly" while you move the finger slowly. It is almost impossible. Notice how a smile, a gesture, changes the quality of the word one is saying. Enthusiasm, earnestness, sincerity are difficult to express without body action. Therefore, do not be too restricted in your movements before the microphone. In practicing before a telephone use all the head and hand gestures you wish. Be careful, however, that you do not gesture with the hand holding the manuscript, as the rustle of the paper will disturb reception. Also, be careful not to stroke a half-grown beard, and do not cough into the microphone.

11. PRACTICE. It is better to stand than to sit when speaking. The breathing apparatus functions better in the standing position. You will feel less restricted in the use of the big muscles of the body if you stand. In going over your speech, practice talking

into the mouthpiece of your telephone until it no longer seems unusual not to be getting a response. All of us are afraid of new situations. If we practice every day until the new situation becomes an old situation, we shall eliminate fear and shall talk naturally when the time comes to broadcast.

C. *Collateral Reading*

1. Abbot, Waldo, *Handbook of Broadcasting*, McGraw-Hill Book Company, New York, 1937
2. Barnouw, Erik, *Handbook of Radio Writing*, Little, Brown & Company, Boston, 1939
3. Carlile, John S., *Production and Direction of Radio Programs*, Prentice-Hall, Inc., New York, 1939
4. Denison, Merrill, *The Educational Program*, The Radio Institute of the Audible Arts, New York
5. Ewbank, H. L., "A Classified Bibliography on Radio Speaking and Writing," *Quarterly Journal of Speech*, Volume XXIII, page 230
6. Koon, Cline M., *The Art of Teaching by Radio*, Government Printing Office, United States Department of the Interior, Washington, D.C., 1933
7. Millson, W. A. D., "Radio Speaking by College Students," *The Speaker*, Vol. XXI, March, 1937
8. West, Robert, *So-o-o-o, You're Going on the Air!* Rodin Publishing Company, Inc., New York, 1934
9. Wylie, Max (editor), *Best Broadcasts of 1938–39*, McGraw-Hill Book Company, New York, 1939

D. *Example of Radio Speaking.* As an example of radio speaking the student may find interesting the following description [1] by Jack Knell of the rescue of men from the *Squalus*. Mr. Max Wylie's introduction is valuable in that it gives the setting of the broadcast.

Intense public interest in the *Squalus* disaster of May 23, 1939, kept America's radio transmitters open for over seventy hours without interruption. Every development, day or night, was broadcast as it happened, and the catastrophe accounted for a new American record in sustained short-wave communication. The physical problem involved was a considerable one, and the demands on the personnel were little short of inhuman. Two CBS engineers, for example, "marooned" in a launch and ignored by every power craft at the scene of the sink-

[1] Reprinted by permission from Max Wylie, *Best Broadcasts of 1938–39*, McGraw-Hill Book Company, New York, 1939

ing, were obliged to go without water for over forty hours. It wasn't much easier on the announcers. Because of the utter unpredictableness of the situation, they couldn't afford to sleep or even to cat-nap sitting up in their chairs at the Portsmouth submarine base. The "breaks" could not be foretold; they could only be waited for.

Adverse conditions of this sort, maddening hours of uncertainty, and scenes of confusion, rush, and hysteria, are, of course, not new to newspaper reporters. But few people realize that they are also not new to radio men — not any longer. A capacity to broadcast accurately and intelligibly in a circumstance of extreme nervous tension and suspense is requisite in any radio station news department, and most radio stations have men who can do this. All good sports announcers can do it, Bill Stern and Ted Husing particularly, and radio news reporters of the type of Hans Kaltenborn and Bob Trout could talk imperturbably through a deluge without muffing a single word. In fact, both of them have done it.

The reporting of the climax of the *Squalus* tragedy did not, as it happened, fall to any of radio's nationally known veterans, but to a young man who had practically no network experience at all. He had worked for four years at Boston's independent outlet, WHDH, and for two more at WEEI, Columbia's most powerful New England transmitter. He was essentially a local-station man.

At the moment when the diving bell was being reeled to the surface, Jack Knell was bobbing about in a thirty-foot cruiser as close to the *Falcon* as the Coast Guard would allow. He had had no sleep for sixty hours, but at the instant the "air" was thrown in his lap he accepted the assignment with the immediate response to the job that is basic equipment of all ad lib reporters.

What he said is not exciting in cold type. I find this unhappily true of many of the pieces of this book. It cannot be otherwise, for much of radio depends upon the moment or upon inflection or upon some other intangible that cannot be recorded on the page of print.

The virtue of Mr. Knell's report is, primarily, its clarity. It told the audience where he was, what was about to happen, and graphically and simply described the procedure as it happened. In his stark recital of the facts there is an almost photographic sharpness of truth. The episode was sufficiently colorful in itself, and Knell, realizing this, made no effort to make it more so. He told radio listeners that the first survivors had been rescued, and this was what they wanted to hear. And he described the process vividly and quickly as the United States Navy executed it before him.

His presence of mind, his control, and his accuracy in this spectacular emergency won for him the National Headliner's Club Award for the

best radio reporting of a news event during 1938–39. As an editor and as one of the radio listeners lucky enough to catch the spot when it was on the air, I am happy to concur in the unanimous opinion of the journalists that it was the best thing of its sort during the past year. Here is what he said:

Squalus Disaster

Jack Knell. — This is Jack Knell speaking to you through short-wave transmitter WAAU operating on 2190 kilocycles. We are at the present time in a small boat, riding at anchor at a spot approximately 50 yards from the scene of rescue operations of the sunken submarine *Squalus*, 16 miles due north from the Portsmouth Navy Yard. We have seen and are seeing one of the most thrilling sights of our lives today. We are seeing history in the making.

About 1 hour ago, that huge 10-ton diving bell disappeared from view as it sank to the bottom of the sea. We spent anxious minutes awaiting its return to the surface, and just a few minutes ago, before we came on the air, that immense bell broke the surface of the water. Its huge, pear-shaped bulk is now bobbing around in the water close to the side of the rescue ship, *Falcon*. The men aboard the *Falcon* are maneuvering the bell toward the stern of the ship, by means of long poles. They seem to have it in the desired position now, and two men are astride the bell working on the hatch cover in an attempt to unscrew the bolts which keep the cover tightly closed against the sea and the tremendous pressure down there, 250 feet below the surface.

One of the men is rising from his crouched position now, and the men aboard the rescue ship are leaning tensely over the side . . . I think they're about to open the cover now . . . yes . . . the hatch cover of the diving bell is open! They're reaching down inside the bell now . . . and . . . There's a man's head . . . They're helping someone out of the bell now . . . He's climbing out of the bell under his own steam . . . He's stepping across the top of the bell and is boarding the *Falcon* . . . The first survivor rescued from the sunken submarine *Squalus* is out and safely aboard the rescue ship . . . and now here's another man coming out of the bell. He's being helped aboard the *Falcon*, although he seems to be able to make it without assistance . . . and here's another . . . and another . . . These men seem to be in remarkably good condition despite the tremendous strain they've been under . . . Another man is out now, and they're reaching inside to aid another . . . We may have lost count during the excitement of seeing these men emerge from that bell . . . and here . . . here's the seventh.

Seven men have come out of that big, white, pear-shaped diving bell . . . We don't know if they have all been brought out of the sunken submarine or if some of them went down with the bell to control it. But there you are . . . We've seen and have attempted to describe to you the actual rescue of the first seven survivors from the ill-fated submarine *Squalus*, which is lying at the bottom of the sea in approximately 250 feet of water. Undoubtedly the bell will immediately be sent down again in an attempt to bring up more of the men trapped down there, but it's a long job, taking at least an hour for the round trip. So we're going to sign off from this point for the time being, but we'll be on hand to bring you the eye-witness account of the rescue as the bell comes up again. Keep tuned to this network for further developments. This is Jack Knell, speaking to you through short-wave transmitter WAAU, operating on 2190 kilocycles . . . This is the Columbia Broadcasting System.

APPENDIXES



APPENDIX I

Material for Interpretation and Declamation

1. *Lincoln*

Dead, dead, dead, he yet speaketh. Is Washington dead? Is Hampden dead? Is David dead? Is any man that ever was fit to live dead? Disenthralled of flesh, and risen in the unobstructed sphere where passion never comes, he begins his illimitable work. His life now is grafted upon the infinite, and will be fruitful as no earthly life can be. Pass on, thou that hast overcome. Your sorrows, O people, are his peace. Your bells and bands and muffled drums sound triumph in his ear. Wail and weep here; God made it echo joy and triumph there. Pass on.

Four years ago, O Illinois, we took from your midst an untried man and from among the people. We return him to you a mighty conqueror. Not thine any more, but the nation's; not ours, but the world's. Give him place, O ye prairies. In the midst of this great continent his dust shall rest, a sacred treasure to myriads who shall pilgrim to this shrine to kindle anew their zeal and patriotism. Ye winds that move over the mighty places of the west, chant his requiem. Ye people, behold a martyr whose blood, as so many articulate words, pleads for fidelity, for law, for liberty.

— Henry Ward Beecher

2. *The Liverpool Address*

For more than twenty-five years I have been made perfectly familiar with popular assemblies in all parts of my country except the extreme South. There has not for the whole of that time been a single day of my life when it would have been safe for me to go south of Mason and Dixon's line in my own country, and all for one reason: my solemn, earnest, persistent testimony against that which I consider to be the most atrocious thing under the sun — the system of American slavery in a great free republic. I have passed through that early period when right of free speech was denied to me. Again and again I have attempted to address audiences that, for no other crime than that of free speech, visited me with all manner of contumelious epithets; and now since I have been in England, although I have met with greater kindness and courtesy on the part of most than I deserved,

yet, on the other hand, I perceive that the Southern influence prevails to some extent in England. It is my old acquaintance; I understand it perfectly and I have always held it to be an unfailing truth that where a man had a cause that would bear examination he was perfectly willing to have it spoken about. And when in Manchester I saw those huge placards: "Who is Henry Ward Beecher?" — and when in Liverpool I was told that there were those blood-red placards, purporting to say what Henry Ward Beecher had said, and calling upon Englishmen to suppress free speech — I tell you what I thought. I thought simply this: "I am glad of it." Why? Because if they had felt perfectly secure that *you* are the minions of the South and the slaves of slavery, they would have been perfectly still. And, therefore, when I saw so much nervous apprehension that, if I were permitted to speak — when I found they were afraid to have me speak — when I found that they considered my speaking damaging to their cause — when I found that they appealed from facts and reasonings to mob law — I said, no man need tell me what the heart and secret counsel of these men are. They tremble and are afraid. Now, personally, it is a matter of very little consequence to me whether I speak here tonight or not. But, one thing is very certain, if you do permit me to speak here tonight you will hear very plain talking. You will not find a man — you will not find me to be a man that dared to speak about Great Britain 3000 miles off, and then is afraid to speak to Great Britain when he stands on her shores. And if I do not mistake the tone and temper of Englishmen, they had rather have a man who opposes them in a manly way than a sneak that agrees with them in an unmanly way. Now, if I can carry you with me by sound convictions, I shall be immensely glad; but if I cannot carry you with me by facts and sound arguments, I do not wish you to go with me at all; and all that I ask is simply *fair play*. Those of you who are kind enough to wish to favor my speaking — and you will observe that my voice is slightly husky, from having spoken almost every night in succession for some time past — those who wish to hear me will do me the kindness simply to sit still, and to keep still; and I and my friends the Secessionists will make all the noise.

— Henry Ward Beecher

3. *The Twenty-third Psalm*

The Lord is my shepherd; I shall not want.
He maketh me to lie down in green pastures: he leadeth me beside the still waters.
He restoreth my soul: he leadeth me in the paths of righteousness for his name's sake.

Yea, though I walk through the valley of the shadow of death, I will fear no evil — for thou art with me; thy rod and thy staff they comfort me.

Thou preparest a table before me in the presence of mine enemies: thou anointest my head with oil; my cup runneth over.

Surely goodness and mercy shall follow me all the days of my life: and I will dwell in the house of the Lord for ever.

— The Bible

4. *St. Paul's Speech before Agrippa*

I think myself happy, King Agrippa, because I shall answer for myself this day before thee touching all the things whereof I am accused of the Jews:

Especially because I know thee to be expert in all customs and questions which are among the Jews: wherefore I beseech thee to hear me patiently.

My manner of life from my youth, which was at the first among mine own nation at Jerusalem, know all the Jews:

Which knew me from the beginning, if they would testify, that after the most straitest sect of our religion I lived a Pharisee.

And now I stand and am judged for the hope of the promise made of God unto our fathers:

Unto which promise our twelve tribes, instantly serving God day and night, hope to come. For which hope's sake, King Agrippa, I am accused of the Jews.

Why should it be thought a thing incredible with you, that God should raise the dead?

I verily thought with myself, that I ought to do many things contrary to the name of Jesus of Nazareth.

Which thing I also did in Jerusalem: and many of the saints did I shut up in prison, having received authority from the chief priests; and when they were put to death, I gave my voice against them.

And I punished them oft in every synagogue, and compelled them to blaspheme; and being exceedingly mad against them, I persecuted them even unto strange cities.

Whereupon as I went to Damascus with authority and commission from the chief priests,

At midday, O king, I saw in the way a light from heaven, above the brightness of the sun, shining round about me and them which journeyed with me.

And when we were all fallen to the earth, I heard a voice speaking unto me, and saying in the Hebrew tongue, Saul, Saul, why persecutest thou me? It is hard for thee to kick against the pricks.

And I said, Who art thou, Lord? And he said, I am Jesus whom thou persecutest.

But rise, and stand upon thy feet: for I have appeared unto thee for this purpose, to make thee a minister and a witness both of these things which thou hast seen, and of those things in the which I will appear unto thee;

Delivering thee from the people, and from the Gentiles, unto whom now I send thee,

To open their eyes, and to turn them from darkness to light, and from the power of Satan unto God, that they may receive forgiveness of sins, and inheritance among them which are sanctified by faith that is in me.

Whereupon, O King Agrippa, I was not disobedient unto the heavenly vision:

But showed first unto them of Damascus, and at Jerusalem, and throughout all the coasts of Judæa, and then to the Gentiles, that they should repent and turn to God, and do works meet for repentance.

For these causes the Jews caught me in the temple, and went about to kill me.

Having, therefore, obtained help of God, I continue unto this day, witnessing both to small and great, saying none other things than those which the Prophets and Moses did say should come:

That Christ should suffer, and that he should be the first that should rise from the dead, and should show light unto the people, and to the Gentiles.

And as he thus spake for himself, Festus said with a loud voice, Paul, thou art beside thyself; much learning doth make thee mad.

But he said, I am not mad, most noble Festus; but speak forth the words of truth and soberness.

For the King knoweth of these things, before whom also I speak freely: for I am persuaded that none of these things are hidden from him; for this thing was not done in a corner.

King Agrippa, believest thou the Prophets? I know that thou believest.

Then Agrippa said unto Paul, Almost thou persuadest me to be a Christian.

And Paul said, I would to God that not only thou, but also all that hear me this day, were both almost, and altogether such as I am, except these bonds.

— Acts, 26 : 2–29

5. *The League of Nations*

Sir, we are told that this treaty means peace. Even so, I would not pay the price. Would you purchase peace at the cost of any part of our independence? We could have had peace in 1776 — the price was high, but we could have had it. James Otis, Sam Adams, Hancock, and Warren were surrounded by those who urged peace and British rule. All through that long and trying struggle, particularly when the clouds of adversity lowered upon the cause there was a cry of peace — let us have peace. We could have had peace in 1860; Lincoln was counseled by men of great influence and accredited wisdom to let our brothers — and, thank heaven, they are brothers — depart in peace. But the tender, loving Lincoln, bending under the fearful weight of impending civil war, an apostle of peace, refused to pay the price, and a reunited country will praise his name forevermore — bless it because he refused peace at the price of national honor and national integrity. Peace upon any other basis than national independence, peace purchased at the cost of any part of our national integrity, is fit only for slaves, and even when purchased at such a price it is a delusion, for it cannot last.

But your treaty does not mean peace — far, very far, from it. If we are to judge the future by the past it means war. Is there any guaranty of peace other than the guaranty which comes of the control of war-making power by the people? Yet what great rule of democracy does the treaty leave unassailed? The people, in whose keeping alone you can safely lodge the power of peace or war, nowhere, at no time, and in no place, have any voice in this scheme for world peace. Autocracy which has bathed the world in blood for centuries reigns supreme. Democracy is everywhere excluded. This, you say, means peace.

Can you hope for peace when love of country is disregarded in your scheme, when the spirit of nationality is rejected, even scoffed at? Yet what law of that moving and mysterious force does your treaty not deny? With a ruthlessness unparalleled your treaty in a dozen instances runs counter to the divine law of nationality. Peoples who speak the same language, kneel at the same ancestral tombs, moved by the same traditions, animated by a common hope, are torn asunder, broken in pieces, divided, and parceled out to antagonistic nations. And this you call justice. This, you cry, means peace. Peoples who have dreamed of independence, struggled and been patient, sacri-

ficed and been hopeful, peoples who were told that through this peace conference they should realize the aspirations of centuries, have again had their hopes dashed to earth. One of the most striking and commanding figures in this war, soldier and statesman, turned away from the peace table at Versailles declaring to the world, "The promise of the new life, the victory of the great humane ideals for which the peoples have shed their blood and their treasure without stint, the fulfillment of their aspirations toward a new international order and a fairer and better world are not written into the treaty." No; your treaty means injustice. It means slavery. It means war. And to all this you ask this Republic to become a party. You ask it to abandon the creed under which it has grown to power and accept the creed of autocracy, the creed of repression and force.

— William E. Borah

6. *Is It I?*

It was a moment of dismay among the disciples of Jesus. Their Master, sitting with them at the supper, had just declared that one of them should commit an act of the basest treachery and betray him to his enemies. There could be no deed more contemptible. Every obligation of duty and affection was violated by it. One who stood by, in the rude upper chamber where they ate the supper, might well have watched with curiosity to see how these plain men would take the words of Jesus. Will they break out in indignant remonstrance? Will they fall to accusing one another? Will each draw back from his brother apostle in horror at the thought that possibly that brother apostle is the man who is to do this dreadful thing? Instead of these, there is a different result from either, and one that certainly surprises us. Each man's anxiety seems to be turned, not towards his brother, but towards himself, and you hear them asking, one after another, "Lord, is it I?" "Lord, is it I?" Peter, Bartholomew, John, James, Thomas, each speaks for himself, and the quick questions come pouring in out of their simple hearts, "Lord, is it I?" "Lord, is it I?"

Certainly there is something that is strange in this. These men were genuine. There could not be any affectation in their question. A real live fear came over them at Jesus's prophecy. And it was a good sign, no doubt, that the first thought of each of them was about the possibility of his own sin. When a man foresees a great temptation that is coming, it is always better that, instead of turning to his neighbors and saying as he searches their faces, "I wonder who will do this wicked thing," he should turn to himself and say, "Is it possible that I am the man who will do it?" When the wind is rising it is good for

each ship at sea to look to its own ropes and sails, and not stand gazing to see how ready the other ships are to meet it. We all feel that we would rather hear a man asking about himself anxiously than to see him so sure of himself that the question never occurred to him. We should be surer of his standing firm if we saw that he knew he was in danger of a fall. Now, all this is illustrated in Christ's disciples. It must have been that their life with him had deepened the sense of the mystery of their lives. They had seen themselves, in their intercourse with him, as capable of much more profound and various spiritual experience than they had thought possible before.

— Phillips Brooks

7. *My Last Duchess*

That's my last Duchess painted on the wall,
Looking as if she were alive. I call
That piece a wonder, now: Frà Pandolf's hands
Worked busily a day, and there she stands.
Will't please you sit and look at her? I said
"Frà Pandolf" by design, for never read
Strangers like you that pictured countenance,
The depth and passion of its earnest glance,
But to myself they turned (since none puts by
The curtain I have drawn for you, but I)
And seemed as they would ask me, if they durst,
How such a glance came there; so, not the first
Are you to turn and ask thus. Sir, 'twas not
Her husband's presence only, called that spot
Of joy into the Duchess' cheek: perhaps
Frà Pandolf chanced to say, "Her mantle laps
Over my lady's wrist too much," or "Paint
Must never hope to reproduce the faint
Half-flush that dies along her throat": such stuff
Was courtesy, she thought, and cause enough
For calling up that spot of joy. She had
A heart — how shall I say? — too soon made glad,
Too easily impressed; she liked whate'er
She looked on, and her looks went everywhere.
Sir, 'twas all one! My favor at her breast,
The dropping of the daylight in the West,
The bough of cherries some officious fool
Broke in the orchard for her, the white mule
She rode with round the terrace — all and each
Would draw from her alike the approving speech,
Or blush, at least. She thanked men, — good! but thanked

Somehow — I know not how — as if she ranked
My gift of a nine-hundred-years-old name
With anybody's gift. Who'd stoop to blame
This sort of trifling? Even had you skill
In speech — (which I have not) — to make your will
Quite clear to such an one, and say, "Just this
Or that in you disgusts me; here you miss,
Or there exceed the mark" — and if she let
Herself be lessoned so, nor plainly set
Her wits to yours, forsooth, and made excuse,
— E'en then would be some stooping; and I choose
Never to stoop. Oh sir, she smiled, no doubt,
Whene'er I passed her; but who passed without
Much the same smile? This grew; I gave commands;
Then all smiles stopped together. There she stands
As if alive. Will't please you rise? We'll meet
The company below, then. I repeat,
The Count your master's known munificence
Is ample warrant that no just pretense
Of mine for dowry will be disallowed;
Though his fair daughter's self, as I avowed
At starting, is my object. Nay, we'll go
Together down, sir. Notice Neptune, though,
Taming a sea-horse, thought a rarity,
Which Claus of Innsbruck cast in bronze for me!

— Robert Browning

8. *Prospice*

Fear death? — to feel the fog in my throat,
The mist in my face,
When the snows begin, and the blasts denote
I am nearing the place,
The power of the night, the press of the storm,
The post of the foe;
Where he stands, the Arch Fear in a visible form,
Yet the strong man must go:
For the journey is done and the summit attained,
And the barriers fall,
Though a battle's to fight ere the guerdon be gained,
The reward of it all.
I was ever a fighter, so — one fight more,
The best and the last!
I would hate that death bandaged my eyes, and forbore,
And bade me creep past.

No! let me taste the whole of it, fare like my peers
The heroes of old,
Bear the brunt, in a minute pay glad life's arrears
Of pain, darkness and cold.
For sudden the worst turns the best to the brave,
The black minute's at end,
And the elements' rage, the fiend-voices that rave,
Shall dwindle, shall blend,
Shall change, shall become first a peace out of pain,
Then a light, then thy breast,
O thou soul of my soul! I shall clasp thee again,
And with God be the rest!

— Robert Browning

9. *Rabbi Ben Ezra*

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

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

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

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

Rejoice we are allied
To that which doth provide
And not partake, effect and not receive!

A spark disturbs our clod;
Nearer we hold of God
Who gives, than of his tribes that take, I must believe.

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

— Robert Browning

10. *On the Gold Standard*

I would be presumptuous, indeed, to present myself against the distinguished gentlemen to whom you have listened if this were a mere measuring of abilities; but this is not a contest between persons. The humblest citizen in all the land, when clad in the armor of a righteous cause, is stronger than all the hosts of error. I come to speak to you in defense of a cause as holy as the cause of liberty — the cause of humanity. . . .

Our war is not a war of conquest; we are fighting in the defense of our homes, our families, and posterity. We have petitioned, and our petitions have been scorned; we have entreated, and our entreaties have been disregarded; we have begged, and they have mocked when our calamity came. We beg no longer; we entreat no more; we petition no more. We defy them. . . .

You come to us and tell us that the great cities are in favor of the gold standard; we reply that the great cities rest upon our broad and fertile prairies. Burn down your cities and leave our farms, and your cities will spring up again as if by magic; but destroy our farms and the grass will grow in the streets of every city in the country. . . .

It is the issue of 1776 over again. Our ancestors, when but three millions in numbers, had the courage to declare their political independence of every other nation; shall we, their descendants, when we have grown to seventy millions, declare that we are less independent than our forefathers? No, my friends, that will never be the verdict of our people. Therefore, we care not upon what lines the battle is fought. . . . If they dare to come out in the open field and defend the gold standard as a good thing, we will fight them to the uttermost. Having behind us the producing masses of this nation and the world, supported by the commercial interests, the laboring interests, and the toilers everywhere, we will answer their demand for a gold standard by saying to them: "You shall not press down upon the brow of labor this crown of thorns; you shall not crucify mankind upon a cross of gold."

— William Jennings Bryan

11. *To a Waterfowl*

Whither, midst falling dew,
While glow the heavens with the last steps of day,
Far, through their rosy depths, dost thou pursue
Thy solitary way?

Vainly the fowler's eye
Might mark thy distant flight to do thee wrong,
As, darkly seen against the crimson sky,
Thy figure floats along.

Seek'st thou the plashy brink
Of weedy lake, or marge of river wide,
Or where the rocking billows rise and sink
On the chafed ocean-side?

There is a Power whose care
Teaches thy way along that pathless coast —
The desert and illimitable air —
Lone wandering, but not lost.

All day thy wings have fanned
At that far height, the cold, thin atmosphere,
Yet stoop not, weary, to the welcome land,
Though the dark night is near.

And soon that toil shall end;
Soon shalt thou find a summer home, and rest,
And scream among thy fellows; reeds shall bend,
Soon, o'er thy sheltered nest.

Thou'rt gone, the abyss of heaven
Hath swallowed up thy form; yet, on my heart
Deeply has sunk the lesson thou hast given,
And shall not soon depart.

He who, from zone to zone,
Guides through the boundless sky thy certain flight,
In the long way that I must tread alone,
Will lead my steps aright.

— William Cullen Bryant

12. *Apostrophe to the Ocean*

Roll on, thou deep and dark blue Ocean, roll!
Ten thousand fleets sweep over thee in vain;
Man marks the earth with ruin — his control
Stops with the shore; — upon the watery plain
The wrecks are all thy deed, nor doth remain
A shadow of man's ravage, save his own,
When, for a moment, like a drop of rain,
He sinks into thy depths with bubbling groan,
Without a grave, unknelled, uncoffined, and unknown.

— Lord Byron

13. *Cicero against Catiline*

When, O Catiline, do you mean to cease abusing our patience? How long is that madness of yours still to mock us? When is there to be an end of that unbridled audacity of yours, swaggering about as it does now? Do not the mighty guards on the Palatine Hill — do not the watches posted throughout the city — does not the alarm of the people, and the union of all good men — does not the precaution taken of assembling the senate in this most defensible place — do not the looks and countenances of this venerable body here present, have any effect upon you? Do you not feel that your plans are detected? Do you not see that your conspiracy is already arrested and rendered powerless by the knowledge which everyone here possesses of it? What is there that you did last night, what the night before — where is it that you were — who was there that you summoned to meet you — what design was there which was adopted by you with which you think that any one of us is unacquainted?

Shame on the age and on its principles! The senate is aware of these things; the consul sees them; and yet this man lives. Lives! aye, he comes even into the senate. He takes part in the public deliberations; he is watching and marking down and checking off for slaughter every individual among us. And we, gallant men that we are, think that we are doing our duty to the republic if we keep out of the way of his frenzied attacks.

You ought, O Catiline, long ago to have been led to execution by command of the consul. That destruction which you have been long plotting against us ought to have already fallen on your head.

14. *Men Are Like Wild Horses*

Men are like wild horses; they will rear
And paw the air at certain sounds they hear;

A rein, a thing they do not understand;
They would be restive at a driver's hand;
They will not tolerate a chafing saddle
And woe to any booted legs that straddle
Their quivering backs, and spurs are fiery swords;
But come to them with praise and honeyed words,
Reach and pat their noses, touch their lips,
A lump of sugar in your finger tips.
Their rolling eyes will calm, their hoofbeats still,
And they will take you anywhere you will.
Learn early; men cannot be pushed and shoved,
But, like wild horses, can be led and loved.

— Grace Noll Crowell

15. From *A Christmas Carol*

"A Merry Christmas, uncle! God save you!" cried a cheerful voice. It was the voice of Scrooge's nephew, who came upon him so quickly that this was the first intimation he had of his approach.

"Bah!" said Scrooge, "Humbug!"

He had so heated himself with rapid walking in the fog and frost, this nephew of Scrooge's, that he was all in a glow; his face was ruddy and handsome; his eyes sparkled, and his breath smoked again.

"Christmas a humbug, uncle!" said Scrooge's nephew. "You don't mean that, I am sure."

"I do," said Scrooge. "Merry Christmas! What right have you to be merry? What reason have you to be merry? You're poor enough."

"Come, then," returned the nephew gaily. "What right have you to be dismal? What reason have you to be morose? You're rich enough."

Scrooge, having no better answer ready on the spur of the moment, said "Bah!" again, and followed it up with "Humbug!"

"Don't be cross, uncle!" said the nephew.

"What else can I be," returned the uncle, "when I live in such a world of fools as this? Merry Christmas! Out upon Merry Christmas! What's Christmas time to you but a time for paying bills without money; a time for finding yourself a year older, and not an hour richer; a time for balancing your books, and having every item in 'em through a round dozen of months presented dead against you? If I could work my will," said Scrooge indignantly, "every idiot who goes about with 'Merry Christmas' on his lips should be boiled in his own pudding, and buried with a stake of holly through his heart. He should!"

"Uncle!" pleaded his nephew.

"Nephew!" returned his uncle, sternly, "keep Christmas in your own way, and let me keep it in mine."

"Keep it!" repeated Scrooge's nephew. "But you don't keep it."

"Let me leave it alone, then," said Scrooge. "Much good may it do you! Much good it has ever done you!"

— Charles Dickens

16. *My Mind to Me a Kingdom Is*

My mind to me a kingdom is,
  Such present joys therein I find,
That it excels all other bliss
  That earth affords or grows by kind:
Though much I want which most would have,
Yet still my mind forbids to crave.

No princely pomp, no wealthy store,
  No force to win the victory,
No wily wit to salve a sore,
  No shape to feed a loving eye;
To none of these I yield as thrall:
For why? My mind doth serve for all.

I see how plenty [surfeits] oft,
  And hasty climbers soon do fall;
I see that those which are aloft
  Mishap doth threaten most of all;
They get with toil, they keep with fear;
Such cares my mind could never bear.

Content to live, this is my stay;
  I seek no more than may suffice;
I press to bear no haughty sway;
  Look, what I lack my mind supplies:
Lo, thus I triumph like a king,
Content with that my mind doth bring.

Some have too much, yet still do crave;
  I little have, and seek no more.
They are but poor, though much they have,
  And I am rich with little store:
They poor, I rich; they beg, I give;
They lack, I leave; they pine, I live.

I laugh not at another's loss;
  I grudge not at another's gain;
No worldly waves my mind can toss;
  My state at one doth still remain:
I fear no foe, I fawn no friend;
I loathe not life, nor dread my end.

Some weigh their pleasure by their lust
  Their wisdom by their rage of will;
Their treasure is their only trust;
  A cloakèd craft their store of skill:
But all the pleasure that I find
Is to maintain a quiet mind.

My wealth is health and perfect ease;
  My conscience clear my chief defense;
I neither seek by bribes to please,
  Nor by deceit to breed offense:
Thus do I live; thus will I die;
Would all did so as well as I!

— Sir Edward Dyer

17. *A Foolish Consistency*

A foolish consistency is the hobgoblin of little minds, adored by little statesmen and philosophers and divines. With consistency a great soul has simply nothing to do. He may as well concern himself with his shadow on the wall. Out upon your guarded lips! Sew them up with packthread, do. Else if you would be a man speak what you think today in words as hard as cannon balls, and tomorrow speak what tomorrow thinks in hard words again, though it contradict everything you said today. Ah, then, exclaim the aged ladies, you shall be sure to be misunderstood! Misunderstood! It is a right fool's word. Is it so bad then, to be misunderstood? Pythagoras was misunderstood, and Socrates, and Jesus, and Luther, and Copernicus, and Galileo, and Newton, and every pure and wise soul that ever took flesh. To be great is to be misunderstood.

— Ralph Waldo Emerson

18. *Days*

Daughters of Time, the hypocritic Days,
Muffled and dumb like barefoot dervishes,
And marching single in an endless file,
Bring diadems and fagots in their hands.

To each they offer gifts after his will,
Bread, kingdoms, stars, and sky that holds them all.
I, in my pleachèd garden, watched the pomp,
Forgot my morning wishes, hastily
Took a few herbs and apples, and the Day
Turned and departed silent. I, too late,
Under her solemn fillet saw the scorn.

— Ralph Waldo Emerson

19. *In Dedication of the Cemetery at Gettysburg*

God bless the union; it is dearer to us for the blood of the brave men shed in its defense. The spots on which they stood and fell; these pleasant heights; the fertile plain beneath them; the thriving village whose streets so lately rang with the strange din of war; the fields beyond the ridge, where the noble Reynolds held the advancing foe at bay, and while he gave up his own life, assured by his forethought and self-sacrifice the triumph of the two succeeding days; the little streams which wind through the hills, on whose banks in aftertimes the wondering ploughman will turn up, with the rude weapons of savage warfare, the fearful missiles of modern artillery; the Seminary ridge, the peach orchard, cemetery, Culp's and Wolf's hills, Round Top, Little Round Top, humble names, henceforward dear and famous; no lapse of time, no distance of space shall cause you to be forgotten . . . wheresoever throughout the civilized world the accounts of this great warfare are read, and down to the latest period of recorded time, in the glorious annals of our common country, there will be no brighter page than that which relates THE BATTLE OF GETTYSBURG.

— Edward Everett

20. *The Lamentable Tragedy*

What is the most lamentable tragedy in human life? To face suffering, to be cruelly handicapped? Surely not! For we have seen some terribly handicapped people who had such moral staying power that they came through to a great conclusion, all their flags flying when they came into port. But there is a tragedy so appalling that, when one has seen it, the very reminiscence of it makes one's blood run cold — to be fortunately born, to have a glorious boyhood, to rise to responsible position, to be loved and trusted, and then to crack as though all the time the shining metal had had a flaw in it, to betray one's trust, deceive one's friends, blow out one's brains! You see, whether it be in dramatic fashion like that or in homelier wise, where a fine beginning lapses by slow degrees into a disheveled ending.

— Harry Emerson Fosdick

21. *Serenity*

If someone says that serenity is not the whole of happiness, that excitement, sensation, thrill are part of it, of course they are. Alas for a man who has nothing exciting to do or to enjoy, and who does not sometimes cast his harness off and have free pasturage to kick his heels in! Nevertheless, of all pathetic things few are worse than the familiar sight which one sees on every side in a town like this — people, I mean, who are trying to substitute thrills for serenity. Having no serenity at home within themselves, they run away into sensations, spend as much time as possible away from themselves amid their thrills, and then at last have to come back again to no serenity. That is the very essence of unhappiness.

On an average, twenty-two thousand people commit suicide in this country every year, and the month when the largest number of them do it is May. It is a lovely month; all nature stirs with prophecies of coming summer — and they kill themselves. Moreover, for the most part it is not the poor and hard-put-to-it who do that. Listen to one of them who killed himself in the month of May: "I have had few real difficulties. I have had, on the contrary, an exceptionally glamorous life — as life goes — and I have had more than my share of affections and appreciations. . . . No one thing is responsible for this and no one person — except myself." Hearing that, what do we know about that man? Surely this much that, for all his excursions into life's successes and thrills, he kept coming back to a spirit where there was no serenity.

— Harry Emerson Fosdick

22. *The American War*

What was the consequence of the sanguinary measures recommended in those bloody, inflammatory speeches? Though Boston was to be starved, though Hancock and Adams were proscribed, yet at the feet of these very men the Parliament of Great Britain was obliged to kneel, flatter, and cringe; and, as it had the cruelty at one time to denounce vengeance against these men, so it had the meanness afterwards to implore their forgiveness. Shall he who called the Americans "Hancock and his crew" — shall he presume to reprehend any set of men for inflammatory speeches? It is this accursed American war that has led us, step by step, into all our present misfortunes and national disgraces. What was the cause of our wasting forty millions of money and sixty thousand lives? The American war! What was it that produced the French rescript and a French war? The American war! What was it that produced the Spanish

manifesto and Spanish war? The American war! What was it that armed forty-two thousand men in Ireland with the arguments carried on the points of forty thousand bayonets? The American war! For what are we about to incur an additional debt of twelve or fourteen millions? This accursed, cruel, diabolical American war!

— Charles James Fox

23. *Human Frailty*

Disasters on disasters grow,
  And those which are not sent we make;
The good we rarely find below,
  Or, in the search, the road mistake.

The object of our fancied joys
  With eager eye we keep in view:
Possession, when acquired, destroys
  The object, and the passion, too.

The hat that hid Belinda's hair
  Was once the darling of her eye;
'Tis now dismiss'd, she knows not where;
  Is laid aside, she knows not why.

Life is to most a nauseous pill,
  A treat for which they dearly pay:
Let's take the good, avoid the ill,
  Discharge the debt, and walk away.

— Philip Freneau

24. *Mending Wall*

Something there is that doesn't love a wall,
That sends the frozen-ground-swell under it,
And spills the upper boulders in the sun;
And makes gaps even two can pass abreast.
The work of hunters is another thing:
I have come after them and made repair
Where they have left not one stone on stone,
But they would have the rabbit out of hiding,
To please the yelping dogs. The gaps I mean,
No one has seen them made or heard them made,
But at spring mending-time we find them there.
I let my neighbor know beyond the hill;
And on a day we meet to walk the line
And set the wall between us once again.

We keep the wall between us as we go.
To each the boulders that have fallen to each.
And some are loaves and some so nearly balls
We have to use a spell to make them balance:
"Stay where you are until our backs are turned!"
We wear our fingers rough with handling them.
Oh, just another kind of out-door game,
One on a side. It comes to little more:
There where it is we do not need the wall:
He is all pine and I am apple orchard.
My apple trees will never get across
And eat the cones under his pines, I tell him.
He only says, "Good fences make good neighbors."
Spring is the mischief in me, and I wonder
If I could put a notion in his head:
"*Why* do they make good neighbors? Isn't it
Where there are cows? But here there are no cows.
Before I built a wall I'd ask to know
What I was walling in or walling out,
And to whom I was like to give offense.
Something there is that doesn't love a wall,
That wants it down." I could say "Elves" to him,
But it's not elves exactly, and I'd rather
He said it for himself. I see him there
Bringing a stone grasped firmly by the top
In each hand, like an old-stone savage armed.
He moves in darkness as it seems to me,
Not of woods only and the shade of trees.
He will not go behind his father's saying,
And he likes having thought of it so well
He says again, "Good fences make good neighbors."

— Robert Frost

25. *The New South*

My friend Dr. Talmage has told you that the typical American has yet to come. Let me tell you that he has already come. Great types, like valuable plants, are slow to flower and fruit. But from the union of these colonists, Puritans and Cavaliers, from the straightening of their purposes and the crossing of their blood, slow perfecting through a century, came he who stands as the first typical American, the first who comprehended within himself all the strength and gentleness, all the majesty and grace of this republic — Abraham Lincoln. He was the sum of Puritan and Cavalier, for in his ardent nature were

fused the virtues of both, and in the depths of his great soul the faults of both were lost. He was greater than the Puritan, greater than the Cavalier, in that he was American, and that in his honest form were first gathered the vast and thrilling forces of his ideal government, charging it with such tremendous meaning and elevating it above human suffering, that martyrdom, though infamously aimed, came as a fitting crown to a life consecrated from the cradle to human liberty. Let us, each cherishing the traditions and honoring his fathers, build with reverent hands to the type of this simple but sublime life, in which all types are honored, and in our common glory as Americans there will be plenty and to spare for your forefathers and for mine.

Dr. Talmage has drawn for you, with a master's hand, the picture of your returning armies. He has told you how, in the pomp and circumstance of war, they came back to you, marching with proud and victorious tread, reading their glory in a nation's eyes! Will you bear with me while I tell you of another army that sought its home at the close of the late war? — An army that marched home in defeat and not in victory, in pathos and not in splendor, but in glory that equaled yours, and to hearts as loving as ever welcomed heroes home! Let me picture to you the footsore Confederate soldier, as, buttoning up his faded gray jacket, the parole which was to bear testimony to his children of his fidelity and faith, he turned his face southward from Appomattox in April, 1865. Think of him as, ragged, half starved, heavy-hearted, enfeebled by want and wounds, having fought to exhaustion, he surrenders his gun, wrings the hands of his comrades in silence, and lifting his tear-stained and pallid face for the last time to the graves that dot old Virginia hills, pulls his gray cap over his brow and begins the slow and painful journey. . . .

What does he do — this hero in gray with a heart of gold? Does he sit down in sullenness and despair? Not for a day. Surely God, who had stripped him of his prosperity, inspired him in his adversity. As ruin was never before so overwhelming, never was restoration swifter. The soldier stepped from the trenches into the furrow; horses that had charged federal guns marched before the plow, and fields that ran red with human blood in April were green with the harvest in June; women reared in luxury cut up their dresses and made breeches for their husbands, and with a patience and heroism that fit women always as a garment gave their hands to work. . . .

This message, Mr. President, comes to you from consecrated ground. Every foot of soil about the city in which I live is sacred as a battle-ground of the republic. Every hill that invests it is hallowed to you by the blood of your brothers who died for your victory, and doubly

hallowed to us by the blood of those who died hopeless, but undaunted, in defeat — sacred soil to all of us, rich with memories that make us purer and stronger and better, silent but staunch witnesses in its red desolation of the matchless valor of American hearts and the deathless glory of American arms, speaking an eloquent witness in its white peace and prosperity to the indissoluble union of American states and the imperishable brotherhood of the American people.

— Henry W. Grady

26. From *Elegy Written in a Country Churchyard*

The curfew tolls the knell of parting day,
  The lowing herd winds slowly o'er the lea,
The plowman homeward plods his weary way,
  And leaves the world to darkness and to me.

Now fades the glimmering landscape on the sight,
  And all the air a solemn stillness holds,
Save where the beetle wheels his droning flight,
  And drowsy tinklings lull the distant folds: . . .

The boast of heraldry, the pomp of power,
  And all that beauty, all that wealth e'er gave,
Awaits alike the inevitable hour:
  The paths of glory lead but to the grave. . . .

Full many a gem of purest ray serene
  The dark unfathomed caves of ocean bear:
Full many a flower is born to blush unseen,
  And waste its sweetness on the desert air.

— Thomas Gray

27. *Invictus*

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

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

Beyond this place of wrath and tears
  Looms but the Horror of the shade,

And yet the menace of the years
Finds and shall find me unafraid.

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

— William Ernest Henley

28. *The Call to Arms*

Mr. President, it is natural to man to indulge in the illusions of hope. We are apt to shut our eyes against a painful truth, and listen to the song of that siren, till she transforms us into beasts. Is this the part of wise men, engaged in a great and arduous struggle for liberty? Are we disposed to be of the number of those who, having eyes, see not, and having ears, hear not, the things which so nearly concern their temporal salvation? For my part, whatever anguish of spirit it may cost, I am willing to know the whole truth; to know the worst and to provide for it.

I have but one lamp by which my feet are guided; and that is the lamp of experience. I know of no way of judging of the future but by the past. And, judging by the past, I wish to know what there has been in the conduct of the British ministry for the last ten years, to justify those hopes with which gentlemen have been pleased to solace themselves and the House? Is it that insidious smile with which our petition has been lately received? Trust it not, sir; it will prove a snare to your feet. Suffer not yourselves to be betrayed with a kiss. Ask yourselves how this gracious reception of our petition comports with those warlike preparations which cover our waters and darken our land. Are fleets and armies necessary to a work of love and reconciliation? Have we shown ourselves so unwilling to be reconciled, that force must be called in to win back our love? Let us not deceive ourselves, sir. These are the implements of war and subjugation; the last arguments to which kings resort. I ask gentlemen, sir, what means this martial array, if its purpose be not to force us to submission? Can gentlemen assign any other possible motives for it? Has Great Britain any enemy, in this quarter of the world, to call for all this accumulation of navies and armies? No, sir, she has none. They are meant for us; they can be meant for no other. They are sent over to bind and rivet upon us those chains which the British ministry have been so long forging. And what have we to oppose to them? Shall we try argument? Sir, we have been trying that for the last ten years. Have we anything new to offer on the subject? Nothing. We have held the subject up in every light of which it is capable; but it has been all in vain. Shall we resort to entreaty and humble supplication? What

terms shall we find which have not been already exhausted? Let us not, I beseech you, sir, deceive ourselves longer. Sir, we have done everything that could be done, to avert the storm which is now coming on. We have petitioned; we have remonstrated; we have supplicated; we have prostrated ourselves before the throne, and have implored its interposition to arrest the tyrannical hands of the ministry and parliament. Our petitions have been slighted; our remonstrances have produced additional violence and insult; our supplications have been disregarded; and we have been spurned, with contempt, from the foot of the throne. In vain, after these things, may we indulge the fond hope of peace and reconciliation. There is no longer any room for hope. If we wish to be free — if we mean to preserve inviolate those inestimable privileges for which we have been so long contending — if we mean not basely to abandon the noble struggle in which we have been so long engaged, and which we have pledged ourselves never to abandon until the glorious object of our contest shall be obtained, we must fight! I repeat it, sir, we must fight! An appeal to arms and to the God of Hosts is all that is left us!

They tell us, sir, that we are weak; unable to cope with so formidable an adversary. But when shall we be stronger? Will it be the next week, or the next year? Will it be when we are totally disarmed, and when a British guard shall be stationed in every house? Shall we gather strength by irresolution and inaction? Shall we acquire the means of effectual resistance, by lying supinely on our backs, and hugging the delusive phantom of hope, until our enemies shall have bound us hand and foot? Sir, we are not weak, if we make a proper use of the means which the God of nature hath placed in our power. Three millions of people, armed in the holy cause of liberty, and in such a country as that which we possess, are invincible by any force which our enemy can send against us. Besides, sir, we shall not fight our battles alone. There is a just God who presides over the destinies of nations; and who will raise up friends to fight our battles for us. The battle, sir, is not to the strong alone; it is to the vigilant, the active, the brave. Besides, sir, we have no election. If we were base enough to desire it, it is now too late to retire from the contest. There is no retreat but in submission and slavery! Our chains are forged! Their clanking may be heard on the plains of Boston! The war is inevitable — and let it come! I repeat it, sir, let it come!

It is vain, sir, to extenuate the matter. Gentlemen may cry peace, peace — but there is no peace. The war is actually begun! The next gale that sweeps from the north will bring to our ears the clash of resounding arms! Our brethren are already in the field! Why stand we here idle? What is it that gentlemen wish? What would they

have? Is life so dear, or peace so sweet, as to be purchased at the price of chains and slavery? Forbid it, Almighty God! I know not what course others may take, but as for me, give me liberty, or give me death!

— Patrick Henry

29. *The Unknown Soldier Speaks*

"You see," he continued, "I don't very often get a chance at a fellow like you. I spend most of my time entertaining presidents, and admirals, and generals, and visiting diplomats and statesmen — the big bugs that sent us to the war, and would send us again if they got the chance, or felt the necessity. You know how it is — big talk about the flag, and the honor of the nation, and the atrocities of the enemy, while all the time it's debts to be collected, or investments to be secured, or colonies to be captured. The army follows the dollar, you know, and the blood of the army is what makes the dollar pay. I've talked with the dead ones over there. It's the same in every country. They didn't want to fight. They were satisfied enough with their jobs, and their families, and a bit of music, and a game out in the open now and then. Why, a lot of those chaps from Russia and those funny Eastern places, they didn't know whom they were fighting, or what it was all about. But the foreign secretaries knew; the diplomats and generals could tell all the whys and wherefores of the conflict. For the governments make the wars, and we poor devils fight them; the kings and the presidents kindle the fire, and we pour our blood on it, to put it out. And here I have to lie inside this stone, when these fellows come around with their wreaths and their speeches and their tall hats, and I have to look at their silly faces, and wonder what's going on behind. The next war — that's what they're thinking about; and how sweet and glorious it is for the other fellow to die for his country! I wouldn't mind so much if they'd come here to make amends, or to ask my pardon. I could understand if they were clad in sackcloth and had ashes on their heads. But, oh, no! They're all decked out in uniforms and black coats, and they stand up straight, and look big and important, just as though they had done something to be proud of. I'd like to take one of those gold-lace generals, or black-cloth statesmen, that never came nearer than a thousand miles to a battlefield, and show him what I've seen, and make him suffer what I've endured. I'd be happy till the Judgment Day if I could see a foreign secretary gassed, or a diplomat blown to bits, so his very name was lost, and his grave was marked 'unknown.' That would let me rest in peace, all right! I'd never rise up again, to haunt you or anybody else. But that time will never come. The big men play safe, and it's us poor devils as has to pay the price."

— John Haynes Holmes

30. *Gold*

Gold! Gold! Gold! Gold!
Bright and yellow, hard and cold,
Molten, graven, hammered, and rolled;
Heavy to get, and light to hold;
Hoarded, bartered, bought, and sold,
Stolen, borrowed, squandered, doled;
Spurned by the young, but hugged by the old
To the very verge of the churchyard mold;
Price of many a crime untold —
Gold! Gold! Gold! Gold!

— Thomas Hood

31. *At the Crossroads*

You to the left and I to the right,
For the ways of men must sever —
And it well may be for a day and a night,
And it well may be forever.
But whether we meet or whether we part
(For our ways are past our knowing),
A pledge from the heart to its fellow heart
On the ways we all are going!
Here's luck!
For we know not where we are going. . . .

Whether we win or whether we lose
With the hands that life is dealing,
It is not we nor the ways we choose
But the fall of the cards that's sealing.
There's a fate in love and a fate in fight,
And the best of us all go under —
And whether we're wrong or whether we're right,
We win, sometimes, to our wonder.
Here's luck!
That we may not yet go under!

With a steady swing and an open brow
We have tramped the ways together,
But we're clasping hands at the crossroads now
In the Fiend's own night for weather;
And whether we bleed or whether we smile
In the leagues that lie before us

The ways of life are many a mile
And the dark of Fate is o'er us.
Here's luck!
And a cheer for the dark before us!

You to the left and I to the right,
For the ways of men must sever,
And it well may be for a day and a night
And it well may be forever!
But whether we live or whether we die
(For the end is past our knowing),
Here's two frank hearts and the open sky,
Be a fair or an ill wind blowing!
Here's luck!
In the teeth of all winds blowing.

— Richard Hovey

32. *Abou Ben Adhem*

Abou Ben Adhem (may his tribe increase!)
Awoke one night from a deep dream of peace,
And saw, within the moonlight in his room,
Making it rich, and like a lily in bloom,
An angel writing in a book of gold: —
Exceeding peace had made Ben Adhem bold,
And to the Presence in the room he said,
"What writest thou?" — The vision raised its head,
And with a look made of all sweet accord,
Answered, "The names of those who love the Lord."
"And is mine one?" said Abou. "Nay, not so,"
Replied the Angel. Abou spoke more low,
But cheerily still; and said, "I pray thee, then,
Write me as one that loves his fellow-men."
The angel wrote, and vanished. The next night
It came again with a great wakening light,
And showed the names whom love of God had blessed,
And lo! Ben Adhem's name led all the rest.

— Leigh Hunt

33. *At His Brother's Grave*

My Friends: I am going to do that which the dead oft promised he would do for me.

The loved and loving brother, husband, father, friend, died where manhood's morning almost touches noon and while the shadows still were falling toward the west.

He had not passed on life's highway the stone that marks the highest point, but, being weary for a moment, lay down by the wayside, and using his burden for a pillow, fell into that dreamless sleep that kisses down his eyelids still. While yet in love with life and raptured with the world, he passed to silence and pathetic dust.

Yet, after all, it may be best, just in the happiest, sunniest hour of all the voyage, while eager winds are kissing every sail, to dash against the unseen rock, and in an instant hear the billows roar above a sunken ship. For, whether in mid-sea or 'mong the breakers of the farther shore, a wreck at last must mark the end of each and all. And every life, no matter if its every hour is rich with love and every moment jeweled with a joy, will at its close become a tragedy as sad and deep and dark as can be woven of the warp and woof of mystery and death.

This brave and tender man in every storm of life was oak and rock, but in the sunshine he was vine and flower. He was the friend of all heroic souls. He climbed the heights and left all superstitions far below, while on his forehead fell the golden dawning of the grander day.

He loved the beautiful, and was with color, form, and music touched to tears. He sided with the weak, and with a willing hand gave alms; with loyal heart and with purest hands he faithfully discharged all public trusts.

He was a worshiper of liberty, a friend of the oppressed. A thousand times I have heard him quote these words: "For justice, all place, a temple, and all seasons, summer." He believed that happiness was the only good, reason the only torch, justice the only worship, humanity the only religion, and love the only priest. He added to the sum of human joy; and were everyone to whom he did some loving service to bring a blossom to his grave, he would sleep tonight beneath a wilderness of flowers.

Life is a narrow vale between the cold and barren peaks of two eternities. We strive in vain to look beyond the heights. We cry aloud, and the only answer is the echo of our wailing cry. From the voiceless lips of the unreplying dead there comes no word; but in the night of death hope sees a star, and listening love can hear the rustle of a wing.

He who sleeps here, when dying, mistaking the approach of death for the return of health, whispered with his latest breath, "I am better now." Let us believe, in spite of doubts and dogmas, and tears and fears, that these dear words are true of all the countless dead.

And now to you who have been chosen, from among the many men he loved, to do the last sad office for the dead, we give his sacred dust. Speech cannot contain our love. There was, there is, no greater, stronger, manlier man.

— Robert G. Ingersoll

34. *Liberty*

To preserve liberty is the only use for government. There is no other excuse for legislatures, or presidents, or courts, for statutes or decisions. Liberty is not simply a means — it is an end. Take from our history, our literature, our laws, our hearts — that word, and we are naught but molded clay. Liberty is the one priceless jewel. It includes and holds and is the weal and wealth of life. Liberty is the soil and light and rain — it is the plant and bud and flower and fruit — and in that sacred word lie all the seeds of progress, love, and joy.

Liberty is not a social question. Civil liberty is not social equality. We are equal only in rights. No two persons are of equal weight or height. There are no two leaves in all the forests of the earth alike — no two blades of grass — no two grains of sand — no two hairs. No two anythings in the physical world are precisely alike. Neither mental nor physical equality can be created by law, but law recognizes the fact that all men have been clothed with equal rights by Nature, the mother of us all.

The man who hates the black man, because he is black, has the same spirit as he who hates the poor man, because he is poor. It is the spirit of caste. The proud useless despises the honest useful. The parasite idleness scorns the great oak of labor on which it feeds and that lifts it to the light.

— Robert G. Ingersoll

35. *Napoleon*

A little while ago I stood at the grave of Napoleon — a magnificent tomb of gilt and gold, fit almost for a dead deity — and gazed upon the sarcophagus of rare and nameless marble, where rests, at last, the ashes of that restless man. I leaned over the balustrade, and thought about the career of the greatest soldier of the modern world. I saw him walking upon the banks of the Seine, contemplating suicide; I saw him at Toulon; I saw him putting down the mob on the streets of Paris; I saw him at the head of the army of Italy; I saw him crossing the bridge at Lodi, with the tricolor in his hand; I saw him in Egypt in the shadows of the Pyramids; I saw him conquer the Alps and mingle the eagle of France with the eagles of the crags; I saw him at Marengo, at Ulm, at Austerlitz. I saw him in Russia, when the infantry of the snows and the cavalry of the wild beasts scattered his legions like winter's withered leaves. I saw him at Leipsic in defeat and disaster, driven back upon Paris before a million bayonets; plucked like a wild beast, banished to Elba. I saw him on the frightful field of Waterloo, where chance and fate combined to wreck the fortunes

of their former king. And I saw him at lonely St. Helena, with his hands crossed behind him, looking out upon the sad and solemn sea.

And I thought of the widows and orphans he had made; of the tears that had been shed for his glory, and of the only woman who had ever loved him, pushed from his heart by the cold hand of ambition. And I said I would rather have been a French peasant, and worn wooden shoes. I would rather have lived in a hut, with a vine growing over the door and the grapes growing purple in the amorous kisses of the autumn sun. I would rather have been that poor peasant, with my wife by my side knitting as the day died out of the sky, with my children upon my knees and their arms about me. I would rather have been this man and gone down to the tongueless silence of the dreamless dust, than to have been the imperial personation of force and murder known as Napoleon the Great.

— Robert G. Ingersoll

36. *On Nominating Blaine*

Like an armed warrior, like a plumed knight, James G. Blaine marched down the halls of the American Congress and threw his shining lances full and fair against the brazen foreheads of every defamer of his country and maligner of its honor.

For the Republican party to desert a gallant man now is worse than if an army should desert their general upon the field of battle. . . .

Gentlemen of the convention, in the name of the great republic, the only republic that ever existed upon this earth; in the name of all her defenders and of all her supporters; in the name of all her soldiers living; in the name of all her soldiers who died upon the field of battle; and in the name of those who perished in the skeleton clutch of famine at Andersonville and Libby, whose sufferings he so eloquently remembers, Illinois nominates for the next president of this country that prince of parliamentarians, that leader of leaders — James G. Blaine.

— Robert G. Ingersoll

37. *Ben Jonson's Description of Lord Bacon in His* Discoveries

Yet there happened in my time one noble speaker, who was full of gravity in his speaking. His language, where he could spare or pass by a jest, was nobly censorious. No man ever spake more neatly, more pressly, more weightily, or suffered less emptiness, less idleness, in what he uttered. No member of his speech but consisted of his own graces. His hearers could not cough or look aside from him, without loss. He commanded where he spoke; and had his judges angry and pleased at his devotion. No man had their affections more in his power. The fear of every man that heard him was, lest he should make an end.

38. *The Noble Nature*

It is not growing like a tree
In bulk, doth make man better be;
Or standing long an oak, three hundred year,
To fall a log at last, dry, bald, and sear:
A lily of a day
Is fairer far in May,
Although it fall and die that night, —
It was the plant and flower of Light.
In small proportions we just beauties see,
And in short measures life may perfect be.

— Ben Jonson

39. *On First Looking into Chapman's Homer*

Much have I traveled in the realms of gold,
And many goodly states and kingdoms seen;
Round many western islands have I been
Which bards in fealty to Apollo hold.
Oft of one wide expanse had I been told
That deep-browed Homer ruled as his demesne:
Yet did I never breathe its pure serene
Till I heard Chapman speak out loud and bold:
Then felt I like some watcher of the skies
When a new planet swims into his ken;
Or like stout Cortez, when with eagle eyes
He stared at the Pacific — and all his men
Looked at each other with a wild surmise —
Silent, upon a peak in Darien.

— John Keats

40. *Young and Old*

When all the world is young, lad,
And all the trees are green;
And every goose a swan, lad,
And every lass a queen;
Then hey for boot and horse, lad,
And round the world away;
Young blood must have its course, lad,
And every dog his day.

When all the world is old, lad,
And all the trees are brown;

And all the sport is stale, lad,
  And all the wheels run down:
Creep home, and take your place there,
  The spent and maimed among:
God grant you find one face there
  You loved when all was young.
— Charles Kingsley

41. *Speech at Cooper Institute*

Nor can we justifiably withhold this on any ground save our conviction that slavery is wrong. If slavery is right, all words, acts, laws, and constitutions against it are themselves wrong, and should be silenced and swept away. If it is right, we cannot justly object to its nationality — its universality; if it is wrong, they cannot justly insist upon its extension — its enlargement. All they ask we could readily grant, if we thought slavery right; all we ask they could as readily grant, if they thought it wrong. Their thinking it right and our thinking it wrong is the precise fact upon which depends the whole controversy. Thinking it right, as they do, they are not to blame for desiring its full recognition as being right; but thinking it wrong, as we do, can we yield to them? Can we cast our votes with their view, and against our own? In view of our moral, social, and political responsibilities, can we do this?

Wrong as we think slavery is, we can yet afford to let it alone where it is, because that much is due to the necessity arising from its actual presence in the nation; but can we, while our votes will prevent it, allow it to spread into the national territories and to overrun us here in these free states? If our sense of duty forbids this, then let us stand by our duty fearlessly and effectively. Let us be diverted by none of those sophistical contrivances wherewith we are so industriously plied and belabored — contrivances such as groping for some middle ground between the right and the wrong, vain as the search for a man who should be neither a living man nor a dead man; such as a policy of "don't care," on a question about which all true men do care; such as union appeals beseeching true union men to yield to disunionists, reversing the Divine rule, and calling not the sinners, but the righteous to repentance; such as invocations to Washington, imploring men to unsay what Washington said, and undo what Washington did.

Neither let us be slandered from our duty by false accusations against us, nor frightened from it by menaces of destruction to the government, nor of dungeons to ourselves. Let us have faith that right makes might, and in that faith let us to the end dare to do our duty as we understand it.

— Abraham Lincoln

42. *The Gettysburg Address*

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

Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field as a final resting-place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

But in a larger sense we cannot dedicate — we cannot consecrate — we cannot hallow — this ground. The brave men, living and dead, who struggled here, have consecrated it far above our poor power to add or detract. The world will little note nor long remember what we say here, but it can never forget what they did here.

It is for us, the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us — that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion; that we here highly resolve that these dead shall not have died in vain; that this nation, under God, shall have a new birth of freedom; and that government of the people, by the people, for the people, shall not perish from the earth.

— Abraham Lincoln

43. *The Second Inaugural Address*

FELLOW COUNTRYMEN: At this second appearing to take the oath of the presidential office, there is less occasion for an extended address than there was at the first. Then a statement, somewhat in detail, of a course to be pursued, seemed fitting and proper. Now, at the expiration of four years, during which public declarations have been constantly called forth on every point and phase of the great contest which still absorbs the attention and engrosses the energies of the nation, little that is new could be presented. The progress of our arms, upon which all else chiefly depends, is as well known to the public as to myself; and it is, I trust, reasonably satisfactory and encouraging to all. With high hope for the future, no prediction in regard to it is ventured.

On the occasion corresponding to this four years ago, all thoughts were anxiously directed to an impending civil war. All dreaded it — all sought to avert it. While the inaugural address was being delivered

from this place, devoted altogether to saving the Union without war, insurgent agents were in the city seeking to destroy it without war — seeking to dissolve the Union, and divide effects, by negotiation. Both parties deprecated war; but one of them would make war rather than let the nation survive; and the other would accept war rather than let it perish. And the war came.

One eighth of the whole population were colored slaves, not distributed generally over the Union, but localized in the Southern part of it. These slaves constituted a peculiar and powerful interest. All knew that this interest was, somehow, the cause of the war. To strengthen, perpetuate, and extend this interest was the object for which the insurgents would rend the Union, even by war; while the government claimed no right to do more than to restrict the territorial enlargement of it.

Neither party expected for the war the magnitude or the duration which it has already attained. Neither anticipated that the cause of the conflict might cease with, or even before, the conflict itself should cease. Each looked for an easier triumph, and a result less fundamental and astounding. Both read the same Bible, and pray to the same God; and each invokes his aid against the other. It may seem strange that any men should dare to ask a just God's assistance in wringing their bread from the sweat of other men's faces; but let us judge not, that we be not judged. The prayers of both could not be answered — that of neither has been answered fully.

The Almighty has his own purposes. "Woe unto the world because of offenses; for it must needs be that offenses come; but woe to that man by whom the offense cometh." If we shall suppose that American slavery is one of those offenses which, in the providence of God, must needs come, but which, having continued through his appointed time, he now wills to remove, and that he gives to both North and South this terrible war, as the woe due to those by whom the offense came, shall we discern therein any departure from those divine attributes which the believers in a living God always ascribe to him? Fondly do we hope — fervently do we pray — that this mighty scourge of war may speedily pass away. Yet, if God wills that it continue until all the wealth piled by the bondsman's two hundred and fifty years of unrequited toil shall be sunk, and until every drop of blood drawn with the lash shall be paid by another drawn with the sword, as was said three thousand years ago, so still it must be said, "The judgments of the Lord are true and righteous altogether."

With malice toward none; with charity for all; with firmness in the right, as God gives us to see the right, let us strive on to finish the work we are in; to bind up the nation's wounds; to care for him who

shall have borne the battle, and for his widow, and his orphan — to do all which may achieve and cherish a just and lasting peace among ourselves, and with all nations.

— Abraham Lincoln

44. *The Problem of Freedom*

Democracy itself was once revolution. Today it is the greatest conservative power upon earth, conservative in the deepest and best sense of the word, because it is the defense and the maintenance of the shamelessly menaced ethical foundation of the occident. But in order to do justice to this new responsibility, it must, to a certain extent, return to its revolutionary state: it cannot merely *be*, it must give battle. For without battle it will cease to *be*. A passionate desire and will are slowly evolving out of the anxiety and confusion of the moral retreat of our times: the will to concentrate and to resist, the will to call a halt, to *command* a halt, the will to defend civilization against the corrupting onward march of force. The history of religion speaks of the *ecclesia militans*, the church militant, which preceded the *ecclesia triumphans*, the church triumphant. Likewise if democracy is to triumph, it must defend itself, even though it has long been weaned from habit of combat. A militant democracy is the need of the day, a democracy freed of all self-doubt, a democracy that knows what it wants, namely: victory — the victory of civilization over barbarism!

— Thomas Mann [1]

45. *The Murder of Lovejoy*

Sir, when I heard the gentleman lay down principles which place the murderers of Alton side by side with Otis and Hancock, with Quincy and Adams, I thought those pictured lips would have broken into voice to rebuke the recreant American, the slanderer of the dead. The gentleman said that he should sink into insignificance if he dared to gainsay the principles of these resolutions. Sir, for the sentiments he has uttered on soil consecrated by the prayers of Puritans and the blood of patriots the earth should have yawned and swallowed him up.

The gentleman says Lovejoy was presumptuous and imprudent, he "died as the fool dieth." And a reverend clergyman of the city tells us that no citizen has a right to publish opinions disagreeable to the community! If any mob follows such publication, on him rests the guilt. He must wait forsooth till the people come up to it and agree with him. This libel on liberty goes on to say that the want of right to speak as we think is an evil inseparable from republican institutions. If this be so, what are they worth? Welcome the despotism of the Sultan where one knows what he may publish and what he may not,

[1] *Vital Speeches*, Volume V, Number 18

rather than the tyranny of this many-headed monster the mob, where we know not what we may do or say till some fellow citizen has tried it and paid for the lesson with his life. This clerical absurdity chooses as a check for the abuses of the press, not the law but the dread of the mob. By so doing it deprives not only the individual and the minority of their rights, but the majority also, since the expression of their opinion may sometimes provoke disturbance from the minority. A few men may make a mob as well as many. The majority then have no right as Christian men to utter their sentiments if by any possibility it may lead to a mob. Shades of Hugh Peters and John Cotton, save us from such pulpits.

Imprudent to defend the liberty of the press! Why? Because the defense was unsuccessful? Does success gild crime into patriotism, and the want of it change heroic self-devotion into imprudence? Was Hampden imprudent when he drew the sword and threw away the scabbard? Yet he, judged by that single hour, was unsuccessful. After a short exile the race he hated sat again upon the throne.

— Wendell Phillips

46. *The Scholar in a Republic*

What Wyclif did for religion, Jefferson and Sam Adams did for the state — they trusted it to the people. He gave the masses the Bible, the right to think. Jefferson and Sam Adams gave them the ballot, the right to rule. His intrepid advance contemplated theirs as its natural, inevitable result. Their serene faith completed the gift which the Anglo-Saxon race makes to humanity. We have not only established a new measure of the possibilities of the race; we have laid on strength, wisdom, and skill a new responsibility.

Grant that each man's relations to God and his neighbor are exclusively his own concern, and that he is entitled to all the aid that will make him the best judge of these relations; that the people are the source of all power, and their measureless capacity the lever of all progress; their sense of right the court of final appeal in civil affairs; the institutions they create the only ones any power has a right to impose; that the attempt of one class to prescribe the law, the religion, the morals, or the trade of another is both unjust and harmful — and the Wyclif and Jefferson of history mean this if they mean anything — then when, in 1867, Parliament doubled the English franchise, Robert Lowe was right in affirming, amid the cheers of the House, "Now the first interest and duty of every Englishman is to educate the masses — our masters. . . ."

It is not the masses who have most disgraced our political annals. I have seen many mobs between the seaboard and the Mississippi. I never saw or heard of any but well-dressed mobs, assembled and

countenanced, if not always led in person, by respectability and what called itself education. That unrivaled scholar, the first and greatest New England ever lent to Congress, signaled his advent by quoting the original Greek of the New Testament in support of slavery, and offering to shoulder his musket in its defense; and forty years later the last professor who went to quicken and lift the moral mood of those halls is found advising a plain, blunt, honest witness to forge and lie, that this scholarly reputation might be saved from wreck. Singular comment on Landor's sneer that there is a spice of the scoundrel in most of our literary men. But no exacting level of property qualification for a vote would have saved those stains. In those cases Judas did not come from the unlearned class. . . .

Nihilism is the righteous and honorable resistance of a people crushed under an iron rule. Nihilism is evidence of life. When "order reigns in Warsaw," it is spiritual death. Nihilism is the last weapon of victims choked and manacled beyond all other resistance. It is crushed humanity's only means of making the oppressor tremble. God means that unjust power shall be insecure; and every move of the giant, prostrate in chains, whether it be to lift a single dagger or stir a city's revolt, is a lesson in justice. . . . I honor nihilism; since it redeems human nature from the suspicion of being utterly vile, made up only of heartless oppressors and contented slaves. . . . Chatham rejoiced when our fathers rebelled. For every single reason they alleged, Russia counts a hundred, each one ten times bitterer than any Hancock or Adams could give. Sam Johnson's standing toast in Oxford port was, "Success to the first insurrection of slaves in Jamaica," a sentiment Southey echoed. "Eschew cant," said that old moralist. But of all the cants that are canted in this canting world, though the cant of piety may be the worst, the cant of Americans bewailing Russian nihilism is the most disgusting.

— Wendell Phillips

47. *America Invincible*

I rise, my lords, to declare my sentiments on this most solemn and serious subject. It has imposed a load upon my mind, which, I fear, nothing can remove: but which impels me to endeavor its alleviation, by a free and unreserved communication of my sentiments. I will not join in congratulation on misfortune and disgrace, I cannot concur in a blind and servile address, which approves and endeavors to sanctify the monstrous measures which have heaped disgrace and misfortune upon us. This, my lords, is a perilous and tremendous moment! It is not a time for adulation. The smoothness of flattery cannot now avail, cannot save us in this rugged and awful crisis. It is now necessary to instruct the throne in the language of truth. We

must dispel the delusion and the darkness which envelop it; and display, in its full danger and true colors, the ruin that is brought to our doors.

My lords, this ruinous and ignominious situation where we cannot act with success, nor suffer with honor, calls upon us to remonstrate in the strongest and loudest language of truth, to rescue the ear of majesty from the delusions which surround it. The desperate state of our arms abroad is in part known; no man thinks more highly of them than I do. I love and honor the English troops. I know their virtues and their valor. I know they can achieve anything except impossibilities; and I know that the conquest of English America is an impossibility. You cannot, I venture to say it, you cannot conquer America. Your armies in the last war effected everything that could be effected; and what was it? It cost a numerous army, under the command of a most able general, now a noble lord in the House, a long and laborious campaign, to expel five thousand Frenchmen from French America. My lords, you cannot conquer America. What is your present situation there? We do not know the worst, but we know that in three campaigns we have done nothing and suffered much. Besides the sufferings, perhaps total loss, of the northern force, the best-appointed army that ever took the field, commanded by Sir William Howe, has retired from the American lines. He was obliged to relinquish his attempt, and with great delay and danger, to adopt a new and distant plan of operations. We shall soon know, and in any event have reason to lament, what has happened since. As to conquest, therefore, my lords, I repeat, it is impossible. You may swell every expense and every effort still more extravagantly; pile and accumulate every assistance you can buy or borrow; traffic and barter with every pitiful German prince that sells and sends his subjects to the shambles of a foreign prince; your efforts are forever vain and impotent; doubly so from mercenary aid on which you rely. For it irritates, to an incurable resentment, the minds of your enemies — to overrun them with the mercenary sons of rapine and plunder; devoting them and their possessions to the rapacity of hireling cruelty. If I were an American, as I am an Englishman, while a foreign troop was landed in my country, I never would lay down my arms — never — never — never!

— William Pitt, Earl of Chatham

48. *At a Dinner in Faneuil Hall*

I return my most sincere and profound thanks for the honor that has been done to me and to the state which I have the good fortune in part to represent. I hardly know in what form to present what

I have to say, or where to begin. It has been my lot, especially of late, to address my fellow citizens on various occasions and under almost all possible outward circumstances. Sometimes I have spoken to them under no other roof than the broad arch of heavens; at other times canopied by the branches of the primeval forests of the southwest; at others within the structures of the hands of man; but never have I stood before an audience in such circumstances as here surround me. Never before have I listened to the echo of my own voice from the walls of old Faneuil Hall. (*Cheers*) I hardly know whether to address myself to the dim and venerable shadows of the past or the more real and palpable forms which meet my eye. Faneuil Hall may be justly styled the mecca of liberty. (*Great cheering*) Ay, and the mecca of Whigism also. (*Immense cheering*)

There is another precious vital interest which is assailed with no less desperate rashness: it is our union itself. This is attempted to be destroyed by arraying the local prejudices in mutual hostility, by stirring up a sectional warfare — the north and the south, the east and the west — as though the common glory and the common interest of the whole country was not more than sufficient to outweigh a thousand times the local and minor matters in which we differ. But though politicians, actuated solely by a selfish and parricidal ambition, seek to rend asunder what God himself has joined in everlasting bonds, there is a hand that will arrest the impious design — a hand they despise, but which they will find too strong for them — I mean the hard hand of MECHANICAL LABOR! (*Great cheering*) Yes, sir, that mighty hand — and long may it be mighty in this free and equal land — that mighty hand will link these states together with hooks of steel. The laboring population of this country mean to live together as one people, and who shall disannul their purpose? See how they are conquering time and space! See the thousand steamboats that traverse our lakes and rivers; ay, and that, leviathan-like, begin to make the ocean itself *to boil like a pot!* Look at their railroad cars glancing like fiery meteors from one end of the land to the other; blazing centaurs with untiring nerves, with unwasting strength, and who seem to go, too, on the grand *temperance* principle, laboring all day on *water* only! (*Laughter and loud cheering*) Think you the American people will suffer their cars to stop, their railroads to be broken in twain, and all their majestic rivers severed or changed in their courses because these politicians choose to draw a dividing line between a northern and a southern empire? Never, sir! Never! Proceeding on those great national principles of union which have been so luminously expounded and so nobly vindicated by your illustrious guest (*cheers*), they will teach these politicians who is MASTER. Let us hang

together for fifty years longer, and we may defy the world to separate us! (*Shouts and repeated cheers*) Let us but safely get through this crisis, and our institutions will stand on a firmer basis than ever! (*Cheers*)

— Scargent S. Prentiss

49. *Calvary*

Friendless and faint, with martyred steps and slow,
Faint for the flesh, but for the spirit free,
Stung by the mob that came to see the show,
The Master toiled along to Calvary;
We gibed him, as he went, with houndish glee,
Till his dimmed eyes for us did overflow;
We cursed his vengeless hands thrice wretchedly —
And this was nineteen hundred years ago.

But after nineteen hundred years the shame
Still clings, and we have not made good the loss
That outraged faith had entered in his name.
Ah, when shall come love's courage to be strong!
Tell me, O Lord — tell me, O Lord, how long
Are we to keep Christ writhing on the cross!

— Edwin Arlington Robinson

50. *Inaugural Address, March 4, 1933*

I am certain that my fellow Americans expect that on my induction into the Presidency I will address them with a candor and a decision which the present situation of our nation impels.

This is pre-eminently the time to speak the truth, the whole truth, frankly and boldly. Nor need we shrink from honestly facing conditions in our country today. This great nation will endure as it has endured, will revive, and will prosper. So, first of all, let me assert my firm belief that the only thing we have to fear is fear itself — nameless, unreasoning, unjustified terror. . . .

In every dark hour of our national life a leadership of frankness and vigor has met with that understanding and support of the people themselves which is essential to victory. I am convinced that you will again give that support to leadership in these critical days.

In such a spirit on my part and on yours we face common difficulties. They concern, thank God, only material things. Values have shrunk to fantastic levels; taxes have risen; our ability to pay has fallen; government of all kinds is faced by serious curtailment of income; the means of exchange are frozen in the currents of trade; the withered leaves of industrial enterprise lie on every side; farmers find no markets

for their produce; the savings of many years in thousands of families are gone.

More important, a host of unemployed citizens face the grim problem of existence, and an equally great number toil with little return. Only a foolish optimist can deny the dark realities of the moment. . . .

The money changers have fled from their high seats in the temple of our civilization. We may now restore that temple to the ancient truths. The measure of the restoration lies in the extent to which we apply social value more noble than mere monetary profit.

Happiness lies not in the mere possession of money; it lies in the joy of achievement, in the thrill of creative efforts; the joy and moral stimulation of work no longer must be forgotten in the mad chase of profits. These dark days will be worth all they cost us if they teach us that our true destiny is not to be ministered unto but to minister to ourselves and to our fellow men.

Recognition of the falsity of material wealth as the standard of success goes hand in hand with the abandonment of the false belief that public office and high political positions are to be valued only by the standards of pride, of place and personal profit; and there must be an end to a conduct in banking and in business which too often has given to a sacred trust the likeness of callous and selfish wrongdoing. Small wonder that confidence languishes, for it thrives only on honesty, on honor, on the sacredness of obligations, on faithful protection, on unselfish performance; without them it cannot live. . . .

We face the arduous days that lie before us in the warm courage of national unity: with the clear consciousness of seeking old and precious moral values; with the clean satisfaction that comes from the stern performance of duty by old and young alike. We aim at the assurance of a rounded and permanent national life.

We do not distrust the future of essential democracy. The people of the United States have not failed. In their need they have registered a mandate that they want direct, vigorous action. They have asked for discipline and direction under leadership. They have made me the present instrument of their wishes. In the spirit of the gift I take it.

In this dedication of a nation we humbly ask the blessing of God. May he protect each and every one of us. May he guide me in the days to come.

— Franklin D. Roosevelt

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51. *Under the Harvest Moon*

Under the harvest moon,
When the soft silver
Drips shimmering
Over the garden nights,
Death, the gray mocker,
Comes and whispers to you
As a beautiful friend
Who remembers.
Under the summer roses,
When the flagrant crimson
Lurks in the dusk
Of the wild red leaves,
Love, with little hands,
Comes and touches you
With a thousand memories,
And asks you
Beautiful unanswerable questions.

— Carl Sandburg

52. *The Loon*

A lonely lake, a lonely shore,
A lone pine leaning on the moon;
All night the water-beating wings
Of a solitary loon.

With mournful wail from dusk to dawn
He gibbered at the taunting stars —
A hermit soul gone raving mad,
And beating at his bars.

— Lew Sarett

53. *Breathes There the Man*

Breathes there the man, with soul so dead,
Who never to himself hath said,
  This is my own, my native land?
Whose heart hath ne'er within him burned,
As home his footsteps he hath turned
  From wandering on a foreign strand?
If such there breathe, go, mark him well;
For him no minstrel raptures swell;

High though his titles, proud his name,
Boundless his wealth as wish can claim —
Despite those titles, power, and pelf,
The wretch, concentred all in self,
Living, shall forfeit fair renown,
And, doubly dying, shall go down
To the vile dust from whence he sprung,
Unwept, unhonor'd, and unsung.

— Sir Walter Scott

54. *I Have a Rendezvous with Death*

I have a rendezvous with Death
At some disputed barricade,
When Spring comes back with rustling shade
And apple blossoms fill the air —
I have a rendezvous with Death
When Spring brings back blue days and fair.

It may be he shall take my hand
And lead me into his dark land
And close my eyes and quench my breath —
It may be I shall pass him still.
I have a rendezvous with Death
On some scarred slope of battered hill,
When Spring comes round again this year
And the first meadow flowers appear.

God knows 'twere better to be deep
Pillowed in silk and scented down,
Where Love throbs out in blissful sleep,
Pulse nigh to pulse, and breath to breath,
Where hushed awakenings are dear . . .
But I've a rendezvous with Death
At midnight in some flaming town,
When Spring trips north again this year,
And I to my pledged word am true,
I shall not fail that rendezvous.

— Alan Seeger

55. *Let Me Not to the Marriage of True Minds*

Let me not to the marriage of true minds
Admit impediments. Love is not love
Which alters when it alteration finds,
Or bends with the remover to remove.

Oh, no! It is an ever-fixèd mark
That looks on tempest and is never shaken;
It is the star to every wandering bark,
Whose worth's unknown, although his height be taken.
Love's not Time's fool, though rosy lips and cheeks
Within his bending sickle's compass come;
Love alters not with his brief hours and weeks,
But bears it out even to the edge of doom.
If this be error and upon me proved,
I never writ, nor no man ever loved.

— William Shakespeare

56. *Hamlet's Advice to the Players*

Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue; but if you mouth it, as many of your players do, I had as lief the town-crier spoke my lines. Nor do not saw the air too much with your hand, thus, but use all gently; for in the very torrent, tempest, and, as I may say, the whirlwind of passion, you must acquire and beget a temperance that may give it smoothness. O, it offends me to the soul to hear a robustious periwig-pated fellow tear a passion to tatters, to very rags, to split the ears of the groundlings, who for the most part are capable of nothing but inexplicable dumb-show and noise. I would have such a fellow whipped for o'erdoing Termagant; it out-Herods Herod: pray you, avoid it.

Be not too tame neither, but let your own discretion be your tutor. Suit the action to the word, the word to the action, with this special observance, that you o'erstep not the modesty of nature; for anything so overdone is from the purpose of playing, whose end, both at the first and now, was and is, to hold, as 'twere, the mirror up to nature, to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure. Now this overdone, or come tardy off, though it make the unskillful laugh, cannot but make the judicious grieve; the censure of the which one must in your allowance o'erweigh a whole theater of others. O, there be players that I have seen play, and heard others praise, and that highly, not to speak it profanely, that, neither having the accent of Christians nor the gait of Christian, pagan, nor man, have so strutted and bellowed that I have thought some of nature's journeymen had made men and not made them well, they imitated humanity so abominably.

— William Shakespeare

57. *Hamlet's Soliloquy*

To be, or not to be — that is the question:
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune,
Or to take arms against a sea of troubles
And by opposing end them? To die — to sleep —
No more; and by a sleep to say we end
The heartache and the thousand natural shocks
That flesh is heir to — 'tis a consummation
Devoutly to be wished. To die — to sleep —
To sleep! perchance to dream! ay, there's the rub;
For in that sleep of death what dreams may come
When we have shuffled off this mortal coil
Must give us pause. There's the respect
That makes calamity of so long life;
For who would bear the whips and scorns of time,
The oppressor's wrong, the proud man's contumely,
The pangs of dispriz'd love, the law's delay,
The insolence of office, and the spurns
That patient merit of the unworthy takes,
When he himself might his quietus make
With a bare bodkin? who would fardels bear,
To grunt and sweat under a weary life,
But that the dread of something after death,
The undiscovered country from whose bourn
No traveler returns, puzzles the will,
And makes us rather bear those ills we have
Than fly to others that we know not of?
Thus conscience does make cowards of us all;
And thus the native hue of resolution
Is sicklied o'er with the pale cast of thought,
And enterprises of great pith and moment,
With this regard, their currents turn away,
And lose the name of action.

— William Shakespeare

58. *King Lear's Defiance*

Rumble thy bellyful! Spit, fire! Spout, rain!
Nor rain, wind, thunder, fire, are my daughters.
I tax not you, you elements, with unkindness;
I never gave you kingdom, called you children,
You owe me no subscription. Then let fall
Your horrible pleasure; here I stand, your slave,

A poor, infirm, weak, and despised old man.
But yet I call you servile ministers,
That will with two pernicious daughters join
Your high-engendered battles 'gainst a head
So old and white as this. O! O! 'tis foul!
— William Shakespeare

59. *Blow, Blow, Thou Winter Wind*

Blow, blow, thou winter wind,
Thou art not so unkind
As man's ingratitude;
Thy tooth is not so keen,
Because thou art not seen,
Although thy breath be rude.
Heigh-ho! sing heigh-ho! unto the green holly;
Most friendship is feigning, most loving mere folly:
Then heigh-ho! the holly!
This life is most jolly!

Freeze, freeze, thou bitter sky,
Thou dost not bite so nigh
As benefits forgot:
Though thou the waters warp,
Thy sting is not so sharp
As friend remembered not.
Heigh-ho! sing heigh-ho! unto the green holly;
Most friendship is feigning, most loving mere folly:
Then, heigh-ho, the holly!
This life is most jolly!
— William Shakespeare

60. *The Dagger Scene from* Macbeth

Is this a dagger which I see before me,
The handle toward my hand? Come, let me clutch thee.
I have thee not, and yet I see thee still.
Art thou not, fatal vision, sensible
To feeling as to sight? or art thou but
A dagger of the mind, a false creation,
Proceeding from the heat-oppressed brain?
I see thee yet, in form as palpable
As this which now I draw.
Thou marshall'st me the way that I was going,
And such an instrument I was to use.

Mine eyes are made the fools o' the other senses,
Or else worth all the rest. I see thee still,
And on thy blade and dudgeon gouts of blood,
Which was not so before. There's no such thing.
It is the bloody business which informs
Thus to mine eyes. Now o'er the one half-world
Nature seems dead, and wicked dreams abuse
The curtained sleep. Witchcraft celebrates
Pale Hecate's offerings, and withered murder,
Alarumed by his sentinel, the wolf,
Whose howl's his watch, thus with his stealthy pace,
With Tarquin's ravishing strides, towards his design
Moves like a ghost. Thou sure and firm-set earth,
Hear not my steps, which way they walk, for fear
Thy very stones prate of my whereabout,
And take the present horror from the time,
Which now suits with it. Whiles I threat, he lives:
Words to the heat of deeds too cold breath gives.
I go, and it is done; the bell invites me.
Hear it not, Duncan; for it is a knell
That summons thee to heaven or to hell.

— William Shakespeare

61. *Threnos*

O World! O Life! O Time!
On whose last steps I climb,
  Trembling at that where I had stood before;
When will return the glory of your prime?
  No more — Oh, never more!

Out of the day and night
A joy has taken flight:
  Fresh spring, and summer, and winter hoar
Move my faint heart with grief, but with delight
  No more — Oh, never more!

— Percy Bysshe Shelley

62. *Opportunity*

This I beheld, or dreamed it in a dream: —
There spread a cloud of dust along a plain;
And underneath the cloud, or in it, raged
A furious battle, and men yelled, and swords
Shocked upon swords and shields. A prince's banner
Wavered, then staggered backward, hemmed by foes.

A craven hung along the battle's edge,
And thought, "Had I a sword of keener steel —
That blue blade that the king's son bears, — but this
Blunt thing!" he snapped and flung it from his hand,
And lowering crept away and left the field.

Then came the king's son, wounded, sore bestead,
And weaponless, and saw the broken sword,
Hilt-buried in the dry and trodden sand,
And ran and snatched it, and with battle-shout
Lifted afresh he hewed his enemy down,
And saved a great cause that heroic day.

— Edward Rowland Sill

63. *Ulysses*

It little profits that an idle king,
By this still hearth, among these barren crags,
Matched with an aged wife, I mete and dole
Unequal laws unto a savage race,
That hoard, and sleep, and feed, and know not me.
I cannot rest from travel: I will drink
Life to the lees. All times I have enjoyed
Greatly, have suffered greatly, both with those
That loved me, and alone; on shore, and when
Through scudding drifts the rainy Hyades
Vexed the dim sea. I am become a name;
For always roaming with a hungry heart
Much have I seen and known — cities of men
And manners, climates, councils, governments,
Myself not least, but honored of them all;
And drunk delight of battle with my peers,
Far on the ringing plains of windy Troy.
I am a part of all that I have met;
Yet all experience is an arch wherethrough
Gleams that untraveled world, whose margin fades
Forever and forever when I move.
How dull it is to pause, to make an end,
To rust unburnished, not to shine in use!
As though to breathe were life! Life piled on life
Were all too little, and of one to me
Little remains: but every hour is saved
From that eternal silence, something more,
A bringer of new things; and vile it were
For some three suns to store and hoard myself,

And this gray spirit yearning in desire
To follow knowledge like a sinking star,
Beyond the utmost bound of human thought.
— Alfred Tennyson

64. *Ring Out, Wild Bells!*

Ring out, wild bells, to the wild sky,
The flying cloud, the frosty light:
The year is dying in the night;
Ring out, wild bells, and let him die.

Ring out the old, ring in the new,
Ring, happy bells, across the snow:
The year is going, let him go;
Ring out the false, ring in the true.

Ring out the grief that saps the mind,
For those that here we see no more;
Ring out the feud of rich and poor,
Ring in redress to all mankind.

Ring out a slowly dying cause,
And ancient forms of paltry strife;
Ring in the nobler modes of life,
With sweeter manners, purer laws. . . .

Ring out false pride in place and blood,
The civic slander and the spite;
Ring in the love of truth and right,
Ring in the common love of good.

Ring out old shapes of foul disease;
Ring out the narrowing lust of gold;
Ring out the thousand wars of old;
Ring in the thousand years of peace.
— Alfred Tennyson

65. *Crossing the Bar*

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

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

Twilight and evening bell,
And after that the dark!
And may there be no sadness of farewell,
When I embark;

For though from out our bourne of time and place
The flood may bear me far,
I hope to see my Pilot face to face
When I have crossed the bar.

— Alfred Tennyson

66. *Liberty and Union*

While the Union lasts we have high, exciting, gratifying prospects spread out before us, for us and our children. Beyond that I seek not to penetrate the veil. God grant that in my day, at least, that curtain may not rise. God grant that, on my vision, never may be opened what lies behind. When my eyes shall be turned to behold, for the last time, the sun in heaven, may I not see him shining on the broken and dishonored fragments of a once glorious Union; on states dissevered, discordant, belligerent; on a land rent with civil feuds, or drenched, it may be, in fraternal blood! Let their last feeble and lingering glance rather behold the gorgeous ensign of the Republic, now known and honored throughout the earth, still full high advanced, its arms and trophies streaming in their original luster, not a stripe erased or polluted, nor a single star obscured, bearing for its motto no such miserable interrogatory as, "What is all this worth?" nor those other words of delusion and folly, "Liberty first and union afterwards"; but everywhere, spread all over in characters of living light, blazing on all its ample folds as they float over the sea and over the land, and in every wind under the whole heavens, that other sentiment, dear to every true American heart — Liberty and Union, now and forever, one and inseparable!

— Daniel Webster

67. *Give Me the Splendid Silent Sun*

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

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

— Walt Whitman

68. *O Captain! My Captain!*

O Captain! my Captain! our fearful trip is done,
The ship has weather'd every rack, the prize we sought is won,
The port is near, the bells I hear, the people all exulting,
While follow eyes the steady keel, the vessel grim and daring;
But O heart! heart! heart!
O the bleeding drops of red,
Where on the deck my Captain lies,
Fallen cold and dead.

O Captain! my Captain! rise up and hear the bells;
Rise up — for you the flag is flung — for you the bugle trills,
For you bouquets and ribbon'd wreaths — for you the shores a-crowding,
For you they call, the swaying mass, their eager faces turning;
Here, Captain! dear father!
This arm beneath your head!
It is some dream that on the deck
You've fallen cold and dead.

My Captain does not answer, his lips are pale and still,
My father does not feel my arm, he has no pulse nor will,
The ship is anchor'd safe and sound, its voyage closed and done,
From fearful trip the victor ship comes in with object won;
Exult O shores, and ring O bells!
But I with mournful tread,
Walk the deck my Captain lies,
Fallen cold and dead.

— Walt Whitman

69. *At Carlisle, England, in 1919*

It is with unaffected reluctance that I project myself into this solemn service. I remember my grandfather very well, and remembering him as I do, I am confident that he would not approve of it. I remember how much he required. I remember the stern lessons of duty he spoke to me. I remember also painfully the things which he expected me to know which I did not know. I know there has come a change of times when a layman like myself is permitted to speak in a congregation. But I am reluctant because the feelings that have been excited in me are too intimate and too deep to permit of public expression. The memories that have come to me today of the mother who was born here are very affecting, and her quiet character, her sense of duty, and dislike of ostentation have come back to me with increasing force as those years of duty have accumulated. Yet perhaps it is appropriate that in a place of worship I should acknowledge my indebtedness to her and to her remarkable father, because after all, what the world is now seeking to do is to return to the paths of duty, to turn away from the savagery of interest to the dignity of the performance of right. And I believe that as this war has drawn the nations temporarily together in a combination of physical force we shall now be drawn together in a combination of moral force that will be irresistible.

It is moral force that is irresistible. It is moral force as much as physical that has defeated the effort to subdue the world. Words have cut deep as the sword. The knowledge that wrong was being attempted has aroused the nations. They have gone out like men upon a crusade. No other cause could have drawn so many nations together. They knew that an outlaw was abroad who purposed unspeakable things. It is from quiet places like this all over the world that the forces accumulate which presently will overbear any attempt to accomplish evil on a large scale. Like the rivulets gathering into the river and the river into the seas, there come from communities like this streams that fertilize the consciences of men, and it is the conscience of the world that we are trying to place upon the throne which others would usurp.

— Woodrow Wilson

70. *The World Is Too Much with Us*

The world is too much with us; late and soon,
Getting and spending, we lay waste our powers:
Little we see in Nature that is ours;
We have given our hearts away, a sordid boon!

This sea that bares her bosom to the moon,
The winds that will be howling at all hours,
And are up-gathered now like sleeping flowers;
For this, for everything, we are out of tune;
It moves us not.— Great God! I'd rather be
A Pagan suckled in a creed outworn;
So might I, standing on this pleasant lea,
Have glimpses that would make me less forlorn;
Have sight of Proteus rising from the sea;
Or hear old Triton blow his wreathèd horn.

— William Wordsworth

APPENDIX II

Models for Speech Composition

FIRE ALWAYS MAKES ROOM FOR ITSELF[1]

by

W. H. Cowley, President of Hamilton College

Delivered at the Fall Convocation at the University of Rochester
October 23, 1940

I take for the text of this convocation address an old Japanese proverb which reads: "Fire always makes room for itself." We are today witnessing a calamitous demonstration of the truth of that proverb. London is in danger of being destroyed, not because of the battering of demolition bombs but rather because of the fires caused by incendiary bombs. Since fire always makes room for itself, the London fire fighters must control the huge blazes being lit every night by raiding airplanes or London is doomed.

I cite the danger of fire in London to illustrate the soundness of the Japanese proverb and to apply it to the relationship of education to the crisis we face in America and throughout the world. My thesis is that colleges and universities must rededicate themselves to nurture the fire of the spirit, else we shall not be equal to the tremendous responsibilities which the world situation has catapulted upon us. Fire always makes room for itself, be it a physical or an emotional fire. In democratic countries we are staring into catastrophe because our emotional fire has been but a flicker compared with the huge flame of sulphuric energy which has been bursting forth from the totalitarians. Unless we become aroused as they have been aroused, we shall most certainly be enslaved by them, and we shall see the Anglo-Saxon tradition of freedom chained if not slaughtered outright.

The problem of emotional fire in the crisis we face has numerous facets, and it is possible this evening to discuss but one of them. I devote myself, therefore, to the relationship of educational philosophy to our national welfare. I begin by making what may seem to many of you to be a brash statement. It is this: a large share of the spirit-

[1] *Vital Speeches*, Volume VII, Number 3

ual and emotional poverty which has characterized American life in recent decades is the direct result of misconceived and destructive educational doctrines. In colleges and universities we have been following false gods, and because of our adherence to them we have almost smothered the fire that should give education its heat and power, its light and its leading.

One doctrine has in particular been crippling us: the doctrine of intellectualism. In my judgment we must cut our colleges and universities free of this fake educational concept, or as a nation we shall sink into insignificance if not into slavery.

Intellectualism is the concept which asserts that education is concerned only with the intellectual development of students, and that social, physical, emotional, and spiritual education should be left to other institutions — to the Boy Scouts, the Sunday school, the church, and the junior league. This doctrine is widely held by college professors, and the president of one of our great universities has achieved national prominence in recent years by espousing it with all the power of his potent pen and with all the force of his platform skill.

May I begin an analysis of intellectualism with some history? Until the time of the Civil War American colleges followed the British educational tradition and sought to educate the whole student. Educators were interested in the student's mind, of course, but also in his morals, in his manners, in his religion, and in his sense of values — indeed in everything that contributed to a complete or a whole education. During the middle of the last century this concept of education began to be abandoned. America had been changing from an agricultural and maritime to an industrial society. It needed trained engineers, agriculturalists, architects, chemists, and dozens of other varieties of professional and business men for whom the old-time college provided no training. Obviously, a new type of higher education had to be provided; and since England offered no models, educators turned to Germany, which had developed broader curriculums and a new variety of university, a university devoted to intensive specialization in all the modern arts and sciences.

The adoption of German methods by such leading educators as President Eliot of Harvard, President White of Cornell, and President Gilman of Johns Hopkins, produced a growth and development in higher education of tremendous importance. The reorganized universities and the newly established technical and professional schools, which these leaders of nineteenth-century education and their associates headed, trained the men and women to build the nation's railroads, exploit its mines, ferret out the basic physical and chemical facts upon which modern industry is built. They also trained more and better-

trained lawyers, physicians, engineers, and professional and business men of all kinds. Because they looked to Germany and followed its educational example, America met the opportunities of the nineteenth century and grew in wealth and strength beyond the wildest dreams of former generations.

But this material development is not the whole story. The ten thousand Americans who between 1850 and 1940 returned from Europe with German Ph.D.'s brought back with them something else besides pre-eminent skill as specialists. They brought intellectualism, and they saddled it upon the American college. German universities, after the crushing defeat that Napoleon administered to their fatherland early in the century, threw overboard all interest in students as individuals. They sought to raise a race of intellectual supermen, and they consciously concentrated all their energies upon the minds of students. What a student did between the time he matriculated and the time he took his examinations, no one in German universities knew or cared. Where he lived, the condition of his health, his social life, his physical and spiritual growth — these were of no interest to the German academic authorities. They considered their job to be the training of superior minds, and they conducted their universities as if nothing else counted.

This is the doctrine that German-trained professors brought back to the United States, that they foisted upon the American college, that they promoted until we tossed into the discard the tradition of wholeness and completeness that Anglo-Saxon educators had cherished for centuries. Germany has made a huge contribution to the intellectual education of America, but for this help we have paid a staggering price. Impelled by German examples we have stressed the training of the minds of students, and we have fallen into the calamitous error of assuming that the intellect dominates life, that the intellect is our chief personal and social instrument, that the intellect is the only concern of education.

Merely to state the doctrine of intellectualism constitutes a refutation of it, but I should like to discuss three of the major arguments against it. So strong is the hold which intellectualism has upon us that its fallacies cannot too often be exposed nor too frequently ridiculed.

The first argument comes from biology. After a century of amazingly illuminating research biologists have arrived at a new and far-reaching generalization, a new orientation. Historically biologists concentrated their attention upon discernible differences in the *parts* of organisms and the functioning of these *parts*. Recently, however, a growing number of biologists have asserted that *parts* must be seen in relationship to *the whole organism*. Thus they hold that it is impossible

to understand the functioning of, say the lungs, except in relationship to the sympathetic nervous system, and indeed, to every other part of the organism. This point of view is called organismic or holistic biology. John B. S. Haldane, eminent British biologist, describes it in these words:

The organism maintains itself as a whole. It is not a mere federation of individual cells acting mechanically like a machine, but is, on the contrary, a closely unified organization whose nature is such that each part or even each cell partakes of and contributes to the life of the whole. The behavior of an individual cell is unintelligible apart from its being also an expression of the life of the higher organism as a whole. The individual cells as such express in their genesis, behavior, and deaths, the life of the whole organism.

The bearing of this observation upon intellectualism is obvious: the mind cannot — except in the laboratory — be abstracted from the rest of an organism. Educators cannot wisely, therefore, devote all their energies to the minds of students and neglect their bodies, their social development, their systems of values, their spirits. Such a concept of education is biologically ridiculous. American higher education, largely controlled during the past seventy years by intellectualists, has remarkably multiplied our intellectual and our material resources; but because it has frowned upon and neglected all objectives except the development of the intellect, we have become impoverished in all other directions — particularly in emotion and spirit.

This statement sets up the second count against intellectualism: the time-honored philosophical and psychological postulate that the intellect is never the master of the spirit but always its servant — in brief, that the mind takes its direction and its energy not from within itself, but from the purposes and systems of values of the entity which we call the Self. Thirty years ago in a powerful address Woodrow Wilson dramatically expressed this judgment in these words:

We speak of this as an age in which mind is monarch, but I take it for granted that, if that is true, mind is one of those modern monarchs who reign but do not govern. As a matter of fact, the world is governed in every generation by a great House of Commons made up of the passions; and we can only be careful to see that the handsome passions are in the majority.

Woodrow Wilson's epigram that "the world is governed by the passions" checks with everyone's common-sense interpretation of his own experience. Attitudes, sentiments, values, purposes — these are the controlling factors in the behavior of us all. The fact is admitted by everyone except the professors and administrators who have been blinded by intellectualism. We shall equate education with reality

only when we take President Wilson's advice and rededicate education to the task of seeing that "the handsome passions are in the majority." That is the supreme task of education, not the training of students' minds.

May I make it entirely clear that I am not being critical of intellectual development. Indeed, colleges and universities must be the place *par excellence* in our society for the highest intellectual achievement. I give way to no one in my insistence that the college has failed if it does not effectively train the minds of the students. I insist, however, that we must go a great deal further, that we must recognize that intelligence is not enough, that men are not mere thinking machines, and that to train the minds of students and to neglect their spirit is to give them stones for the bread they seek.

The distinction which the intellectualists make between the intellect and the emotions throws into relief the third of the three arguments against their doctrine of which I would speak. The first argument stems from biology, the second from philosophy and psychology, and this third comes from logic. The intellectualists have fallen into error which logicians call the disjunctive fallacy and which laymen call the either-or fallacy. Thus intellectualists assert that education must be one thing or the other — intellectual or anti-intellectual. This is a splendid example of the crooked thinking produced by the disjunctive fallacy. It's like asserting that all men are either tall or short, fat or thin, black or white, good or bad, brilliant or stupid, charming or gauche, egotistic or modest, etc., etc.

It would seem to be impossible for any intelligent individual to fall into the clutches of this fallacy, but the fact is that the intellectualists have done exactly that. They say in effect that colleges must devote their energies entirely to the intellectual development of students and that it is impossible — or at least undesirable — to give time and thought to student social life, to athletics, to the persistent problem of personal purposes and values which every college student faces. In a word, they assert that the college must concentrate all of its attention upon intellectual training or else become a mere country club. They insist that the college must be either tall or short: tall and intellectual or short and country clubbish. They admit no possibility of a middle ground where the whole student is educated — socially as well as intellectually, in spirit as well as in a professional specialty.

It would be interesting to explore the implications of this disjunction as it affects fraternities, athletic teams, and student life in general. I prefer, however, to discuss a much larger question: the bearing of intellectualism upon the spirit, upon the spirit of faculty members and therefore upon the spirit of students.

In his brilliant address given before the American Philosophical Society last spring one of our outstanding American poets, Archibald MacLeish, deplores the disappearance of fire, of passion, and of broad social purpose from among college professors, scholars, and writers. He entitled his address "The Irresponsibles" and described and criticized them in this passage:

The irresponsibility of the scholar is the irresponsibility of the scientist upon whose laboratory insulation he has patterned all his work. The scholar in letters has made himself as indifferent to values, as careless of significance, as bored with meanings as the chemist. He is a refugee from consequences, an exile from the responsibilities of moral choice. His words of praise are the laboratory words — objectively, detachment, dispassion. His pride is to be scientific, neuter, skeptical, detached — superior to final judgment or absolute belief. . . .

It is not for nothing that the modern scholar invented the Ph.D. thesis as his principal contribution to literary form. The Ph.D. thesis is the perfect image of his world. It is work done for the sake of doing work — perfectly conscientious, perfectly laborious, perfectly irresponsible. The modern scholar at his best and worst is both these things — perfectly conscientious, laborious, and competent: perfectly irresponsible for the saving of his world. . . . He has his work to do. He has his book to finish. He hopes the war will not destroy the manuscripts he works with. He is the pure, the perfect type of irresponsibility — the man who acts as though fire could not burn him because he has no business with the fire. He knows, because he cannot help but know, reading his papers, talking to his friends — he knows this fire has consumed the books, the spirit, everything he lives by, flesh itself, in other countries. He knows this, but he will not know. It's not his business. Whose business is it then? He will not answer even that. He has his work to do. He has his book to finish.

This is as pointed an indictment of intellectualism which anyone has written since Tennyson in 1830 deplored the spiritual and emotional poverty that had come to dominate Cambridge, his Alma Mater. The verse Tennyson wrote is perhaps an even more stinging rebuke. Here it is:

Therefore, your halls, your ancient colleges,
Your portals statued with old kings and queens,
Your gardens, myriad-volumed libraries,
Wax-lighted chapels, and rich carven screens,
Your doctors, and your proctors, and your deans,
Shall not avail you, when the day-beam sports
New-risen o'er awakened Albion — No!
Nor yet your solemn organ pipes that blow
Melodious thunders thro' your vacant courts
At noon and eve: because your manner sorts

Not with this age, wherefrom ye stand apart,
Because the lips of little children preach
Against you, you that do profess to teach
And teach us nothing, feeding not the heart.

Because the great majority of men and women who teach in our colleges and universities are consciously or subconsciously giving their allegiance to intellectualism, we have fallen into the bog of irresponsibility which MacLeish deplores. In Tennyson's words, we are not feeding the hearts of our students. We are feeding their minds, but we ignore their spirits, their passions, their latent fire.

Thus intellectualism has crippled us not only educationally but also in our national life. For decades we have been graduating young men and women who have been taught to look at everything intellectually, to be objective, to weigh all the evidence, to see both sides of every question, to be supercritical, to hold judgments in abeyance. This is all very well in the abstractions of science, but where the values of our civilization are at stake, it is criminally destructive. It has made of us a sceptical if not a cynical people. It has lulled us into a false impartiality. It has made us apathetic about our heritages of democracy, of freedom of speech, and of the press. It has driven us individually and collectively into a selfish hunt for security. In brief, it has deprived us of emotion, of enthusiasm, of national spirit and passion.

It would obviously be an oversimplification to lay our current spiritual poverty entirely at the door of intellectualism, but that intellectualism has played a large part there can be no question. It has made of us spiritual neutrals in a world where everything we cherish is being viciously attacked. If we continue in this frame of mind we'll soon be ripe either for subjection by passionate Naziism or by some native leader who will make capital of our spiritual starvation and lead us to God-knows-what extremes of uncontrolled emotional debauch. That is exactly what has happened in Germany. Hitler succeeded in enlisting the enthusiasm and the devotion of German university students to his hooked-cross banner because they were fed up with the bloodless objectivity of German professors, and in a few short years Germany swung from the extreme of intellectual objectivity to the opposite extreme of emotional drunkenness. The same fate awaits us unless we achieve a balance between intelligence and spirit. Neither can be neglected. We must have both. We must denounce and renounce the coldness of reason alone and the hotness of passion alone. Unless in our colleges and our universities and in our national life we reaffirm and re-establish the place of spirit, we shall sink to a shadow of our powers. We must temper spirit with reason, of course, but we must disavow the intellectualistic doctrine that reason is sufficient.

Instead we must give the place of honor to the driving force of spirit without which intelligence drugs us into torpor and emotional impotence.

Because of the inroads that intellectualism has made, the world situation which threatens our national life comes in the nick of time to save us from spiritual atrophy. Once again we have national cohesion, a consuming enthusiasm, a great passion to unite us. It will purge us of our impurities and reinfuse spirit into our cold, intellectualistic hearts. We shall pay a large price in wealth and perhaps in lives. If such sacrifices will re-establish our national spirit and kill off intellectualism, the price will not be too great.

The future of the country will soon be in the hands of you young men and women who are students in our colleges during these present years. We are a great and wealthy people in things material. Whether or not it is great and wealthy in things spiritual depends upon you. Thomas Huxley expressed the situation clearly when he came to this country in 1876 to speak at the founding of Johns Hopkins University. This is what he said:

I cannot say that I am in the slightest degree impressed by your bigness, or your material resources as such. Size is not grandeur, and territory does not make a nation. The great issue, about which hangs a true sublimity and the terror of an overhanging fate, is what you are going to do with all these things.

"What are you going to do with all these things?" This is the question which faces the nation and every college man and woman. It cannot be answered in intellectual terms alone. It must be answered in terms of spirit. It must be answered by our response to the challenge that totalitarianism has thrown at us. Fire always makes room for itself. We shall be equal to the challenge only if we fight the fire of the dictators with a greater and more powerful fire burning in each of us — a fire consecrated to the protection of the Anglo-Saxon tradition both in government and in education.

DIADEMS AND FAGOTS

by

Lloyd C. Douglas, Lecturer and Novelist

Delivered at the Baccalaureate Service at the University of Michigan
Sunday, June 14, 1925

It is with a sense of almost distressful inadequacy that I take my stand upon this holy ground where, on occasions similar, prophetic words have recently been spoken by one whose voice is stilled. And

while it would be only a shallow affectation in me to pretend insensibility to the honor implied by my commission, it would be a mere impertinence to adventure upon it otherwise than with humility, and the honest wish that so grave a trust had been more worthily bestowed. But if the things I shall be saying serve only as a feeble echo of his voice who so often pleaded, in this place, for a deeper consecration of the truth; for an idealism that transfigures daily duties into deeds of valor; and for a recognition of the claims of a fearless selfhood, I shall have fulfilled my promise to him, even if my words are not so felicitously phrased as his, or spoken with such high authority.

In the little poem which probably represents the Sage of Concord at his utmost, our days are pictured as "barefoot dervishes, marching singly in an endless file, bearing diadems and fagots in their hands." The casual reader hastily concludes that diadems are symbolic of honor and success, while fagots, obviously, stand for failure. A closer inspection of this metaphor, in the light of experience, discloses quite another meaning. For diadems have so often been the symbols of an empty pomp. Never have they been worn so lavishly or ostentatiously as upon tottering thrones; while the most valorous names in the story of man's ascent from dust to dignity have been associated with fagots. The diadem emits a feeble glow for an hour. The fagot gleams with an inextinguishable flame visible for thousands of miles across the centuries. The diadem merely reflects a light that cannot survive the shadow of a passing cloud; but no chemical has ever been discovered that would put out a fagot fire.

Now I think I know what is in your mind at this moment, who have yet to make adventure into the activities of business and professional life. You fear I am tilting at windmills — wasting precious time talking of matter obsolescent. You question the value of any serious comment on diadems in a world where, of late, regal symbols have meant so little; or of fagots in an age that exacts no martyrdoms. But you will be learning, before long — and the more rapidly you arrive in positions of usefulness, the more quickly you will learn it — that every age gathers fagots for its intellectual leadership; that our age is no exception; that perhaps no single group of years, in the past two centuries, are comparable with the last decade, in this fagot industry.

You go out, now, to face a public that has been living, for some time, almost exclusively upon sentiment. Such a public is always erratic, neurotic, impulsive, and volatile. It is your right and your duty to know something about your public, if you would serve its needs acceptably. That this public means well, is beyond all question. That it is fired with zeal to do the right thing, and arrive at high blessings by the shortest possible routes, demands no proof. Indeed, its very

zeal constitutes the most serious factor of its problem. Were it afflicted with a touch of Laodicean listlessness, you might sit down in the shade with it and talk things over, dispassionately; and, peradventure, arrive at some mutually agreeable logic in the calmness of approximate sanity. But this public is almost frantically conscious of its crying needs. And the while it piously holds aloft the symbols of an idealistic Golden Rule, and shouts loudly of its aspirations to know the Truth, it is to be doubted if ever a more disturbing intolerance or a more dangerous iconoclasm has been at work, in our republic, than the present hour. Perhaps — to know that public in its current mood — it is well for you to realize, first, exactly what it thinks of You, as the finished product of Higher Education. This public knows, by its own experience of elementary education, that, at the tender age of six, you were caught in the gears of a huge machine bent upon grinding into you a certain volume of information concerning the world in which you live, the stellar universe to which the world belongs, and various conjectures about the world to come. At the earliest moment consistent with the claims of the law the bulk of this General Public wriggled out of the machine and went on its way into the active affairs of life, leaving you fast in the clutches of the mill where, it thinks, you have remained under the same sort of discipline that had made its youth time hard to bear.

It has visions of your toeing the pedagogical chalk line through at least a half-dozen years while it has been out driving hot rivets, piling brick upon brick, and pouring molten metals. It believes that, not unlike the Strassburg goose, which sits supinely in its narrow pen, receiving hourly lozenges of rich food, to the end that it may develop a liver of startling dimensions, it has been your lot to accept, resignedly, whatsoever pabulum has been thrust down your throat; and that your reputation, as a student, has been determined by the degree of docility wherewith you have swallowed your intellectual manna. The public believes that like a chunk of malleable steel in the grip of an automatic machine, you were slowly fed through — the evident aim being to drop you out of the exit end of the device, at length, diploma in hand, resembling one another, as nearly as possible, in temper, mind, and mood.

It thinks that at the last minute, just before your release from the inexorable clutches of that machine, which had been devised to mill you all into standard parts — some fear was expressed lest there be left on you, somewhere, a shred of metal, not properly sheared off, emery-wheeled, and chamoised — and that, for this reason, and to insure against the possibility of such accident — caps and gowns were put upon you to make the loss of your personal identity complete. And

there is just enough of truth in this, unfortunately, to make the whole sophistry difficult to deny. It is a truth that too little time has been put at your disposal for independent thinking, and the natural development of your personality.

You have taken your milling, as it came, day after day; and because the modern educational program leaves very small blocks of time uncharted, you were in poor case to resist the process. We have it on the testimony of no less eminent a naturalist than Mr. Bernard Shaw, that "if you once wash a cat, it will never again wash itself." I do not know whether this be true or not. My own experience of such pursuits goes no farther than my conviction that if you once wash a cat, you will never try to wash another. Mr. Shaw was attempting to say that our faculties for assisting ourselves into wisdom are dulled and incapacitated in direct proportion to the amount of aid we have received from other people bent upon guiding us into knowledge.

The public stands in awe of the prodigious quantity of theoretical wisdom you possess, but its appraisal of your practical value to society does not flatter you. And if you and the public are to become acquainted, sufficiently to put you in its confidence, the initiative to that friendship had better be undertaken by yourself. The common canons of hospitality imply that the public should be waiting, outside the stadium, tomorrow, with outstretched hand, to welcome you into the rough-and-tumble. It will not be there. You are not to wait, either, for it to make the first call upon you — seeing you have moved into its neighborhood. You will be expected to make the overtures; and it is well if you inform yourself as to its mood, before making that adventure. You will find the majority subsisting largely upon their emotions. Of course, the general public, at all times and in all places, arrives at its decisions more frequently through its reactions to sentiment than reason.

But certain circumstances have arisen, in these latter years, tending to overstimulate the emotions, to the enfeeblement of the intellect. About eleven years ago, there began the most devastating and spectacular tragedy ever enacted in the world. Through the days of our attempted neutrality, our people were kept in a fever of anxiety and alarm. Then, to speed our official action in the matter, it became imperative that we should be sold our stock in the war — a negotiation which required the utmost of perfervid propaganda, achieved by a frank appeal to sentiment. I do not wish to be misunderstood here as denouncing what we did at that time, or the manner in which it was done. If proof were necessary, I could easily secure from many persons in this presence a certificate stating that among those who indulged in the appeal to sentiment, through the tumultuous days in

question, few were noisier than the speaker himself. It seemed necessary that we should do it that way; and, had we to do it again, I doubt if we could hit upon a better.

So, presently, we were into the war, and right valiantly, too, albeit the processes whereby we were required to build an army overnight, and win the public's whole-hearted support of it, were not exactly the methods which exalt the function of the human intellect, or stimulate the pursuit of pure reason. Every device that propaganda, salesmanship, and professional mob-hypnosis could remember or invent was practiced on a scale so stupendous that nobody tried any longer to think calmly or clearly. Indeed, we candidly declared that men who could think dispassionately while the world was on fire only indicated their own patriotism; and maybe that was so, but it registered a definite setback to the operation of the Public's capacity for any mental exercise — a capacity all feeble enough, even in normal times. Then came the peace — only slightly less disturbing than the war; with governments tottering to a fall, and insolvent states hoarsely and impotently shouting maledictions at one another, while the whole economic structure of civilization seemed ready to clatter down like Yokohama.

Remembering, then, how effectively the skilled devices of propaganda had been invoked, in the hour of our great emergency, to the necessary welding of our people into a common cause — every organization extant — plus a legion more born for that exclusive purpose, launched upon noisy campaigns for the promotion of this-that-and-the-other alleged prophylactic or remedial program, devised either to rescue us from our predicament or insure against our experiencing another. Never was there such a volume of discordant clamor, clatter, and chatter heard in the world before. Never were there so many societies, committees, commissions, drives, campaigns, tag days, slogans, pledge cards, petitions, mass meetings, resolutions, and processions, in the long history of the so-called human race.

Now you can't keep people on a strain like that — in a perpetual state of stampede and alarm — shouted at from every corner either by self-appointed prophets of doom, who see a ghost behind every tree, or the excited high priests of fourscore different brands of social salvation, each howling that he was the official Messianic hope of the world; you can't keep that up, for eleven consecutive years, without seriously affecting the general public's mental habits and shattering its nerves. The inevitable result has been that the people are half hysterical. No longer disposed to sit down, pipe in hand, to think things through, the public expresses itself now mostly through its primary instincts. Practically every appeal made to it these days is atavistic — directed to the

most elemental of the human passions and motivations. Recognizing the condition but hoping to lay the blame at the door of something sufficiently solvent to warrant our getting a judgment of society against it, and collecting an indemnity, we have charged various tendencies with the alleged moral breakdown, which, when a study is made of them, prove not to be causes of anything but effects themselves.

The recreations, amusements, and entertainments affected by the public's liberal wing (composed of such as are not piously congregated in huge wooden tabernacles to seek light under the guidance of shirt-sleeved prophets, endeavoring to build an ark for the rescue of their particular cultus when the predicted deluge of divine wrath shall have inundated this befuddled world). The recreations of the liberal wing are distinctly pathological and should be of interest to you only as students of abnormal psychology. Certain professional moralists would have us believe that the blatant criticism of the movies may be held responsible for much of our moral turpitude which is, of course, arrant nonsense. The movies are not a cause of anything, but a natural effect; for the public has been nourished on the sentimentality of sentiment until only the rudimentary urges of undisciplined physical life remain sufficiently active to be stirred. The superheated fiction of the day and the raucous squawk of the ubiquitous sex-a-phone are not causes of anything; they are the inevitable achievement of an age that has fed its emotions on red pepper until its jaded palate refuses to react to any dish unless served with nitroglycerin sauce and garnished with firecrackers.

Impatient of the tardiness and apparent reluctance of its obvious leaders to speak words of certitude as to our best course (for they, too, have been perplexed by this unprecedented plight of the social order) the public has listened to voices of quacks and exploiters who would heal, with magic and miracle, that which only time and patience and simple faith can mend. Bewildered by the complicated problems of the future, the conservative wing has set up a mighty shout, at the behest of its hastily ordained seers, that it means to go back — back — to the mind and mood of our tranquil fathers. That, of course, is impossible. Even if it were the right way, which we doubt, it is no longer ours to take. Statistics may demonstrate that oxcarts were safer than motorcars are; but we are through with oxcarts; and are not going back to them, though the casualties on our streets are multiplied by ten — which Heaven forbid!

One hears loud lamentation in many quarters to the effect that we are sadly lacking in leadership. Maybe so; but the main trouble is that the people are so utterly put to rout with fears, and so completely exhausted as to their normal resources, that they are not disposed to

follow wise leadership. They have no patience with men who wish to think calmly. They have no time to put themselves through a clinic, or wait the report of an honest diagnostician. They prefer a well-advertised patent medicine, three bottles of which will either put the patient on the front line of the pepful smilers, or definitely under the sod — but, in any case, there will be a tang of finality to the stuff. It will at least guarantee certainty, and that's what the public wants. It has been undecided and bewildered long enough.

So it is a trying day for wise leadership. Moses can come down from his period of exultation on Sinai, bearing a new code which he expects will set things right again, but he will find the people dancing and chanting around a golden calf or its equivalent. For the public is always easily distracted from the main issue, to pursue more minor matters of passing concern. One day it dances about the Egyptian calf, proclaiming that "this is, after all, the god who had led it up out of bondage." And on another day it dances about an alleged Darwinian monkey, asserting that "this, after all, is the devil that has been subversive of light and truth." These are days, consequently, when any mountebank can gain a respectful hearing, any fakir make a living, any charlatan recruit a clientele, any quack enlist a waiting line of patients. And that is because the public wants surety; and these people are sure. The public has had enough of anxiety. It wants now to know the truth from voices who speak with a "thus-saith-the-Lord" impressiveness, and the only man who can do that, in these troublous days, is a quack. When the honest scientist is haled into the witness box by the irascible majority and is obliged to answer to certain queries which it has conceived in stupidity and brought forth in impertinence, and candidly replies, "We do not know," the public shouts: "Aha! Just as we thought! You do not know. Very well. We will go to somebody who does know" and scurries away to the chiropractor (until very recently the driver of a jitney bus); and the man with the Abrams machine (who has just retired from the tonsorial profession), and the owner of a neurocalomotor, who, by an examination of a lock of hair, a drop of blood, and a certified check, can diagnose any ill to which mortal flesh is prone; and draw from a slot in the device a prescription that will guarantee a lasting cure by Thursday, at the latest. In every department of life, small men willing to make capital of the public's psychoses, and unsuccessful men, who have tired of being honest at the prevailing price of that commodity, are arrogating to themselves large leadership. They speak with conviction. They never doubt, or wait, or hesitate, or ask the patient to come back, next day, for a decision. They put their dogmas down on the table with a bang and a growl. The public has been beaddled, mentally, just long

enough to like that school of thought. It goes to a novelist for its information on history; to a journalist for its education in social science; and to a real-estate auctioneer for light and learning in the field of anthropology. And the flattering attention which the public accords such quacks only inflames the fevered egos of these busy mountebanks until they, themselves, become sincerely convinced that Jehovah is communicating to the world through them — a very dangerous state of mind, indeed; for no fool is quite so great a menace as a zealous fool, who has fallen victim to what the psychiatrist calls "grandiose paranoia," which is, I understand, the next to the last stop on the road to "hallucinatory omnipotence."

Given, then, a so-called intellectual leadership offered by people suffering of a fatty degeneration of the first personal pronoun, and accepted by a public that is nursing a bad case of "floating anxiety," and the young graduate who wishes to be honest either as a producer or retailer of Truth must not be too much startled if he confronts a dull market. For the public, unwilling and afraid to go forward, has turned back. It has reverted to the old days of mob stampede and the torchlight procession. It apostrophizes the little red schoolhouse which was one of the sentimental properties of our grandfathers' ballads; and shouts for a literal acceptance of the Scriptures in the schools on the same terms with which the Kepis grovel before their totem poles. Its untutored prophets even have the audacity to howl their anathemas at science, by night, over the radio, which shows them to be lacking also in humor and reminding one of Huxley's remark that certain objectors to science made him think of the Abyssinian who was said to carve steaks from the ox that carried him. It invokes the effete dogmatism of two centuries ago, and stakes its last crust on minor creedal profundities, concerning which one man's guess is as good as another's; and no practical outcome in faith or character promised, no matter whose guess is right.

Masked assemblies meet to pledge their common hatred of all persons not so fortunate as themselves in the selection of parents, birthplaces, racial background, and ancestral religious beliefs. Laboriously, sympathetically, tactfully, we had built up a process of Americanization through the schools, whereby we might impress our foreign imports with their duties to one another and the state. We were beginning to make some headway. But the panic-driven mass, unaware of this, breaks down in the course of three years of organized ill temper, all the nascent tendrils of faith and trust that this patient work had achieved in a half century. One would think that any man, realizing that he was unequipped either by natural gifts or mental training, to pull his share of the load, and who knows that he will be always obliged to sit

in the vehicle wherein the big bulk of humanity has ever to be hauled by its betters into a larger liberty — sitting there, doing nothing but adding to the weight of the burden — one would think he would have at least sense enough to sit still. One would think he ought to have at least sense enough not to drag his feet!

This, then, is the general public to which you are to minister. You can make more money being a quack, a pettifogger, a spiritualistic medium, a phrenologist, a palmist, an itinerant tent evangelist, a patent-medicine peddler, or a plain second-story man, than in any honest, self-respecting vocation.

It will not always be so. Presently the public will regain its reason. For the time, however, it is sick — desperately ill — and you must approach it as you would any other invalid — patiently and sympathetically. For it means well. It sees our morality in disarray, our laws unkept, our patriotism waning and would cure anarchy by urging upon its harried representatives in the legislature and congress the enactment of still more laws — a process as illogical as the further issue of more billions of paper money to correct the precarious monetary system of a government which had already printed too much paper money; and would stimulate its sluggish patriotism by class and clan insularities which tighten up a parochial consciousness to the defeat of a national unity.

This is the befuddled public with which you are now to make adventure; and I charge you, by all that is good and right — by all that is decent and sportsmanly, by all that is holy; I charge you, in the name of your high privileges, and the honor of your alma mater, whoever is going to be a quack, it dare not be you. Whoever is going to make money by imposing upon a heartsick and unbalanced public, it must not be you. Whoever is going to make capital of the fact that this generation would rather be lifted up through the magic and miracle of soothsayers, than through the honest ministry of scientized altruism; whoever is going to teach the mob to howl sentimental slogans, and incite stupidity to hate — IT MUST NOT BE YOU!

Solomon remarked that on certain occasions it came to pass that servants went on horseback and princes afoot. Had he lived another ninety days, he could have seen it happen again, seeing he left his laurels so badly withered that his own heirs and assigns had to resort to the oldest known method of transportation.

We have seen this, latterly, at its utmost! This is the drift of a democracy in which too much pains have been taken to explain to the multitude the richness of their privileges, and not enough care has been exercised to teach them the nature of their responsibilities. We live in such a time as that, with Demos in the saddle, ignorant insolence

imperiously making large gestures with hands still blistered from rough contacts with the useful, but lowly, crowbar; and its helpmeet displaying costly jewels on hands still red with honest, albeit humble, dishwater. Every morning, Demos and his spouse load the cart with their intellectual betters and rattle them over the cobblestones to the place of execution, hoarsely shouting for a liberty, jeopardized by every fresh outburst of their passionate ignorance; for an equality which, to their mind, is arrived at through the elevation of a dull stupidity; and a fraternity founded on unreasoning hate.

Here come your days — like barefoot dervishes, muffled and dumb, marching singly in an endless file, bearing "diadems and fagots." Take up your fagots and let Demos have the diadems. It may come to pass that you go out, at length, unjeweled, uncrowned; but it will have been something to go out unashamed! And I would have you take up your fagots, emblematic of the inevitable martyrdom of an honest and fearless mind, in an age that would rather trust to its emotions than its intellect — I would have you take up your fagots without a whimper.

In one of the most subtle of his parables who spake as did no other man, the story is told of a wealthy landlord who owned a vineyard. It was the season of harvest — a period of heavy industrial stress. The grapes must be gathered. He went into the market place, at early morning, and found men waiting to be employed. He asked them to go to work in his vineyard, and they said they would do so for "one denarius." It was a high wage, and they knew it. And he knew it. But, without parley, he accepted them. The old Greek text says: "He harmonized himself with them for one denarius." So they went into the vineyard and to work, with the honest industry of men who thought highly enough of themselves to ask for a dignified reward. At nine o'clock, the landlord went again into the market place; for it was obvious that his crew — no matter how fast they toiled — could not gather the grapes before they were ruined. There he saw men standing idly about — not looking for employment -- merely lounging; and asked them if they would go to work in his vineyard. They said they would: and he told them to go. Whatever was right he would pay them. And they were content. They knew their service was not worth much, and had rather leave the matter to his generosity. At noon, noting, with increasing anxiety, the magnitude of his problem, the landlord again sought the market place; again hired casual laborers; again promised to pay what was right. And at three, and at five he took on additional help, of doubtful character, with the same promise of a just wage. All day long, it may be conjectured, the early morning laborers, who had dickered for one denarius, witnessed the advent of

these various groups of unprofessionals, learned that these casuals had not thought enough of their services even to inquire about the reward; frowned upon them as a lot of unclassified loafers and, by tacit understanding, resolved themselves into a little organization probably known as the *Loyal Order of the Hard-Workers*. At length, six o'clock came, and the blast of a horn. It was time to quit. According to an eternal custom, the last to arrive were the first ready to leave; and, as they passed the gate, each of them was handed one denarius. By this time the *Loyal Order of Hard-Workers* had neared the wicket, and stood waiting while the casuals filed out. The five o'clock delegation had gone away, rejoicing over the receipt of one denarius, and now the three o'clockers were departing, each with one denarius. They who had arrived at noon were paid each one denarius; and the nine o'clock crew had been accorded the same. So, when these, who had borne the burden and the heat of the day approached, heaving long sighs of fatigue, and very ostentatiously mopping their faces with their sleeves, they thought they should have more. And each of them received, according to compact, one denarius. Whereupon quite a large scene was staged. They made speeches. They were professionals. They had borne the burden and the heat of the day. The landlord was summoned to hear the tumult; and he asked, quietly, "Did you not bargain with me for one denarius? Was this not your own price?" They confessed that it was true. "Then," said he, in a tone of finality, "take what is thine, and go!"

Judged by sound economics, this parable does not, of course, have a leg to stand on. And whoever proposes to measure his value to the world in terms of wages, will not like it. To him there will be no justice or reason in it. Nor is there justice and reason in it. The man of far vision does not expect to be dealt with justly or reasonably. People who insist upon being dealt with justly and reasonably always bear names which can be written with lighter tools than chisels. But I fancy that it is a parable you will often be reverting to if you are honest; and the more honest you are, the larger truth you will find in it. By the acceptance of your privileges you have automatically committed yourselves to a certain bargain with Destiny.

I should not be so unconscionable as to state — even in the interest of being polite — that one hundred percentage of you will achieve high place. Such things do not happen in this world. For some of you, tomorrow will be in the nature of a commencement; for others of you, perhaps, it will be regarded later more nearly as a finish. But, today, you are to have the benefits of all the doubts; even of your own! You are the professionals of your generation. Your training has made you so. You are not the mere casuals, sitting idly at the market place

whittling sticks and swapping yarns at three P.M., willing to work for a couple of hours at almost anything, provided the job is brought to you and urged upon you. No, you are the professionals, out early in the morning to dicker for a whole day's work picking grapes in a vineyard. You are willing to give them the best you have; but they will have to pay you well for it — not a farthing less than one denarius.

Now, if it happens that — in a time of grave emergency — when the vineyard of our social order is fairly bursting with seasonal problems, certain casuals, untrained — casuals who in normal times would never be thought of by anyone looking for employees — if some of these should come drifting into the vineyard at noon, or at three, or at sunset, and go out presently with as much to show for it in the coin of the realm as you will have who dignifiedly negotiated for a wage — play the game according to the rules. No whining! No envying! No whimpering! Take what is thine and go! Now do not, in a sudden flare of anticipatory martyr's valor, tell me you will find it easy to be a good sportsman in the face of these conditions. For there will be drab days when a quiet honesty — in the face of sneering competition with flashy quackery — will seem hardly worth the price of it. But you will always be heartened by remembering the plaint of him who, in Emerson's poem, met the days — and made his choice — and never lived long enough to cease regretting what he selected. For — says he —

> I, in my peachèd garden, watched the pomp,
> Forgot my morning wishes, hastily
> Took a few herbs and apples, and the Day
> Turned and departed silent. I, too late,
> Under her solemn fillet saw the scorn.

There will be temptations in plenty waiting for you — even in the face of your good resolutions at this hour. There will be tests of valor, addressed to you, comparable to the martyrdoms of old. And even if a manifest injustice should rob you of the material recompense you know you should have had, in consideration of your industry and courage, you are to face your situation with heads high and firm voices, as you shout to a haughty Demos, "We who are about to die, salute you!"

For so the ark is borne to Zion, who heeds how they perished, or were paid that bore it:

For so the shrine abide — what shame, what pride, if we, the priests, were bound, or crowned before it.

DEMOCRACY AND EDUCATION[1]

by
Robert M. Hutchins, President of the University of Chicago
Delivered at the Convocation at the University of Chicago
June 13, 1939

A great change has come over the economic system since I was in your position. A great change has come over the educational system, too. In those far-off days it was still possible to think that merely being in your position would guarantee financial independence and social success. The college graduate, we felt, was pretty sure to get rich, and he was certain to be more welcome at parties — house, garden, stag, and political — than one who had not enjoyed his educational advantages. These superstitions were shared by our parents and by the bulk of the population. The fact that there was not the slightest evidence for them did not prevent them from being the determining factor in the maintenance of college enrollments. To paraphrase a contemporary sage, "The firmness of the American's faith in the blessings of education is equaled only by the vagueness of his ideas as to the kind of education to which these blessings are annexed and the method by which such education can produce such blessings."

We know now that graduation from college does not carry with it the promise that the graduate will even be able to earn a living, to say nothing of acquiring great wealth. And as Gilbert and Sullivan pointed out long ago, when everybody has a college degree nobody can claim any social superiority because of his. The long depression and the fertility of Alma Mater have undermined the superstitions of my youth. You cannot imagine that either profit or prestige was handed to you with your diploma.

Perhaps this is just as well. Professor Tawney has said, "If a man has important work and enough leisure and income to enable him to do it properly, he is in possession of as much happiness as is good for any of the children of Adam." The trouble is that the University cannot even assure you important work. You may be doomed to the performance of routine tasks which, however important they may be in keeping the wheels of civilization turning, do not always seem important to those whose daily burden they are. The mechanization of life may have enlarged leisure; it has certainly helped make the hours of work dull, monotonous, and, to the worker, insignificant.

We must recognize, then, that you may never make a nickel that you would not have made if you had never come here, that your education

[1] *Vital Speeches*, Volume V, Number 19

will not hoist you by so much as a single rung up the social ladder, and that with the finest degree in America you may have to support yourselves by pushing buttons eight hours a day. This may be disturbing to those brought up in the superstitions on which I was nourished. But they have too long obscured the true purposes of education and its true rewards. They are dangerous to educational institutions and misleading to their students. How long can colleges and universities expect donors and taxpayers to give up their money so that other people may try to learn how to make money? How long can they expect them to part with vast sums so that the youth of America may learn to wear the right clothes, know the right people, and have a good time? And since no college or university can possibly guarantee either financial independence or social success, it perpetrates a fraud on its students if it permits them to cherish the superstitions of which I have spoken. The disappearance of these superstitions clears the way for the search for the reasons for higher education and the results that may be expected of it.

One of the most obvious answers is that higher education should help the graduate make intelligent use of the leisure which thoughtless engineers and a blind economic system have given him. Mme. de Sévigné tells the story of a little dog that belonged to Madame, the sister-in-law of Louis XIV. This little dog had one remarkable characteristic. Whenever it saw a book it would run and hide under the bed. Our population bears a distressing resemblance to this interesting animal. We spend our new and perhaps unwelcome leisure in sleep, at the movies, in playing bridge, in drinking, and in driving up and down the crowded highways, catching glimpses of the countryside between the billboards. I have tried some of these occupations and can assure you that sooner or later they begin to pall. Higher education can confer the capacity to read, to distinguish what is worth reading from what is not, to enjoy reading what is, and the habit of doing it. It can confer, too, the ability to think, to distinguish what is worth thinking about from what is not, and the habit of thinking about important things in a disciplined way.

For millions of our people the day's work has become just a means of sustaining life. The life that is sustained is lived apart from the activity by which it is sustained. That life is no life at all unless it is enriched by other activities which the day's work cannot supply. The Greek notion of the incompatibility between any gainful occupation and any intellectual one has no application today. That notion rested largely on the fact that leisure was the privilege of the few. Now that it is the dubious possession of all of us the life the Greeks planned for the few must be led by us all. That life was an intellectual life. The intellectual life is the aim of the higher learning.

If we continue our search for the reasons for higher education, we run at once into the urgent political issues that now agitate the world. Democracy can survive economic collapse, external pressure, and the pretty pictures painted by the dictators only if the citizens understand the nature and purpose of the state. It will not suffice to have them feel very democratic, or get emotional about it all, or react habitually to such habitual stimuli as the flag, the national anthem, or the Fourth of July. Nor can we hope to force the citizen to be democratic. Under our form of government we are ruler and ruled. Neither sentimentality nor custom nor coercion will do. The citizen must know. Knowledge is the aim of the higher learning.

We all say we are for liberty. We have a statue of her in a conspicuous location, and the Preamble of our Constitution invokes her blessings upon ourselves and our posterity. Do we know what liberty is? Many respectable men since the beginning of history have differed about it. Plato, for example, thought that when democrats talked about liberty they meant doing as they pleased. Spinoza limited it to polite expressions on matters of little practical concern. Locke talked about it negatively: liberty meant freedom from the government. The same views and many variants of them have been repeated through the ages and are the subject of countless editorials, sermons, and political harangues today. Suppose someone were to say that all these views are wrong, that liberty is a positive attribute necessary to permit men to do something, namely, to live in such a way as to attain their own ends and the ends of the state. How many of our fellow citizens would know whether he was right? The answer is almost none, and the reason is that we are as vague about the ends of mankind and of the state as we are about liberty.

Let us look at the state first. Is its aim the glorification and enrichment of the ruler, as Machiavelli seemed to think? Is it self-preservation, as Hobbes and Spinoza thought? Is it the protection of property, as Locke thought? Or is the state an end in itself, as the Fascists say? We can see that all kinds of horrors can be committed in the name of Machiavelli, Hobbes, Spinoza, and the Fascists and the grossest injustice perpetuated in the name of Locke. But is our attitude anything more than an habitual, emotional response? Do we know why these things are horrible or unjust? Can we offer any rational defense of our own aims? Do we know what our own aims are? Suppose someone were to give what I think is the right answer. Suppose he were to say that the aim of the state is the common good, which is peace, order, unity, and justice, and that the common good is a means to the happiness of the people. Our fellow citizens do not know enough to know whether this is the right answer. One reason

why they do not is that they have little notion what is meant by the happiness of the people.

Does the happiness of the people consist in a prolonged drunk or pipe dream? If so, the major function of government is to purvey an adequate supply of opium and alcohol. Does happiness consist in money or power? We may readily concede that there is little happiness in starvation or slavery. Particularly may we agree with those who hold that a primary duty of society is to ensure a just distribution of material goods. We may be stirred, too, by the Homeric ideal of honor, which has, at least, inspirational qualities denied to Circe, the Lotus-eaters, or Karl Marx. Who can remain unmoved by the words of the *Iliad* and its call to glory and renown?

> Why, Glaucus, are we honored, on the shores
> Of Lycia, . . . ? Why look men up to us
> As to the gods? . . . Then it well
> Becomes us, foremost in the Lycian ranks
> To stand against the foe, where'er the fight
> Is hottest; so our well-armed Lycian men
> Shall say, and truly: "Not ingloriously
> Our kings bear rule in Lycia . . .
> For they excel in valor, and they fight
> Among our foremost." O my friend, if we,
> Leaving this war, could flee from age and death,
> I should not be here fighting in the van,
> Nor would I send thee to the glorious war.
> But now, since many are the modes of death
> Impending o'er us, which no man can hope
> To shun, let us press on and give renown
> To other men, or win it for ourselves!

If though moved by Homer we are still not content, we may say in desperation that happiness is the possession of all good things. But if we do, do we know what we mean? All the things we want seem to us good. Otherwise we would not want them. But we know we can have too much of a good thing — too much to drink, too much to eat, too many houses, too much furniture, and even, perhaps, too much money. We cannot mean that we can be happy only if we have anything. We must have in mind an order and a proportion of goods. It is the order and proportion of goods that gives direction to human life. To direct our own lives we must know what is good and we must seek the goods in their order.

Suppose we say, then, that there is an order and proportion of goods. First, we want our private, individual good, our economic well-being. We want food, clothing, shelter, and a chance for our children. Second,

we want that common good, that peace, unity, and justice to which I have already referred. But most of all we want what may be called our human good. We want, that is, to achieve the limit of our specifically human powers. Our specifically human powers are moral, intellectual, and spiritual. Our highest good, to which all others are only means, is that maximum development of these powers.

If we take this view of the goods and their order we may find that all the problems we have been discussing fall into place. We should welcome the new leisure because it gives us a chance to order our lives in accordance with the order of goods. Though our incomes may be restricted, we have time to devote to the common good and to our own moral, intellectual, and spiritual growth.

We want liberty to seek the goods in their order. Above all we want liberty to seek the highest goods.

The state exists to help us attain the goods in their order. The state may require us to subordinate our private interests to the interest of the community. It cannot require us to sacrifice our human good to the interest of the state. On the contrary, the supreme function of the state is to promote in every possible way the moral, intellectual, and spiritual development of the people, for it is in this that their highest good consists.

If we take this view of the goods and their order we may discover, too, the reasons for education. Education exists not merely that the rising generation may face, discuss, and, if possible, decide these questions basic to political society and human life. It exists to foster moral, intellectual, and spiritual growth. Its results should be a sound character, a disciplined mind, and an elevated spirit.

It is in these terms that higher education must be judged. Our people may properly complain at the triviality, futility, and confusion of most programs now masquerading as higher education. The colleges and universities must confess that their offerings are such as to drive their students to seek mental stimulation in gladiatorial contests, college life, and the consumption of live fish. But unfortunately public complaints on these scores are neither loud nor numerous. We hear instead that the universities are not up-to-date, that they are not practical enough, and that they must have too many students because their graduates can no longer be sure of good jobs. But the test of true education is not whether the graduates are millionaires or ditchdiggers. Even if they were all ditchdiggers they would still be the educated citizens that democracy demands if they had a sound character, a disciplined mind, and an elevated spirit. These things true education can give. On these things democracy depends.

COLLEGE FRATERNITIES

by

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Delivered at the National Interfraternity Conference

November 29, 1935

Mr. Chairman, I come as a kind of ambassador to interpret you to yourselves, to each other, and to the colleges. The Bishop of Birmingham on one occasion was making a speech to a group of railroad men in England. He said, "You have done a wonderful thing. You have gotten four nationalities to understand each other — the Englishman, who loves his Bible and his beer, the Scotchman, who keeps the Sabbath and anything else he can lay his hands on, the Welshman, who prays on Sunday and on his neighbors the rest of the week, and the Irishman, who doesn't know what he wants but will never be happy until he gets it." They have lived together a long while and yet have had great difficulty in understanding each other. Likewise you and the colleges have lived together a long while, and yet you seem to have some difficulty in understanding each other.

I call your attention to the fact that the theme of this speech is very old. I cannot quote it because I do not have the text with me, but in 1879, in the first edition of *Baird's Manual of American College Fraternities*, there was an article entitled, "College Fraternities, Have They a Right to Live?" The answer was a feeble "yes." And they have lived. However, in his correspondence with Mr. Duerr, President Ernest Martin Hopkins said recently that during the last fifty years the fraternities have failed "to remain articulated with college life." They had been "possessed," he says, "at one time with some zeal for contributing to the intellectual life of the college." I am glad of that historical note because the fraternities led the colleges in that respect, for many years, but in recent years he asserts that they have failed "largely to concern themselves with it."

Another New England president was quoted in the press as saying that the national connection is of no benefit to the fraternities upon his campus.

It is perfectly clear from those facts, thus brought into casual juxtaposition, that this discussion has been going on for fifty years. In fact, it has been going on very much more than fifty years. It goes back a hundred years and more to the time when John Quincy Adams in an attack of conscience (the Adams family were often subject to such attack, indeed they have had the most persistent and unpleasant consciences in our history) gave up the secrets of Phi Beta Kappa at

Harvard just so they would not be too snobbish. If it had been a Lowell or a Cabot, those secrets would have been sacred to this day. God might have known them; but when they came to the Adamses that ended it.

The perpetual character of this problem calls to mind a speech that recently made a sensation here in New York; in fact, the same speech is being given all over the country by a national figure. I have heard it a couple of times and I read of it in the New York papers the other day as being given in Boston. It has been given in the Middle West. It deals with our great national issues in a sparkling manner, and it is a very up-to-date speech. Yet it was written in 1919.

I suggest that problems of such magnitude — and the fraternity problem is a problem of that same magnitude — are not solved in five minutes. They have to be solved through the years, bit by bit.

So I come before you this morning with no cure for all these troubles, but I would like, if I may, to make a suggestion and then give some indication of what might happen if you should accept this suggestion.

I want to suggest a new device to you, a device which is old and yet new, one of the most common devices and one with which you are wholly familiar — an audit. Quite frequently there comes into my office a traveling secretary of one or other of the several fraternities on the campus. He usually has gone over the fraternity books, and I always ask the same question, "How do they look?" He always gives the same answer, "Terrible. But I'll have them straightened out in a day or two."

No person in a responsible financial position ever wants to have his figures accepted unchecked. Mr. Kimball would never think of having his figures go without an audit. It is an asset to him to have them audited. The review is always made by a thoroughly impartial individual, and one does not resent the persistence with which he calls for the receipts and vouchers. The result is that one's own figures are either modified or supported. In either case they gain a certain authority which they could not possibly gain even from one's own wisdom.

I suggest the application of this well-known fiscal procedure to the whole college fraternity situation. Mr. Henry James, a trustee of the Carnegie Corporation, recently coined a phrase which I am going to take over for the morning. He spoke of "an audit of experience." Mr. Robert Lester, the Secretary of that Corporation, and President Keppel have been engaged for some years in an audit of experience, an extraordinarily candid study of all of the activities of that Corporation, published in little pamphlets for the trustees of the Corporation. They take their own procedures to pieces and look at them in a very cold light. It is a kind of self-survey which is extraordinarily frank.

The fraternities and colleges might well unite in drawing up a kind of balance sheet of the whole fraternity experience. It might reveal the extent and the condition of your capital. It would show whether that capital is unimpaired and whether you have reserves and surpluses and profits which have been tucked away through the years to take care of the lean period. Or it would show whether deficits and depreciation have eaten up your capital so that you are now bankrupt. It should be just as impartial; it should be just as realistic; it should be just as cold-blooded, and just as effective in applying any techniques that are applicable, as would be an audit of fiscal matters.

I should like to give some indications of what such an audit might cover and what some of the results might be. When you make a budget, you always project the audit of the next year. That is the essence of a budget. You look forward to what you anticipate the auditor will be able to discover when the year is closed. So now in this discussion I am going to make a budget in anticipation of the audit.

The first thing that ought to be studied in such an audit would be the housing situation. There is a great deal of advertising, right now, about college housing plans. It is said that college housing has become a rival of the fraternity. We have some well-advertised cases of that kind.

In so far as the colleges are paying any particular attention to housing their students in houses of comfort and convenience, they took the matter seriously about fifty years later than the fraternities. The fraternities have a long start. Knowing what I do about college finance, I doubt that the colleges are going to catch up with the fraternities for a considerable period of years.

The colleges are waking to a fact which the fraternities knew, not consciously but unconsciously. Education is not merely a matter of the classroom and of the curriculum. The colleges long resisted any audit of experience in that particular matter. In recent years, on the other hand, they have changed and have been undergoing those self-surveys of which Mr. Kimball spoke in his address; they have been undergoing surveys not only from within but also from without.

The North Central Association recently spent one hundred and twenty-five thousand dollars in studying fifty-seven selected colleges. After an intensive investigation they express their findings in the form of a great chart or graph. When the report upon any college is presented, a long chart is exhibited. Upon it eighty different items are noted. Expressed in graphic form is a picture (it is called the "profile") of the institution. After one has become accustomed to looking at those for a year or two, he is able, by inspecting the profile, to gain a general impression of the college which is extraordinarily accurate.

Even more money has been spent on the Pennsylvania Study, which has been going on now for seven years and recently has been financed for another three. So it will be a ten-year study of actual students as they started in high school, as they have gone through high school, through college, and now through three years in after-life.

All these studies, whether made by the colleges themselves or by great agencies like the North Central Association or by a great foundation, make clear what we have known but what we have not been able to prove before — that the educative process is not merely an intellectual process. If it were merely an intellectual process, it would be infinitely simpler. It is not merely a product of academic procedures. Education is the growth of the individual, his response to every item in his total environment, not only within the institution but outside the institution as well. The emotional needs of our students are revealed by the tragic tenseness of this modern age. Their aesthetic needs are revealed by the obvious insufficiency of taste in American life.

Emotional responsiveness and aesthetic awareness are caught, not taught. Those are the things which more than anything else the student gets from his environment. He may get intellectual stimulus from his environment, but it is not likely. He is likely to catch that from some professor in the classroom, someone who in the presentation of his subject has a stimulating effect. He is likely to get a more urbane outlook on life from the professor in his own home. But the student, so far as his aesthetic development is concerned, is likely to get much more out of his way of life and the environment in which he moves, than out of mere instruction in the classroom.

The fraternity house, by and large, has supplied that deficiency and must continue largely to supply it in the future, so far as I can see.

Take, for example, the matter of architecture. I shudder when I see the Neo-Greek, the near-Tudor, the fake Gothic, and the almost-English of some of the fraternity houses, not to speak of the pseudo-Colonial. But after I am all through shuddering at fraternity-house architecture, I gasp at the architecture which colleges have inflicted upon their dormitories.

Take the name itself. What does *dormitory* mean? It is obviously borrowed from the Middle Ages, the cell of a monk. Go into the typical dormitory room — and I have inspected many in the course of my travels. It consists of a door into the hallway. That seems to be common to all of them. Just inside the door are a couple of miserable little closets or one with a curtain across, forming a kind of entry; then two long, blank walls, impossible to decorate, terminating in a window much too large, with a radiator under it. That is the typical mass-pro-

duction, modern replica of a place where a monk was supposed to sleep, but not to pray or do his reading and his study. They had different places for those activities.

Is it any wonder that the modern student flees from that abomination if perchance he has intellectual drive?

Sometimes the standard pattern is modified by having what is known as a sitting room with two or three bedrooms leading out of it.

Typical fraternity houses, on the other hand, are not so arranged. They have rooms for the most part such as modern people live in. The student's room has, like as not, more than one window. I lived in a very humble fraternity house — an Italian villa. It had frescoes; a man had been brought over from Italy to make them. And there was a great display of arms and armor over the living-room fireplace. There was one dagger we never touched because it was tipped with poison. We knew it because a senior had told us so. He learned it evidently by revelation, and we never questioned his inspiration. But at least for the four years I had a fireplace, where I could burn real wood, as well as rubbish and love letters.

When you turn to survey dormitory furniture, I assert that it is one of the wonders of the age. In nine out of ten cases all of the pieces are uniform except where it is impossible to replace the original hideosity with anything as bad. Shrewd business managers bought it by weight, and they took the most weight for their money. It is designed to take burns and scars and initialing; it is designed to resist wear. It is an extraordinary assault upon taste and appreciation and upon every other thing, except college efficiency.

In this respect, the fraternities have a long way to go, but the colleges have a long way to go to catch up with where the fraternities already are. I certainly will not defend the fraternity furniture in many students' rooms, but it is vastly better on the whole than college furniture.

As for room decoration, pictures, hangings, draperies, and the like, the average college room is confined in that respect to a notice on the wall — put there with tacks — not to drive tacks into the wall. It has either no molding at all or it is put so high that the pictures sway like pendulums in the gale that blows from the window at your feet to the transom at your head or vice versa, as the case may be.

If we go downstairs to the living rooms, you will find that a large per cent of the dormitories of America have no living rooms whatever. It never occurred to some college officers that students needed a living room. Dormitories built even within relatively recent years have nothing in them but student rooms. Sometimes they set aside a barn-like room as a lounging room, usually large and bare and sparsely furnished, with nothing of a weight that could be thrown.

The fraternities in their living rooms could not do worse than most of the colleges. As a matter of fact, they have done on the whole a great deal better. When people parade the new dormitories before me, I say, "Yes, but look at the way the student lived in those same institutions for many, many years." There are few American colleges which have long given the same consideration to housing that Oxford and Cambridge have given for centuries.

Before moving to another aspect of this housing problem, I must pause to remark parenthetically upon a strange paradox. The Association of University Professors is largely made up of college professors along with university professors, and the Association of University Women is made up predominantly of college women, and the American college fraternity thrives in the university. When I say college, therefore, it means university as well as college.

How many college and university dormitories supply the students, or encourage the students to supply themselves, with books, with any kind of dormitory library, with current magazines, with newspapers, with phonograph records of any merit? The answer is a very, very small number indeed. The fraternity houses have much to answer for in not pursuing this with infinitely greater vigor and much greater success. But again, they lead the colleges by a wide margin, bad as their own achievement may appear to be in the light of their own criticism.

Eating occupies a large share of life and is one of our most ubiquitous and, in ordinary circumstances, most interesting activities. Nevertheless, as one of my best wisecracking professors remarked, the emphasis is altogether insufficient upon "comely comestibles instead of incredible edibles."

On the ground of economy and upon dietary grounds the college dormitory wins, hands down. There is much less pork, much less of other things that students ought not eat in too great amounts. But the fraternity house wins by a wide margin upon the relative civilization of the eating that is undertaken. It is vastly more homelike. While neither is what it ought to be, taking it by and large the fraternity eating house is a more civilized place and a more interesting place and the meals are more interesting.

I turn from that subject to fraternity finance. Fraternity finance is certainly one of the wonders of the world. If it were not for the financing of our public utilities and our colleges, I could use a few superlatives. In the light of the fact that there are many colleges in the country which, though they were to close their doors to students and use the income of their endowments for ten years, would still be in debt, I cannot keep any superlatives for fraternity financing. It ought to be emphasized, too, that the college and the university stimu-

lated fraternity Mortgage Row. They did not have adequate dormitory facilities, yet they did not like to have the students in boarding houses. Indeed, many institutions were proud of Mortgage Row in the roaring twenties. I have no patience with those college administrators who say, "We cannot control the fraternities." We can control them. It is one of the easiest things in the world. Generally speaking, however, we control them when we do not intend to control them and we do not control them when we do intend to control them. That is the source of much of the trouble.

The college administration which will not let the students eat in the house and will not let enough of them sleep in it to pay the rent, and which then complains that they do not fulfill any profound functions, has been controlling them without knowing it. When it seeks consciously to control them, they are apt not to respond.

So Mortgage Row is a product not alone of the enthusiastic alumnus, not alone of the undergraduate with the delusions of grandeur, not alone of the central office which wants to publish an adequate number of pictures, it is the product of the colleges and the universities themselves. They cannot now act as if they had just discovered this financial problem, and when they themselves are in trouble, walk away and shrug their shoulders.

There are many institutions in this country with a million dollars of endowment for every hundred students, who are today showing great deficits. If they cannot manage their own budgets better than that, then I do not think that they have much to say to the fraternity on that particular score.

The last item in this housing audit is the question of discipline, of internal morale, of respect for property, of regard for the feelings of those with whom one is associated in his daily life. I think there is no question that in nine out of ten cases the fraternity is much better in these respects than the college dormitory.

The colleges built dormitories in far too large units. Students live together in unmanageable numbers. This has led to such difficulties that it is impossible to control the students adequately. Bad as fraternity management is — and there are many times when it is infuriatingly bad — it is not as bad in this respect as the usual management of a university dormitory.

As for the atmosphere of study, it is just as good and probably better in the average fraternity house than in the dormitory. There is much more self-control, much more experience for development in the fraternity house.

I suggest, therefore, that an audit of experience in the matter of housing would show many shortcomings and many mistakes on both sides

as well as open the way to needed changes and reforms. Taking the country at large and the fraternities at large, however, the fraternities would find a substantial balance in their favor. Certainly they were the first to give us college homes of comfort and convenience. They ought not readily to yield up that tradition or that heritage.

The second item in such an audit would be an audit of scholarship. Here you may well begin to quake and to tremble, for as one distinguished educator has said, the fraternities fail to show the zeal which they should for contributing to the intellectual life of the college. That is a very serious indictment.

What can be said on the other side? There has been, as I have already indicated, this great North Central study. When the charts of those colleges are spread before you in graphic form, you will find that there is a tremendous variation among colleges. There is shortly to be published a study which will reveal some of the results of the Pennsylvania Study. In one college at least, many students appeared to go backward instead of forward intellectually. If it had graduated the students on the basis of achievement it would have graduated only twenty-five per cent from the senior class and twenty-nine per cent from the junior class, but twenty-three per cent each from the sophomore and the freshman classes would have been graduated on the basis of demonstrated achievement.

In other words, if the colleges of the country were to adopt a revised Chicago plan and give degrees on the basis of a comprehensive examination without reference to the period of residence, it is literally true that in some colleges almost as many would graduate from the freshman class as from the senior class.

I am not arguing in favor of such a plan. I do not believe in it, but I am pointing out the striking differences among colleges. As a matter of fact you can find in your own fraternity statistical evidences of this variation among colleges. Some national fraternities have made a serious effort to improve the scholarship of their chapters. They have been able to make significant advances in some institutions, but there are institutions wherein it is impossible to make any serious advance in fraternity scholarship. The intellectual atmosphere of those campuses is so detrimental to intellectual drive that even external stimulation and external pressure are unable to achieve anything.

This problem is something that the colleges must face, and it is something which the fraternities must face. It is perfectly clear then on the basis of what I have just said that many colleges have not made use of the fraternities in this matter as they might have done. Sometimes the situation is hopeless for the fraternity. To put it in the fewest possible words, the fraternities accept no one whom the college

or the university does not admit. If colleges admit people who have no intellectual interest and very little intellectual capacity, they cannot look to the fraternity to perform a miracle and substitute what is not to be found in the original.

The balance sheet is likely to show that the fraternities have been vastly derelict in this matter, and that neither party has been adequately sensitive to the new conceptions of scholarship. Fraternities have been paying far too much attention to grades. Again, however, it was the colleges who invented the magic of the unit and the credit and the one hundred and twenty hours and the one hundred and twenty points as the basis for a degree. We can scarcely expect the fraternities to take the lead in overthrowing that mechanism.

Many colleges, however, are now seeking to substitute a more dynamic conception of scholarship. Let the fraternities not be laggard, when the colleges point the way, to walk therein. Scholarship is shortly to cease being a matter of hours and points and a registrar's statistics. It is going to be recognized as intellectual awareness, and initiative amounting to eagerness.

You may do much. By your environment you may lead the students to buy books. Do not only furnish them a library. That may actually help to sterilize their interest in the purchase of books. The literacy of this country is not great. We teach many people to read, and tests have shown that after ten years they have lost the capacity for reading. That goes for a lot of our alumni. While they are in college we shove books at them; we require them to read them; we put books on reserve so that they can get them the very moment when the spirit, if any, moves. But they have never learned to find a book which seems to them a treasure. They do not know how books can be companions rather than tools.

The fraternities can do a great deal in this respect. You might organize, for example, a little traveling bookstore. Your traveling secretary, when he has finished the financial audit, might talk for a few moments about the best novels — if he knows them — about the best books of travel, about the best discussions of modern problems of whatever kind. He might prove to be an intellectual stimulant. He might bring into the fraternity house that love of learning for itself, for its own sake, which has no reference to credits. A boy might read a book about which the professor never heard. What an achievement that would be!

The third item in this audit of experience should be the structure of the fraternity and of the college. President Hopkins has emphasized that the colleges are changing, that they are meeting the challenge of a changing civilization, and of a reorganized — or disorganized — society. There is a great deal in that.

President Wilkins of Oberlin, in a scholarly review of trends of enrollment, published in *School and Society* recently, showed that one hundred and ten of the leading liberal-arts colleges in the country gained only about one per cent in attendance between 1921 and 1935. In the first four years of that fifteen, they gained fourteen and one-half per cent and in the last ten years they have lost thirteen and one-half per cent. If you had studied the fraternity situation in 1900 you would have found the liberal-arts college the dominant figure. That is no longer true.

In that same period from 1921 to 1935, fifty-eight great universities, of which thirty-two were state or municipally supported, gained 37.2%. Their maximum growth came in 1931, when they had gained a little over forty per cent. Their loss in the last four years is trifling.

A study of teachers' colleges in the decade from 1921 to 1931 showed a gain of one hundred and forty-five per cent, a gain that has continued since 1931, through 1935. A study of the junior colleges over the ten years from 1921 to 1931 showed a gain in attendance of 601.6% and that has gone on steadily since 1931.

Therefore the structural problem is a new problem and you might just as well face it.

Colleges are being reorganized to meet this new situation. The ideal among colleges now is differentiation of function. The great problem of high-school counsel and guidance is not, "who shall go on." The high schools are determined to thrust all students on if they can. The great problem is to find the institution wherein the boy can use his own capacities for the most fruitful experience. Some will have to be taught at a relatively low level. There is a college organized for that specific purpose in one of the great universities, wherein there is no laboratory but only demonstration, wherein there are moving pictures, and all kinds of things, in order to stimulate minds that need stimulation, but which have not demonstrated power of mastery.

There are implications in this for the fraternity audit. The fraternities grew up at a time when and under a system where the liberal-arts college was supreme. Save for a few technical schools, like Massachusetts Institute of Technology, the liberal-arts college was the heart of every institution in the country. That is no longer true, and the fraternity audit had best take note of it.

The fraternities had their great growth when standardizing agencies like the North Central and the Middle States and Maryland were trying to make college procedures uniform, when they were insisting upon so many units and so many credits for graduation, upon this, that, and the other standardized procedure. But these organizations have modified their programs, and the North Central no longer has standards

at all. It has a definition of a college. It says in effect, "Run your college the way you want to run it, but in accordance with its proper objectives. We will then judge the quality of your college by the measure in which it attains its announced objectives."

The fraternities grew at a time when American industry was being standardized, when every bolt had a standard position, and when the production line was being developed. Some of you acted as though you wanted your chapters to be interchangeable parts of a national fraternity. You had not only a standardized ritual but standardized bookkeeping, standardized rushing and pledging. Then you sent around the traveling expert in standardization to make sure that every chapter met all of the standard requirements of a standard national fraternity.

The fraternities are faced with the fact that that era in fraternity life is gone. The colleges and universities are riding furiously in many directions at once. You cannot ride all those horses in all those different directions by any standardized procedure. You can no longer have uniform chapters. You must have a different chapter size, a different chapter structure, and different chapter procedures if you are to survive in a great urban university with its many day students, and at the same time go on in a little New England country college with its dominantly residential character.

Phi Delta Theta, many years ago, used to call their chapters "colleges." This historic footnote lingers in my mind and always comes back to me as I reflect upon this problem. It is applicable to your present situation. You should seek a maximum of individuality in the chapters of national fraternities. They must take their color, as they now do in part, from the local environment. You should seek to make them literally colleges, places of residence, places where men live together and interchange opinions. Without making any remark which might, by the remotest stretch of the imagination, seem derogatory to the faculty, young men will learn more in civilized, intellectual, and social intercourse with each other, if they will seriously engage in it, than they will ever learn in the classroom.

If you make this change, what then is left for the national fraternity? There is plenty. There is room for emphasis upon a civilized and civilizing way of life, for emphasis upon certain constructive attitudes and upon dynamic scholarship, for emphasis upon sound business procedures, and an ethical attitude toward the fraternity bills.

The chapters of a national fraternity, moreover, can perform one other service of the greatest importance. In this differentiation of function, there is grave danger that college X will not understand college Y. It is almost inevitable. There is danger in that narrowness

which leads the enthusiastic undergraduate to say, "We have the best organist in America" — though he has never gotten further East than Butte, Montana. It is the same thing which leads the New Yorker to regard the Allegheny Mountains as the ultimate horizon of the intellectual life. It is parochialism.

A national fraternity can do a great deal to interpret different institutions to each other. It can help to keep that common element in an American education structure which is essential if it is not to fly off at tangents as a result of inevitable differentiation of function.

The audit, I suspect, will show that the problem of adaptation to the college is, therefore, not a single problem. Men who have been criticizing your failure to adapt yourself have never taken that adequately into account. It is a problem which appears in protean forms. Therefore, it requires of the national organization great flexibility in reversing its trend toward standardization.

There is one other item in this audit to which I must allude very briefly.

Modern education is based upon a fundamental discovery. That discovery is antithetical to the form of our institutions but is fundamental to the temper of our institutions. As mass education has become more and more the standard form of American education, individual differences have become more and more the central problem of American education. In order to get an adequate picture of these individual differences in the midst of mass education, new procedures have been developed.

I was amused the other evening at dinner to have a freshman in one of the experimental colleges in America discuss that college. It is famous because it has every modern technical procedure, but that boy knew none of the procedures. He knew the head of the college, and the head of the college spoke to him on the campus. When the boy went in to get excused to come to this dinner (getting excused, if you please, in a progressive institution), the head of the college knew all the cuts he had taken; he knew all about him. That was the thing which impressed the boy.

The modern college has procedures which are totally unknown to the average undergraduate. They are tests and measurements. These are recorded graphically on a little card so that when the undergraduate comes in to see his Dean he is astonished at what the Dean knows about him, though the Dean failed to nod to him when he was downtown and did not know him from one of the store clerks.

Counseling has fallen into the hands of technical experts and there is a tendency now, as a result of that, to deal with individuals directly, not as part of a group. The fraternities have been left at one side and

many a college administrator has said, "I am tired of trying to deal with the fraternity; the only influence it wields is in the hands of a sophomore. It is made of oak and attacks the wrong end of the freshman."

This audit may well reveal that the fraternity exists for the same purpose as the college — for individual development, and that the fraternity, while it cannot have the test data, has an intimate understanding of the boy's daily life which no test data can reveal.

There is now being developed a new technique called the "anecdotal record." Every professor in the college is asked to note the facts of any anecdote about the student, what he did in the classroom or what he said, with no interpretation thereof whatever. All those anecdotes are put into one hopper and sorted out. By and by, some expert goes through the collection analyzing the anecdotes. In that manner he seeks to form a valid picture of the real character of each student. That is a substitute for old-fashioned intimacy. But an infinitely better way is to have the fraternity gather the data, for it knows a boy's uprising and his downsitting, how he behaves at the table, whether he is civilized or uncivilized. It has enough anecdotal data to fill a book about that individual boy. The moment has come — and I think the audit will show it — when the college and the fraternity should unite what the faculty know about the student technically and what the fraternity knows about the student personally.

In my own institution the Dean does not think of having an important interview with an undergraduate who is a member of a fraternity without first discussing him with the fraternity. Many an interview is stimulated not by the Dean himself but by the chapter which has brought its problem to him for a little help.

This audit ought to do one more thing. There is nothing in the world today that so tends to dishearten me as the defensive character of modern civilization. I am sick of "safety first." We want safety, but let us have it last. Let us have some sense of adventure. Let us take some chances. Security is no ideal for a nation. I do not like the fact that the fraternities, being under fire and getting bad publicity — and they have gained a bad press in several institutions — have taken a defensive tone. Let us get off the defensive. I suggest that this audit of experience may call to your attention, and prove, many shortcomings. But I have fundamental faith that the balance sheet will also show that you still have funds and balances, that you still have reserves, and that depreciation and deficits have not eaten up your capital. If it did nothing else but take the fraternities off the defensive and start them forward on some great constructive program, it would be well worth while.

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